

THE DIAPASON

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HILLGREEN-LANE

OPENED IN CANTON

THREE-MANUAL IN NEW FANE

Zion Evangelical Lutheran in Ohio City
Opened with Triple Recital Heard by
750—David Bower, Organist;
W. Robert Morrison, Guest

The three-manual Hillgreen-Lane organ in Zion Evangelical Lutheran Church, Canton, Ohio, was dedicated Nov. 23 as the concluding event of the dedication ceremonies opening the new edifice.

The opening recital was played by the church's organist, David C. Bower, Dr. James A. Stanforth, organ committee chairman, and guest recitalist W. Robert Morrison, F.A.G.O., dean of the Canton Chapter of the A.G.O. Mr. Morrison played: Carillon, Vienne; Arioso, Bach; "If Thou but Suffer God to Guide Thee," Bach; "Rhosymedre," Vaughan Williams; "Roulade," Bingham, and Toccata, Symphony 5, Widor.

An overflow audience of 750 heard the program. Dr. Stanforth designed the instrument in consultation with Robert J. Wervey, tonal director of the Hillgreen-Lane Company.

The stoplist is as follows:

GREAT ORGAN

Spitzflöte, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Chimes.

SWELL ORGAN

Geigen, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 61 pipes.
Chimney Flute, 8 ft., 68 pipes.
Conique Flute, 4 ft., 68 pipes.
Gemshorn, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Fagotto, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN

Viola, 8 ft., 68 pipes.
Quintaton, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.
Spindle Flute, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1 1/2 ft., 61 pipes.
Bombarde, 8 ft., 68 pipes.
English Horn, 8 ft., 68 pipes.
Tremolo.

PEDAL ORGAN

Resultant, 32 ft.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Spitzflöte, 16 ft.
Principal, 8 ft., 12 pipes.
Spitzflöte, 8 ft.
Gedeckt, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Rohrflöte, 4 ft., 12 pipes.
Piccolo, 2 ft., 12 pipes.
Bombarde, 16 ft., 12 pipes.
Fagotto, 16 ft.
Bombarde, 8 ft.
Trompette, 8 ft.
Claron, 4 ft.

ELLSASSER APPEARANCES FOR FEBRUARY ANNOUNCED

Richard Ellsasser continues his orchestral engagements when he appears with the San Angelo, Tex., Symphony Feb. 9 and the Iowa State College orchestra in Ames Feb. 15. He will be heard in concert by Poulenc, Handel and Guilman. He will appear in two recitals Feb. 19 at Southern Illinois University, Carbondale, where he will also lecture.

PRESIDENT'S BREAKFAST, A CONCLAVE HIGHLIGHT



DR. PEAKER GIVES ANNUAL TORONTO ADVENT SERIES

The annual Advent series of recitals in St. Paul's Church, Toronto, Ont., was given in 1958 Dec. 6 and 13. Charles Peaker, Mus.D., F.R.C.O., is organist and choirmaster and selected all contemporary composers for the opening event. His program: Sonata 2, Hindemith; Arioso, Sowerby; Pastorale, Clokey; "Elegy," Willan; Scherzo, John Cook; Three Characteristic Pieces, Langlais; Aria and "Christ Hath a Garden," Peeters.

In the second program, devoted to works of Mendelssohn, Dr. Peaker was assisted by Pearl Palmason, violin, soloists and the choir of St. Paul's. It included: Sonata 2, a section of "Elijah," Violin Concerto in E minor, "When Jesus, Our Lord" from "Christus" for soprano, "Say, Where Is He Born" for male chorus and Fugue in G.

COCHEREAU MAKES THIRD TRANSCONTINENTAL TOUR

Pierre Cochereau, organist of the Notre Dame Cathedral in Paris, returns to this country for his third recital tour March 1. His tour of twenty programs in five weeks is almost completely sold out. His tour begins at Duke University in Durham, N.C., and takes him to the South, the Midwest, the Pacific Northwest and the west coast. It ends at All Saints' Church, Worcester, Mass.

FOX SOLOS WITH DETROIT SYMPHONY ON FORD ORGAN

After a busy fall schedule Virgil Fox began the new year by playing with the Detroit Symphony in the new Ford Auditorium Jan. 22 and 23. He played a Handel concerto and two movements of Jongen's "Symphonie Concertante." Earlier in January he had several recording sessions with Capitol Records at the Riverside Church. Mr. Fox now records exclusively for that company.

NEW SONATA BY MATTHEWS PREMIERED BY DR. BIRKBY

Dr. Arthur Birkby gave the first performance Dec. 16 of a three-movement sonata for organ, especially composed for him by Dr. Holon Matthews, Western Michigan University, Kalamazoo. The sonata concluded a recital which also included works of Pachelbel, Buxtehude, Bach, Karg-Elert and Messiaen.

CANTERBURY ORGANIST IS MEMBER OF WA-LI-RO STAFF

Dr. Sidney S. Campbell, noted British organist and master of the choristers of Canterbury Cathedral, will be in charge of the school for choirmasters at Wa-Li-Ro choir school, Put-in-Bay, Ohio, the week from June 29 to July 3. He is to direct the festival evensong at Grace Church, Sandusky, the evening of July 3.

Dr. Campbell conducted the Lambeth Conference service at Canterbury last summer. In addition to his work there he has been organist at both Ely and Southwark Cathedrals and is on the council and an examiner for the Royal College of Organists.

MUSIC AND ART 1959 TOURS WILL INCLUDE FESTIVALS

The seventh annual music and art tours will provide forty-four-day trips for next summer with visits to music festivals in Vienna, Salzburg, Bayreuth and the Glyndebourne opera. Many art centers will also be included. Extra extensions to the Edinburgh festival, to Scandinavia and to Russia, Poland and Czechoslovakia are available.

Dr. D. Sterling Wheelwright, San Francisco State College, will lead one party; Leonard F. Heath, Los Angeles State College, will take another.

CHOIR, ORGAN & BRASS WILL BE HEARD AT ROCKEFELLER

The University of Chicago Choir under the direction of Richard Vikstrom and Heinrich Fleischer, organist, with members of the Chicago Symphony Orchestra will give a concert Feb. 8 in Rockefeller Chapel under the aegis of the Chicago Chapter of the A.G.O. The program will include works by Gabrieli, Palestrina, Bach, Boyce, Purcell, Birstow, Lenel and Boulanger.

Dr. Fleischer will play an all-Bach recital in the chapel March 1.

ROLLINS COLLEGE PLANS VESPER RECITAL SERIES

Catharine Crozier, Rollins College, Winter Park, Fla., has arranged a series of vesper recitals for January and February. Miss Crozier will play four recitals and Jerald Hamilton, William Teague and Wilma Jensen will play the remaining ones. Assisting artists will be Ross Rosazza, baritone, and Alice Anderson, soprano, with a string ensemble conducted by Robert Hufstader.

NEW YORK CONCLAVE PROVES REWARDING

SETS ATTENDANCE RECORD

Mason, Biggs, MacGowan, Gehring Heard in Recital; President Heeremans' Address Moving; Fine B minor Mass; Stimulating Panel

The midwinter conclave of the American Guild of Organists took place, to the surprise of no regular reader of THE DIAPASON, in New York City Dec. 29-31 of the year recently cast into limbo. Attracting a record attendance of some 250 delegates from many parts of the country, its dates and location naturally drew more strongly from states along the eastern seaboard. The committees in charge wisely avoided organs and churches featured in the national convention of 1956. In doing so they found themselves in almost completely Episcopal surroundings—not quite representative of the eclectic character of the organization.

The meeting had several highs and a few lows. The meteorologists were cooperative: the weather was mild and rain drenched only one evening's activities. Experienced New York visitors had no trouble in finding their way about and in making events fit into an easy pattern; others had to founder around, for the detailed transportation directions available at the 1956 convention were not furnished this time. But organists help one another and most visitors arrived at most events reasonably on time.

Sunday services in the major New York churches attracted many who arrived early. Others, coming from varying distances, popped into whatever event was taking place as they reached the city.

The absence of several prominent metropolitan area musicians heavily involved in previous Guild conventions was a disappointment many felt deeply.

Pre-conclave Events

We were able to hear two of the three official pre-conclave events. Following the advance information which had reached the office of THE DIAPASON, we stepped into St. Thomas' Church in time for the opening of the festival of nine lessons and carols. To our dismay we learned that it had been preceded by a recital by Donald McDonald. Many readers of this publication who also missed the opportunity to hear the gifted young Mr. McDonald on the fine Aeolian-Skinner in St. Thomas' asked "Why didn't THE DIAPASON tell us?" We can only answer that we printed all the advance facts sent us. And there were no New York newspapers published that Sunday to consult for more details.

The "nine lessons" service was in every way a delight. The finely disciplined choir sang with good tone, balance and color. We are not in complete accord with William Self's preference in boy choir timbre, but he obviously is getting what he wants and it is good. Of the traditional variety of lesson readers we felt the boy chorister far outshone his adult compères. The carols heard were: "Lo, How a Rose," Praetorius; "Jesu, Thou the Virgin Born," Holst; "Harken! Harken! Mother Dear," Bement; "Good King Wenceslas," Stainer; "Stachel," Tyrolean; "Wassail Song," Vaughan Williams; Christmas Hymn, Jungst; "The Christmas Song," Self; "Shepherds! Shake Off Your Drowsy Sleep," Stainer; "Christmas Bells," Osgood; "Sleep, Little Dove," Nunn; "Verbun Caro," White; "Now Is the Time," Laubenstein, and "Silent Night," Gruber.

For another pre-conclave event, St. George's Church shared one of its monthly "festival of music" series inaugurating the large new Möller organ. E. Power

CORPUS CHRISTI CHURCH WITH HOLTkamp ORGAN



Biggs was the guest recitalist on this occasion assisted by the church choir under the direction of Charles Henderson.

Here too was a half hour of music before the announced time. Apparently, however, it is a tradition at these special services to have "seating music" as listeners gather for the musical program. On this Sunday afternoon the rector of St. George's, the Rev. Edward O. Miller (one of his sermons appears elsewhere in this issue), very skillfully led his congregation through nine Christmas carols—some probably completely unfamiliar to most of those present. With bits of background delivered in an informal manner and with the leadership of the more-than-100-voice choir seated in the chancel, the congregational participation was rather impressive.

The service itself included carols, a few prayers, three groups of organ numbers, an offertory pair by the choir and a few responses. Mr. Biggs opened with a Bach group—four familiar chorale preludes played in his usual traditional manner: "Nun komm, der Heiden Heiland," "Wachet auf," "In Dulci Jubilo" and "Nun freut euch." The second grouping began with Mr. Biggs' transcriptions of two movements from Liszt's piano piece, "The Christmas Tree." "An Old Christmas Carol" began with a stunning use of the antiphonal trumpets and immediately made his listeners realize why he had chosen to arrange this for the organ. "The Shepherds at the Manger" became a charming piece featuring antiphonal effects on the flutes. Dupré's popular Variations on a Noël was a surprise. It has been a good many years since this listener has heard Mr. Biggs exploit an organ to such a degree. Those who sometimes complain that this recitalist limits himself to but a few stops on a given instrument should have heard this! He must have been enamored of the many reed voices for he used them in contrasting ways in more than half of the variations. As one listener put it: "Not one variation was played as the composer intended, but wasn't it wonderful!"

The choir, which had sung Bach's "Break Forth" as an introit, now sang two anthems by Gustav Holst: "Christmas Song" and the lovely "Lullay, My Liking." How Mr. Henderson controls his huge choir spread over such a wide chancel is a mystery. It is immediately apparent why the organ was located in the widely-separated locations that it is. The accompanied number, as a result, was the more successful, though both gave evidence of a well-trained organization.

Mr. Biggs' final selections comprised three Daquin Noël's: "Suisse," "en Musique" and "Grand Jeu et Duo." The triple echo effects in the last Noël, taking advantage of the scattered sections of the organ, was an exciting adventure in stereophonic sound.

Claire Coci and an instrumental group were scheduled for a Sunday evening performance at the American Academy of Arts and Letters. Just out of the flu bed, the reviewer scheduled to cover this event was overcome with exhaustion and was unfortunately unable to attend. Various people reported an interesting program and that Miss Coci was in top form.

Monday Events

Monday began with registration at the Little Church around the Corner. We remained in the limited quarters there for several hours in order to greet as many of our friends as possible.

The opening recital was in the exquisitely beautiful Corpus Christi Church in Morningside Heights on the relatively new Holtkamp organ. William MacGowan, recently appointed organist at the Maple Street Congregational Church, Danvers, Mass., and organist in charge of evensong and recitals at the Old North Church, Boston, assisted by Lee Steelman, flute, was the initial performer.

As one member of the New York City Chapter described the conclave: "Isn't it a fine idea that we are going to all the off-beat places?" It's true that the smaller dimensions of the conclave make possible events in smaller and lesser-known churches that could not accommodate a full convention assemblage. It was appropriate, then, that an "off-beat" conclave should begin with an "off-beat" program. Featuring three large works for flute and keyboard is not an every-day occurrence. The 1958 Sonata by Poulenc (written for flute and piano) was certainly the high point of the recital. The two performers were the most sympathetic in this number and their interpretation of the lovely opening Allegro Malincolico and exciting Presto Giocoso will long be remembered. The earlier works for flute were not quite so successful: Suite in D by Jacques Hotteterre le Romain and Sonata 4 in C by Bach, although the virtuoso flute playing in the Bach was impressive indeed.

It was unfortunate that Mr. MacGowan was considerably "under the weather" and was probably not at his best. His rather routine handling of an instrument which has been described in glowing terms by other reviewers was disappointing. We should like to hear him again when he is feeling up to par. Organ numbers were these: Carol for Organ, William Klenz; Prelude in C, Fugue in G and Fantasie and Fugue in C minor, Bach; Variations on a Theme of Jannequin, Alain, and the premiere of Partita on the Lourdes Hymn, Peloquin. The new partita was a polite gesture to the host church and is a conventional set of variations.

Panel Discussion

Following Mr. MacGowan's recital, delegates adjourned to the James Chapel at the Union Seminary for a panel discussion. Difficulty in hearing the speakers, the choice of an intangible philosophic theme ("What is the relationship of church music to modern man's predicament?"), the dominance of clergy on the panel (two members and the moderator), Dr. Hugh Porter's almost "give 'em what they want" approach and George Faxon's (such as we could hear!) nearly "don't give 'em anything they want" approach combined to make this discussion hardly a rewarding or convincing session.

Evening at St. George's

Ernest White gave a fascinating demonstration of the tonal components of the new Möller organ in St. George's Church.



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MÖLLER POSITIV AND CHOIR IN ST. GEORGE'S CHURCH



Using brief, aptly chosen excerpts from a wide cross-section of organ literature to illustrate almost every possible resource of the instrument, Mr. White without speaking a word gave a remarkably eloquent lecture on organ tone.

Since Mr. Biggs' recital Monday evening at St. George's contained mostly music discussed in our review of his Evanston, Ill., appearance in the January issue, plus the Dupré variations heard Sunday, it remains only to say that this reviewer has rarely heard Mr. Biggs have more fun playing, has never heard him use such full and audacious registrations and has never seen so many hearers shocked or titillated. We felt that the balance in the Koetsier Partita for English horn and organ was not well-calculated here and that the piece did not come off with anything like the elan and charm of its Ev-

anston performance. A German supper at Werderman's Hall near St. George's gave an opportunity for the kind of informal chitchat that helps organists really get acquainted.

President's Breakfast

The president's breakfast Tuesday morning was, we feel, the real highlight of the convention. Those whose unofficial status made substitution of a tour of the financial district and Chinatown necessary really missed something, though 8:30 is an early hour for an official breakfast at the tip of Manhattan Island (Trinity)

[Continued on page 14]

THE DIAPASON
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**GRAND RAPIDS FANE
PURCHASES MÖLLER**
SIZABLE 3-MANUAL ORGAN

Carl E. Sennema, Minister of Music of First Methodist Church, Designs Instrument—Organ Program Started in 1953 with New Console

The First Methodist Church, Grand Rapids, Mich., has entered into a contract with M. P. Möller, Inc., of Hagerstown, Md., for a new three-manual organ.

In 1953 Möller installed a new console and swell division to the old organ as a foundation for a new instrument. Now the new great, choir and pedal divisions are to be finished, along with new reeds in the swell.

The specification was designed by the minister of music, Carl E. Sennema, in consultation with Möller's representative, Henry Beard of Chicago.

The stoplist is as follows:

GREAT ORGAN

- Quintade, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Quintade, 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Rauschquinte, 2 ranks, 122 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes, 25 notes.
- Tremulant.

SWELL ORGAN

- Flute Conique, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 66 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Geigen Octave, 4 ft., 12 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 73 pipes.
- Trompette, 8 ft., 61 pipes.
- Bassoon, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremulant.

CHOIR ORGAN

- Gedeckt, 16 ft., 12 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 54 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Prinzipal, 2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Cymbel, 2 ranks, 122 pipes.
- Harmonic Trumpet, 8 ft., 61 pipes.
- Oboe Schalmel, 8 ft., 61 pipes.
- Tremulant.

ECHO ORGAN

- Viole, 8 ft.
- Flute, 8 ft.
- Sallecional, 8 ft.
- Voix Celeste, 8 ft.
- Vox Humana, 8 ft.
- Chimes.
- Tremulant.

PEDAL ORGAN

- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintade, 16 ft.
- Flute Conique, 16 ft.
- Gedeckt, 16 ft.
- Geigen, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Flauto Dolce, 8 ft.
- Gedeckt, 8 ft.
- Oktav, 4 ft., 12 pipes.
- Rohrgedeckt, 4 ft., 32 pipes.
- Rohrgedeckt, 4 ft., 12 pipes.
- Mixtur, 3 ranks, 96 pipes.
- Cornet, 3 ranks, 96 pipes.
- Trombone, 16 ft., 12 pipes.
- Trumpet, 8 ft.
- Trumpet, 4 ft.

**STUDENTS AT JUILLIARD
PLAY CHRISTMAS PROGRAM**

Students of Vernon de Tar and Bronson Ragan at the Juilliard School of Music played a "prelude to the Christmas party" at the recital hall Dec. 17. The music heard was all based on Christmas chorales and carols, each of which was sung before the organ music developed from it. These students participated: Cora Schively, Ronald Pukavich, Lorna da Costa, Milton Sutter, Edmund Shay and T. William Wenrich. Petzold's "The Christmas Story" was sung with audience participation and with Malcolm Wechsler at the organ.

C. ALBERT SCHOLIN



C. ALBERT SCHOLIN, widely known St. Louis, Mo., organist, composer and publisher, died Dec. 22 at the age of 62. His works have been published by G. Schirmer, Flammer, Belwin, Hunleth and others and his own publishing house in St. Louis has also issued the works of many other composers. His compositions are said to number 400, including many anthems and hymns.

Mr. Scholin was born May 24, 1896, in Jamestown, N.Y. Much of his music study was in Chicago with Middelschulte, Van Dusen, Hyde, Nelson and Sowerby. He served for a long period as minister of music at the Kingshighway Presbyterian Church, St. Louis. Mrs. Scholin and three children survive.

DOROTHY LANE, Northwestern University, played harpsichord in the annual performance of Handel's "Messiah" by the Reorganized Church of Jesus Christ of the Latter Day Saints, Independence, Mo., Nov. 23. The performance was taped to be played over 200 radio stations in English-speaking countries.

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MEXICO AUDITORIUM GETS HUGE 5-MANUAL

8,000 HEAR BIGGS RECITAL

Italian Organ of 200 Stops Installed in
Capital's Auditorio Nacional—Five
Programs Inaugurate New
Instrument

A very large five-manual organ built by Organos Tamburini in Crema, Italy, has been installed in Mexico City's Auditorio Nacional by the local representative, Casa Riojas. The instrument of nearly 200 stops and 15,633 pipes was opened by J. Jesus Estrada Nov. 23. His program appears on the recital page.

E. Power Biggs played a series of four recitals Nov. 25, 27, 29 and 30 with attendance at each event of from 4,000 to 8,000. His all-Bach program Nov. 29 was the most enthusiastically received with the peak attendance. The other programs contained a wide range of works from pre-Bach, through Franck and Widor, to Alain. An article in Mexico City's *The News* remarked: "Biggs . . . will offer listeners a series of works heard hitherto only in leading European and United States music centers."

The instrument's resources are as follows:

POSITIVO

Principale Dolce, 16 ft., 73 pipes.
Principale, 8 ft., 73 pipes.
Ottava, 4 ft., 73 pipes.
Duodecima, 2½ ft., 73 pipes.
Decimaquinta, 2 ft., 73 pipes.
Decimasettima, 1½ ft., 73 pipes.
Ripieno Grave, 5 ranks, 265 pipes.
Ripieno Acuto, 4 ranks, 292 pipes.
Fifaro, 8 ft., 61 pipes.
Tromba Dolce, 8 ft., 73 pipes.

(Enclosed)

Quintadena, 16 ft., 73 pipes.
Armonica, 16 ft., 73 pipes.
Principale Geigen, 8 ft., 73 pipes.
Diafono Principale, 8 ft., 73 pipes.
Viola Gamba, 8 ft., 73 pipes.
Bourdon a Cheminé, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Flauto Armonico, 8 ft., 73 pipes.
Quintaton, 8 ft., 73 pipes.
Spitzflöte, 4 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Violetta, 4 ft., 73 pipes.
Ottava, 4 ft., 73 pipes.
Nazardo (tappato), 2½ ft., 73 pipes.
Silvestre, 2 ft., 73 pipes.
Ottavino Brillante, 2 ft., 73 pipes.
Terza, 1½ ft., 73 pipes.
Larigot, 1½ ft., 73 pipes.
Settima, 1½ ft., 73 pipes.
Piccino, 1 ft., 73 pipes.
Mistura, 5 ranks, 365 pipes.
Cimbalo, 6 ranks, 438 pipes.
Ranckett, 8 ft., 73 pipes.
Tromba Dolce, 8 ft., 73 pipes.
Cromorno, 8 ft., 73 pipes.
Clarinetto, 8 ft., 73 pipes.
Regale, 4 ft., 73 pipes.
Cor de Nuit Celeste, 8 ft., 73 pipes.
Cornetto Combinato.
Arpa.
Campane.
Celesta.
Marimba.
Tremolo.

GRAN ORGANO

Principale Forte, 16 ft., 61 pipes.
Principale Dolce, 16 ft., 61 pipes.
Bordone, 8 ft., 61 pipes.
Diapason 1, 8 ft., 61 pipes.
Diapason 2, 8 ft., 61 pipes.
Diapason 3, 8 ft., 61 pipes.
Principale, 8 ft., 61 pipes.
Flauto Traverso, 8 ft., 61 pipes.
Flauto Aperto, 8 ft., 61 pipes.
Bordone, 8 ft., 61 pipes.
Viola Armonica, 8 ft., 61 pipes.
Corno Camoscio, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Ottava Diapason, 4 ft., 61 pipes.
Principale, 4 ft., 61 pipes.
Flauto Cuspide, 4 ft., 61 pipes.
Decima, 3½ ft., 61 pipes.
Duodecima, 2½ ft., 61 pipes.

GIANT ITALIAN-BUILT ORGAN IN MEXICO CITY



Decimaquinta, 2 ft., 61 pipes.
Decimasettima, 1½ ft., 61 pipes.
Mistura, 6 ranks, 366 pipes.
Cimbale (con ritornelli), 5 ranks, 305 pipes.
Forniture, 5 ranks, 366 pipes.
Gran Cornetto, 4 ranks, 244 pipes.
Trombone, 16 ft., 61 pipes.
Trombone, 8 ft., 61 pipes.
Clarone, 4 ft., 61 pipes.
Sesquialtera (sintético).

RECITATIVO

Controgamba, 16 ft., 73 pipes.
Tibia, 8 ft., 73 pipes.
Principale, 8 ft., 73 pipes.
Eufonio, 16 ft., 73 pipes.
Viola d'Amore, 8 ft., 73 pipes.
Rorflöte, 8 ft., 73 pipes.
Salicionale, 8 ft., 73 pipes.
Corno di Camoscio, 8 ft., 73 pipes.
Flauto Jubal, 8 ft., 73 pipes.
Quintaton, 8 ft., 73 pipes.
Ottava, 4 ft., 73 pipes.
Violino, 4 ft., 73 pipes.
Flauto Triangolare, 4 ft., 73 pipes.
Flauto Viennese, 4 ft., 73 pipes.
Duodecima, 2½ ft., 73 pipes.
Ottavina, 2 ft., 73 pipes.
Flauto, 2½ ft., 73 pipes.
Flautino, 2 ft., 73 pipes.
Terza di Nazardo, 1½ ft., 73 pipes.
Cornetto, 3 ranks, 213 pipes.
Plein Jou, 7 ranks, 511 pipes.
Dulciana, 8 ft., 73 pipes.
Clarino (ad anima), 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tromba Armonica, 8 ft., 73 pipes.
Voce Umana Corale, 8 ft., 61 pipes.
Basson, 16 ft., 73 pipes.
Corno Armonico, 8 ft., 73 pipes.
Clarone, 4 ft., 73 pipes.
Coro d'Archil, 5 ranks, 8 ft., 262 pipes.
Voce Celeste, 8 ft., 61 pipes.

Armonia Eterea, 4 ranks, 8 ft., 292 pipes.
Campane.
Arpa.
Celesta.
Marimba.
Tremolo.

SOLO-ESPRESIVO

Gedeckt, 16 ft., 73 pipes.
Violone, 16 ft., 73 pipes.
Diapason Major, 8 ft., 73 pipes.
Principale Violone, 8 ft., 73 pipes.
Principale, 8 ft., 73 pipes.
Flauto Orchestrale, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Armonica, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Ottava Diapason, 4 ft., 73 pipes.
Ottava, 4 ft., 73 pipes.
Flauto de Concerto, 4 ft., 73 pipes.
Quinta, 5½ ft., 73 pipes.
Nazardo, 2½ ft., 73 pipes.
Superquinta, 2½ ft., 73 pipes.
Decimaquinta, 2 ft., 73 pipes.
Ottavino, 2 ft., 73 pipes.
Tierce, 1½ ft., 73 pipes.
Gran Ripieno, 9 ranks, 657 pipes.
Gran Cornetto, 4 ranks, 4 ft., 292 pipes.
Basson, 16 ft., 73 pipes.
Corno Inglese, 8 ft., 73 pipes.
Oboe Orchestrale, 8 ft., 73 pipes.
Corno Francese, 8 ft., 73 pipes.
Tromba Militare, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Violoncello Celeste, 8 ft., 61 pipes.
Violino, 2 ranks, 4 ft., 146 pipes.
Tremolo.

ECO-ESPRESIVO

Viola Dolce, 16 ft., 73 pipes.
Gran Tibia, 8 ft., 73 pipes.
Principale, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.

Viola d'Eco, 8 ft., 73 pipes.
Salicionale, 8 ft., 73 pipes.
Flauto Aperto, 8 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Flauto Doppio Conico, 4 ft., 73 pipes.
Flauto d'Amore, 4 ft., 73 pipes.
Salicet, 4 ft., 73 pipes.
Nazardino, 2½ ft., 73 pipes.
Flautino, 2 ft., 73 pipes.
Cornetto d'Eco, 3 ranks, 219 pipes.
Eufonio, 8 ft., 73 pipes.
Chalumeau, 8 ft., 73 pipes.
Corno Saxophon, 8 ft., 73 pipes.
Kinura, 8 ft., 73 pipes.
Corno d'Orchestra, 8 ft., 73 pipes.
Armonia Eterea, 3 ranks, 8 ft., 219 pipes.
Unda Maris, 8 ft., 61 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Campane.
Gran d'Arpa.
Celesta.
Marimba.
Tremolo.

PEDAL

Acústico, 64 ft.
Sub-principale, 32 ft.
Sub-bordone, 32 ft., 12 pipes.
Contrabasso Forte, 16 ft., 32 pipes.
Basso Aperto, 16 ft., 32 pipes.
Principale, 16 ft., 32 pipes.
Violone, 16 ft.
Subbasso, 16 ft., 32 pipes.
Controgamba, 16 ft.
Viola Dolce, 16 ft.
Quintadena, 16 ft.
Quinta (tappata), 10½ ft., 32 pipes.
Basso, 8 ft., 12 pipes.
Basso in Ottava, 8 ft., 12 pipes.
Ottava, 8 ft., 12 pipes.
Flauto, 8 ft., 12 pipes.
Quinta in Ottava, 5½ ft., 12 pipes.
Basso Corale, 4 ft., 32 pipes.
Flauto in Ottava, 4 ft., 12 pipes.
Terza, 3½ ft., 32 pipes.
Larigot, 2½ ft., 12 pipes.
Doublette, 2 ft., 32 pipes.
Ottavino, 2 ft., 12 pipes.
Mistura, 5 ranks, 160 pipes.
Bombarda, 32 ft., 32 pipes.
Bombarda, 16 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Bombardino, 8 ft., 12 pipes.
Tromba Forte, 8 ft., 12 pipes.
Clarone Forte, 4 ft., 12 pipes.
Clarone, 4 ft., 12 pipes.
Claronecino, 2 ft., 12 pipes.
Campane.
Tremolo.

POSITIVO-ABIERTO

Contrabasso Dolce, 16 ft., 32 pipes.
Principale, 16 ft.
Basso, 8 ft., 12 pipes.

HEAR SERVICE OF PURCELL MUSIC IN NEW YORK CHURCH

A service of music by Henry Purcell was heard Nov. 30 in the Fifth Avenue Presbyterian Church, New York City, under the direction of Dr. Robert Baker. Observing the 300th anniversary of Purcell's birth, the service included anthems, vocal solos, organ music and works for organ and strings.

The program was as follows: Fantasia, Three Parts on a Ground, "Let My Prayer Come up into Thy Presence," Voluntary in D minor, "Rejoice in the Lord Always," "Evening Hymn," "Remember Not, Lord, Our Offences," "Lord, What Is Man?," Adagio from "Golden" Sonata, "Thou Knowest, Lord, the Secrets of Our Hearts," "The Blessed Virgin's Expostulation," "O Sing unto the Lord" and Trumpet Tune.

DIRECTOR OF ROYAL SCHOOL OF CHURCH MUSIC TO VISIT

Gerald H. Knight, M.A., F.R.C.O., CH.M., A.D.C.M., director of the Royal School of Church Music at Croydon, Surrey, England, plans to visit affiliated choirs in South and Central America as well as in the United States and Canada in the first six months of 1960.

Mr. Knight has recently been named a member of a commission to revise the translation of the psalter. He is private organist to the Archbishop of Canterbury at the Lambeth Palace chapel.

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**TAMPA CHURCH GETS
MÖLLER OF 3 MANUALS
INSTALLATION IN BALCONY**

First Presbyterian's Organist Is Margaret McAlister — Florida Congregation Was Founded in 1884, Building Dates from 1922

The First Presbyterian Church of Tampa, Fla., has entered into a contract with M. P. Möller, Inc., of Hagerstown, Md., for a new three-manual organ. This church was organized in 1884. The present edifice was built in 1922 and new educational buildings were dedicated in 1951. The organist is Margaret McAlister.

The entire organ and console are being installed on the rear balcony with the great division unenclosed and partially exposed. The church choir is also located on the rear gallery. The specification was designed by Möller's representative, William E. Pilcher, Jr., of Charlotte, N. C.

The stoplist is as follows:

GREAT ORGAN

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Fourniture, 3 ranks, 183 pipes.
- Chimes.
- Tremulant.

SWELL ORGAN

- Rohrgedackt, 16 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 49 pipes.
- Gedackt, 8 ft., 12 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Oboe, 4 ft., 61 pipes.
- Tremulant.

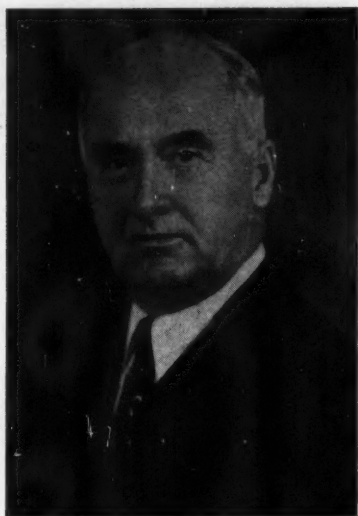
CHOIR ORGAN

- Concert Flute, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nasat, 2 2/3 ft., 61 pipes.
- Koppelflöte, 2 ft., 12 pipes.
- Clarinete, 8 ft., 61 pipes.
- Chimes, 21 bells.
- Tremulant.

PEDAL ORGAN

- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrgedackt, 16 ft.
- Violone, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Gedackt, 8 ft.
- Quint, 5 1/2 ft., 32 pipes.
- Violone, 4 ft., 12 pipes.
- Gedackt, 4 ft.
- Violone, 2 ft., 12 pipes.
- Fagotto, 16 ft.
- Fagotto, 8 ft.
- Fagotto, 4 ft.

KENNETH E. RUNKEL



KENNETH E. RUNKEL, F.A.G.O., F.T.C.L., A.C.C.O., L.Mus. (McGill), has been appointed organist-director of the famous Flagler Memorial Presbyterian Church, St. Augustine, Fla. He will play a four-manual organ of seventy stops. The church has two morning services and an adult choir. Mr. Runkel's first service was Dec. 14.

He comes to Florida from many years in the Ashland, Ky., area; he was organist for some years at Ashland's First Church of Christ, Scientist. He has given many recitals and has many anthems published, including several for three-choir combination, a field in which he was a pioneer.

**JOHN BONN CELEBRATES
GALA DIAMOND JUBILEE**

John L. Bonn, veteran Waterbury, Conn., organist, observed a double anniversary Nov. 23: his seventy-fifth as an organist and his forty-fifth as an organist and choirmaster of St. Margaret's Roman Catholic Church. The Waterbury and Hartford Chapters of the A.G.O. co-operated in the diamond jubilee event.

Mr. Bonn was organist in three New York City churches before coming to Waterbury's Immaculate Conception Church in 1889. After fifteen years there he spent two years of study in Vienna, returning to Waterbury and the newly-formed St. Margaret's Church.

The reception in Father Brennan Hall was attended by 500 people. Congratulatory telegrams came from former students of Mr. Bonn in various parts of the United States. The veteran organist played for high mass and afternoon benediction the day of his jubilee.

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All who have to do with the organ world give a vote of gratitude and confidence to **E. Power Biggs** for his years of weekly organ programs broadcast over the CBS network. Unless we who listen, or are potential listeners to these fine programs make some demonstration of interest and need, it is possible that these recitals may be discontinued.

Please write a card or letter expressing your thanks for the past programs and state your views on the need for, and appreciation of, this type of program. Address the Columbia Broadcasting Company, 485 Madison Avenue, New York 22, N. Y.

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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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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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(400 Church Musicians from 29 States, seven other nations were registered last summer)

FINN VIDERO



FINN VIDERO, renowned Danish organist, has been appointed acting Yale University organist for 1959-60. He will also serve on the faculty of the school of music in place of H. Frank Bozyan, who will be on leave. He will teach organ playing and will be regular service organist in the university chapel. He will also give a public lecture series on classic organ literature.

The Danish scholar is shown at the Hammersam tracker organ from his residence in Copenhagen, in which city he serves as organist of Trinity Church and faculty member of the University of Copenhagen.

Marriott on New Möller

Frederick L. Marriott played the dedicatory recital on the four-manual Möller organ in the Kirk-in-the-Hills, Bloomfield Hills, Mich., described in THE DIAPASON for August, 1955. His program was as follows: Echo Voluntary, Purcell; Pastorale, Zipoli; Musette, Dandrieu; Benedictus, F. Couperin; Concerto in A, Handel; "In Dulci Jubilo," "I Call to Thee" and Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; "Kirk-in-the-Hills" Suite, Marriott, and Passacaglia and Fugue, Bach. Combine the beauty of the new edifice of the Kirk-in-the-Hills, the nearly perfect acoustics, the new organ with tremendous possibilities and the fine playing of Mr. Marriott and one can understand the turning away of hundreds of interested would-be listeners.

The recital began with the use of the antiphonal and main organ reeds which are devoid of excessive harshness often characteristic of these stops. Each division spoke clearly and distinctly.

From the Zipoli through "I Call to Thee," Mr. Marriott employed various soft stops and combinations, all interesting and delightfully varied, showing off the capabilities of the organ. The Toccata and Fugue was a startling change. The fugue began at a moderate tempo; as the climax was reached both the main organ and the antiphonal were used. The Franck left little to be desired; it was interpreted as it should be on an instrument which could produce the desired effects.

The "Kirk-in-the-Hills" Suite was lovely. It described the stained glass, the Gothic arches, the wood carving and the tower. The work was written especially for the dedication recital and was performed for the first time.

It is refreshing to find an artist not afraid to express himself in an age when it is fashionable to ignore the romantic era. Mr. Marriott can interpret music of various periods as intended, be it classic, romantic or modern.

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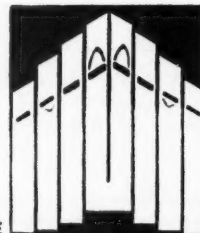
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Fight for Good Organ Is Part of Fight for Truth

By THE REV. EDWARD O. MILLER
(Sermon preached at St. George's Church, New York City, Sept. 28, 1958, the Sunday following the dedication of the new Möller organ.)

Albert Schweitzer once remarked: "The work and worry that fell to my lot through the practical interest I took in organ building made me sometimes wish that I had never troubled myself about it, but if I did not give it up, the reason is that the struggle for the good organ is to me part of the struggle for the truth."

"The struggle for the good organ is to me part of the struggle for the truth." This is a new note in any consideration of the place of music in the Church. For, by and large, even in Christian literature, the scanty space assigned to music treats it superficially as a tool to worship rather than as an instrument of divine truth.

We say, sentimentally, "The music in church takes me back to my childhood—to the anthems I heard them sing when I sat there with my family." In terms of mental health, this strong association with the past is good. But does it not severely limit our repertory and the transition to new music and contemporary hymns? Is vague nostalgia enough to explain the rightful place of music in the Church today?

We say that church music makes us feel better. It soothes our jangled nerves. It says something which words fail to say.

Words strain,
Crack and sometimes break, under the burden,
Under the tension, slip, slide, perish,
Decay with imprecision, will not stay in place,
Will not stay still.

—T. S. Elliot, *Burnt Norton*.

To correct this deficiency, we resort to music in church.

At a lower level church music has come to be used to fill awkward silences in worship, to cover the sound of shifting feet, to get people from one part of the church to another, to make people feel religious.

This misuse of church music, not in its own right but as a tool for something else, has its caricature in our modern secular use of music. Music by Muzak soothes the office force, makes men work harder and turn out more. You work to music, you read in spite of it, you talk above it. You must never listen to the quality of what is being played. You are never told what the music is or who performs it. The music is merely incidental background to other things more important such as operating a typewriter, riding in an elevator or painfully composing a check in a bank. No other age has used music so efficiently and so ubiquitously, not as an art but as a filler.

As a congregation sits waiting for a wedding or a funeral to begin, what an opportunity, what receptiveness for something fine and strong in music! In many churches the organist mounts the console of a great organ and proceeds to diddle away in tremolos and trivialities with what is called background music. You can never understand the place of music in the Church until you comprehend the popular place of music in our modern, efficient world.

Historically, too, it is little wonder that we tend to treat music as a tool, an accompaniment, to more important things rather than as what Schweitzer calls: "part of the struggle for the truth." It is so much easier, even today, to get a fireproof roof for a church than a first-rate instrument of music. For church music remains, in many minds, on the periphery of important ecclesiastical equipment like heat and light and communion silver and vestments. Why has our church traditionally struggled so in-

sistently to provide the finest in music and organs?

First, because of the Biblical background of our faith. In the beginnings of Biblical history, music was not introduced to enrich worship; music was worship. It was with a song of praise that Moses and the men of Israel offered up their praise after safely crossing the Red Sea. It was with timbrel and dance that Miriam and her friends accompanied them with the antiphonal refrain: "Sing ye to the Lord, for he hath triumphed gloriously; the horse and the rider hath he thrown into the sea."

In those days you could not conceive of our modern nefarious distinction between a church budget for music and another for education and another for worship. When Hannah gazed into the face of her new-born Samuel, she found herself singing as mothers have spontaneously sung through the ages: "My heart rejoiceth in the Lord;" When David mourned the tragedy of Saul and Jonathan, he burst into a dirge: "The beauty of Israel is slain upon thy high places; how are the mighty fallen!"

The vast treasury of the Psalms emerged from the hearts of real men and women as they faced life. You could not conceive of employing musicians to compose the Psalms. Religious music was not something which somebody presented to please somebody else. You could never walk out of church or synagogue in those days and say: "Wasn't the choir good?" Music was the natural, unself-conscious, technically imperfect expression of man's uninhibited response to God.

Mary, in the New Testament, sang: "My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour." Elizabeth's husband, Zacharias, holding his tiny infant, John, in his arms, sang: "Blessed be the Lord God of Israel; For he hath visited and redeemed his people." The aged Simeon, sitting in the Temple—"a man just and devout, waiting for the consolation of Israel"—singing as he saw the child Jesus for the first time: "Lord, now lettest thou thy servant depart in peace—for mine eyes have seen thy salvation."

This was the place of music in the early Church. As the younger Pliny wrote in his famous letter to Trajan, it was the habit of the Christians of Bithynia, early in the second century, "on a fixed day to assemble before daylight and sing by turns a hymn to Christ as God." (J. O. Dobson, *Worship*, p.121) Can't you see the sun rising over the horizon and these small faithful bands bursting into: "Glory be to God on high, And on earth, peace." This was not music doing something for worship. This was worship through music.

Then church music began to become self-conscious and formalized. Ambrose established his choir school in Milan in the fourth century. Two centuries later Gregory the Great did the same in Rome, and Gregorian chant or plainsong began to be the norm for worship in the Western Church. Up to now the organ had been a crude, primitive instrument used solely for secular functions. Now it entered the service of the Church, but only as a tool to give pitch or accompaniment to plainsong.

Throughout the Dark Ages music was kept alive in church, but it was fast becoming a precious, specialized art with techniques and approved performances and a profession of those who knew music. Unfortunately, until the time of the Reformation, as church and organ music developed, congregational song decreased.

This is how we have come to our curious modern paradox of church music as an incidental tool on the one hand, neglected even by churches, and on the other hand as a glorious means for expressing nothing less than truth. This is why we sometimes face the spectacle of church musicians and church people miles apart—the musicians trying desperately to raise church music to its rightful prominence—sometimes driven with Robert Browning to exclaim:

"God has a few of us whom he whispers in the ear;
The rest may reason and welcome; 'tis we musicians know."

While untrained listeners insist that they too know, like Max Beerbohm's beautiful Zuleika who causes all the young men at Oxford to swoon by saying: "As might be expected: I don't know anything about music, but I know what I like." Beerbohm goes on to comment that people who make that kind of remark usually make it several times in the course of an evening!

If we are honest, this is the dichotomy of modern church music. A new hymnal includes hymns the people think they don't want to sing, as if all inspiration in hymnody ceased with "Onward, Christian Soldiers." On the other hand, a veritable first-century ferment of enthusiasm for music grips men and women, rekindles them when they despair, gives wings to the spoken word.

We live in an age of high-fidelity in which organ discs become best-sellers; thirty major symphony orchestras are supported in this country alone, and 650 more professional and semi-professional orchestras, not including those in colleges. (*New York Times Magazine*, July 6, 1958). If only we could grasp this caricature of our day—with music both used as trivial and at the same time sought for at its best.

Our philosophy of music is, first, that church music shall stem from the people and not be sung at them. This is why we try to choose the hymns the people know and then at times to help them to come to know the new. Having the finest of modern church organs is part of this same struggle for the truth.

There is something deeper about our philosophy of church music. There is a clue again in Schweitzer. He is speaking of Bach's B minor Mass: "An inner unity of soul is absolutely indispensable in performing Bach, and every individual chorister must not only have mastered the art technically but must preserve his spiritual forces unbroken throughout."

The chorister does not sing to the people about the Spirit. The chorister, to sing to the people, must have the Spirit. The quality of church music depends not only on technical competence—indeed it cannot achieve competence unless there is something inside—singing.

Our concept of church music depends on our concept of the Christian faith. Faith, in the deepest sense, is not beliefs or creeds or principles or even kindly acts. Faith is movement of man's soul toward God. God became man, but God remains God—holy and apart. God is both like and unlike man. You may try to present this paradox in words, but you can convey it more effectively in music. Church music is not just to warm our hearts but to sound through what has been called "the essential tone of the soul." To communicate man's concept of the rightful glory of God.

Faith is the whole response of man to God. Faith is an encounter of the human with the divine—the development of utter surrender and obedience to God. So church music is not like an army band, urging others on to battle for better lives and kindlier deeds. Church music communicates a momentary re-enactment of some phase of life in the Spirit.

Just as the Sermon on the Mount is not comprehensive legislation on the subject of love, but a swooping down to snatch fleeting incidents of life and hold them up to show their spiritual significance, so church music catches a glimpse of one aspect of life in the Spirit and envelopes, elaborates on it.

The believer's response, the singer's re-enactment of God's action in his life—this is church music. This is music's rightful function—a unique task which it alone has the beauty and the power to perform. As Martin Luther warned four centuries ago, we must return to the function of "putting music upon the living and holy Word of God, therewith to sing, praise and honor the same, so that the beautiful ornament of music, brought back to its right use, may serve its blessed Maker and his Christian people."

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**Plymouth Congregational Will
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The Reuter Organ Company will install a new three-manual organ in the Plymouth Congregational Church at Wichita, Kans. The instrument will be located on one side of the chancel and will contain an unenclosed and partially exposed great division.

Negotiations for the instrument were handled by Frank Green for the company. The stoplist was drawn up by Mr. Green in conjunction with Guy Snyder, organist for the church. Fred Mayer, Friends University, is choir director.

Installation is scheduled for March. The stoplist for the instrument is as follows:

GREAT ORGAN

- Geigen Principal, 16 ft., 61 notes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spillflöte, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes.

SWELL ORGAN

- Rohrflöte, 16 ft., 73 pipes.
- Dolcan, 8 ft., 61 pipes.
- Dolcan Celeste, 8 ft., 54 pipes.
- Rohrflöte, 8 ft., 61 notes.
- Flauto Dolce, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 54 pipes.
- Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 notes.
- Cymbel, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clairon, 4 ft., 61 notes.
- Tremulant.

CHOIR ORGAN

- Traversflöte, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 54 pipes.
- Klein Gedackt, 4 ft., 61 pipes.
- Nasard, 2 2/3 ft., 61 pipes.
- Gemshorn, 2 ft., 61 pipes.
- Terce, 1 3/5 ft., 49 pipes.
- Cromorne, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN

- Geigen Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrflöte, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Geigen, 5 1/2 ft., 32 notes.
- Choralbass, 4 ft., 12 pipes.
- Rohrflöte, 4 ft., 32 notes.
- Harmonic Flute, 4 ft., 32 notes.
- Fugara, 2 ft., 12 pipes.
- Bombarde, 16 ft., 12 pipes.
- Trompette, 8 ft., 32 notes.
- Clairon, 4 ft., 32 notes.

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|--------------------|-----------------------|
| —GREAT— | —SWELL— |
| 16' Quintaton | 8' Hohlflöte |
| 8' Principal | 8' Viole de Gambe |
| 8' Bourdon | 8' Viole Celeste (GG) |
| 8' Spitzflöte | 4' Principal |
| 4' Octave | 4' Nachthorn |
| 4' Klein Gedackt | 2' Octavin |
| 2' Blockflöte | IV rk Plein Jeu |
| II rk Rauschquinte | 16' Fagott |
| II rk Sesquialtera | 8' Trompette |
| IV rk Mixture | 4' Hautbois |
| x Chimes | Tremulant |
| | x Chimes |
| —CHOIR— | —PEDAL— |
| 8' Salicional | 16' Contrebasse |
| x 8' Salicional | 16' Bourdon |
| Celeste | 16' Quintaton |
| 8' Rohrflöte | 8' Principal |
| 4' Spitzprincipal | 8' Bourdon |
| 4' Koppelflöte | 8' Quintaton |
| 2-2/3' Nasat | 4' Octave |
| 2' Waldflöte | 4' Quintaton |
| 1-3/5' Terz | III rk Mixture |
| 1-1/3' Larigot | 16' Bombarde |
| 8' Krummhorn | 16' Fagott |
| Tremulant | 8' Trompette |
| x Chimes | 8' Fagott |
| | 4' Clairon |
| | 4' Fagott |
| | x Chimes |

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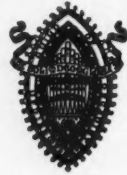
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New Regulations

The following rulings regarding gowns, hoods, emblems and the use of Guild letters were approved Dec. 8 by the national council:

- The Guild Colors shall be silver gray and crimson.
- The Ceremonial Guild Gown for Fellows shall be of black stuff; the sleeves open and round, lined with black satin. The front of the sleeves shall be caught at a point eight inches below the shoulder, allowing complete freedom of movement. The facings on the gown shall be of black satin four inches wide, tapered to neck. The bands on the broad sleeves shall be of black satin three inches wide; both facings and bands shall be edged with a twisted cord of black and silver. The emblem of the Guild may be worn on the left facing of the gown, with the letters F above and AGO below the design.
N.B. If a Fellow, or an Associate, also holds a Doctorate, the facings and bands of the gown may be of black velvet, and the gown may be of black silk.
- The Fellow's Hood shall be of silver-gray faille silk, lined with crimson faille silk; the shape and size to be that of a Master's hood, under the American intercollegiate system.
- The Ceremonial Guild Gown for Associates shall be of black stuff, in cut, shape and sleeve lining like that of the Fellow's. The facings and bands shall be identical with those of the Fellow's gown, but there shall be no edging of black and silver cord. The emblem of the Guild may be worn on the left facing of the gown, with the letters A above and AGO below the design.
- The Associate's Hood shall be of silver-gray faille silk, lined with crimson faille silk; the shape and size to be that of a Bachelor's hood under the American intercollegiate system.
- The Ceremonial Guild Gown for Choirmasters shall be of black stuff, in cut, shape and sleeve lining like that of the Fellow's. There shall be no facings, bands or edgings. The emblem of the Guild may be worn on the left facing of the gown, with the letters Ch.M. above and none below the design.
N.B. Hoods of Fellows and Associates who hold the Choirmaster certificate, may be edged with black and silver cord.
- The Standard Guild Gown for All Members in any classification shall be of black stuff, in cut and shape like that of the Fellow's with black satin lining for the sleeves. There shall be no facings, bands or edgings. If worn by Fellows, Associates or Choirmasters, the appropriate emblem may be worn.

A.G.O. gowns and goods may be obtained from Cotrell and Leonard, 472 Broadway, Albany, N.Y.; Cox Sons and Vining, 131 East 23rd Street, New York City; Ireland Needlecraft, 3661 San Fernando Road, Glendale 4, Cal.; E. R. Moore Co., 932 Dakin Street, Chicago, and others. The velvet emblems with embroidered Guild seal to be worn on gowns of Fellows, Associates and Choirmasters may be obtained from national headquarters in New York.

A.G.O. pins and buttons, solid gold and enamel, for all members of the Guild. Price \$3.50. Past-dean pins and buttons, price \$5.00. Make checks payable to American Guild of Organists.

USE OF GUILD LETTERS

Those who hold the certificate for Fellow may use F.A.G.O. after their names; for Associate, A.A.G.O., and for Choirmaster, Ch.M. Members may use "Member of the American Guild of Organists" after their names but not the initials.

Chautauqua Sponsors Carol Sing

The fourth annual citywide carol sing sponsored by the Chautauqua Chapter took place Dec. 15 before the entrance of the Hotel Jamestown. More than 175 persons took part in the massed sing under guidance of Gerald Heglund, founder-director. Master of ceremonies was James A. Sharp, city recreation director. Frank Smeragliuolo directed the brass ensemble. The Jamestown Bellringers opened the event.

Refreshments for the participants were served at St. Luke's Episcopal Church following the evening's performance.
JOYCE BRATT, Registrar.

BUFFALO, N.Y., CHAPTER—The annual Christmas carol service of the Buffalo Chapter was held Dec. 7 at Grace Lutheran Church. The following program was heard: "The Annunciation," Weckmann, sung by John Crossan, tenor, and Deanna Yeo, soprano, with strings, recorders and organ; Magnificat, Willan, choir of the Transfiguration, Emille Davis directing; "Vom Himmel hoch" by choir and congregation according to the "alternatims praxis"; "L'Annonciation" and "La Nativité," Langlais, played by Doris Rahl Croop; carols by the Amherst Community Church bell ringers, directed by Dorothy Eshelman; "Shepherds Awake," Davis, and "Come Ye Lofty," Leonard, sung by the combined choir; Chinese carols (sung in Chinese) "The Moon and Star of Christmas Eve," Wlant, and "Midnight, Sleeping Bethlehem," Chu San Leung, sung by Miss Yeo; Sonata in B flat, Handel, arranged for strings and organ, and an address by the Rev. John W. Roberts, Jr., chaplain. Edna L. Springborn played "In Dulci Jubilo," Matthews, and "Lo He Comes." Dean Clara Mueller Pankow was program chairman and director. Choirs of seven churches participated.—EDNA M. SHAW, Secretary.

SUFFOLK CHAPTER—The annual Christmas party of the Suffolk Chapter was held at the Andrews home, Setauket, N. Y., Dec. 12. After a short business meeting came the singing of Christmas carols to piano and organ accompaniment. This was followed by "Advent Psalm" and "A Czech Christmas Carol," Weinberger, played by Eva Stewart. "Rejoice Greatly" from Handel's "Messiah" and a "Sacred Lullaby," Corner, were sung by Helen W. Harris accompanied by Mrs. William Miller and Mrs. Stewart. "Comfort Ye" and "I Wonder as I Wander" were sung by William Miller accompanied by his wife. "The Star and the Magi" from Taylor's Christmas Suite and "The Christchild" by Hailling were played on the organ by Mr. Andrews. The group then sang Bingham's arrangement of "Away in a Manger" and Bach's "Break Forth, O Beateous Heavenly Light." An impromptu quartet sang "Lo, How a Rose," Praetorius, accompanied by Mrs. Miller. After refreshments there was more impromptu fun at the organ.—ERNEST A. ANDREWS, Secretary.

MONADNOCK CHAPTER—The Monadnock Chapter sponsored a Christmas concert Dec. 7 at the Unitarian Church, Keene, N.H. Organists participating were Mrs. John Hubbard, Catherine C. Ames and George Wilson. They were assisted by Arthur Paulson, baritone, and Azalea Wilson, soprano. Organ music included: Christmas Concerto, Corelli; Prelude "Solennel," "Resonet in Laudibus" and Carillon, Purvris; Three Christmas Miniatures, Taylor; Toccata, Yon; "Lullaby," Jarnfelt; "Work for the Night Is Coming," Bingham; "Now Thank We All Our God," Bach; "Hosanna," Wachs; Meditation on Christmas Carols, Aneau, and "Glory of the Lord," Handel. At the business session following the concert Dean Carman announced plans for a workshop Jan. 25 in the charge of Irving Bartley, University of New Hampshire, and a recital by George Markey Feb. 24.—GRACE E. TYLER, Registrar.

Drastic Change of Rules Announced for National Organ Playing Contests

At a meeting of the national council Dec. 8 the following motion was adopted:

"The organ playing competition shall be restricted to Associates and Fellows whose 25th birthday shall not be earlier than July 1, 1960. Four zones shall be established as follows: Northeast, southeast, northwest and southwest. The semi-finals shall take place in these four zones preceded by chapter preliminaries. No financial responsibility shall devolve upon the Guild."

Detailed information will follow in due course.

HAROLD HEEREMANS,
National President

CENTRAL NEW JERSEY CHAPTER—The Jan. 17 meeting of the Central New Jersey Chapter was held in the St. Paul Methodist Church, Trenton, with William R. Memmott as host. The following recital was given by some of the newer members of the chapter: A prelude and fugue, Bach, Kenneth Zink; Chorale in G, Mueller, Virginia Inman; "On an Ancient Alleluiah," Bitgood, James Marshall; Fugue in A, Bach, and Prelude and Fugue, Benoit, Carol Shaeffer; Prelude and Fugue, Purcell, and Toccata, Reger, Mr. Memmott. Dean Marion Flintzer presided at the meeting and Mr. Memmott was in charge of the program.—WILLIAM E. REED, Registrar.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter held its Dec. 8 meeting at the Cathedral house in Newark. The Christmas party planned by Leola Anderson, Willard Wesner and J. Clifford Welsh followed the business meeting. Mr. Welsh invited members to see the church and the three-manual Möller installed in 1952. At the business meeting plans were discussed concerning the Langlais recital Jan. 5 at Montclair State College. Plans were also discussed concerning the sponsoring of Wilma Jensen at Grace Episcopal Church, Newark, in April. Members enjoyed the remainder of the evening with games, fun and carol singing; refreshments were under the supervision of Cornelia Huntet.—ERNEST G. MAIRACK.

NEW HAVEN CHAPTER—The New Haven Chapter held its Jan. 19 meeting at St. Aedan's Roman Catholic Church. After a delicious chicken dinner served by members of the Culinary Institute, the chapter repaired to the church where the Miraculous Medal novena and benediction of the Blessed Sacrament were celebrated. Members had an opportunity to observe the use of the organ as an accompaniment to the congregational singing. In the mass which followed the following musical numbers were heard: "O Bone Jesu," Palestrina, and "Salve, Mater Misericordiae." The soloist for this part of the service was Frank Jordan. The choral highlight of the evening was a contemporary work by van Hulse: Missa "Exultat Orbis" sung by the mixed choir directed by Raoul Forest. Mr. Forest's organ selections were: Fughetta, Fuehrer, and Cinq Pièces pour l'Office Divin, Chabot.—MARY P. REED, Registrar.

CENTRAL PENNSYLVANIA CHAPTER—The members of the Central Pennsylvania Chapter celebrated Christmas this year by listening to the films, "Organ Recital" and "Royal Instrument" recorded by Marilyn Mason and Robert Noehren. Members got a close-up view of the technique of both the performers as well as a feeling of having met them personally—almost. The party was held in Trinity United Church of Christ, where refreshments were served with Mrs. Robert A. Dilliard as hostess.

SPRINGFIELD, MASS., CHAPTER—The Springfield Chapter reached a high point in its year's program when it sponsored a recital by Jean Langlais on the large new Aeolian-Skinner organ at the Old First Church before a large and appreciative audience. His program included Fugue in E flat, Bach; "Les Mages," "Nativité du Seigneur," Messiaen; "Rhythmic Trumpet" Bingham; "Communion de la Nativité de la Sainte Vierge," Tournemire; Final, Symphony I, Vierne; Prelude au Kyrie, "Homage a Frescobaldi," Scherzando, "Pasticcio," Piece Modale I and Final, Symphony I, Langlais. M. Langlais ended his recital with a brilliant improvisation on two submitted themes. In the afternoon of the recital M. Langlais conducted a workshop attended by organists from far and near. A dinner followed at the Old First Church. Dean G. Leland Nichols introduced the chapter's special guest for the occasion, Dr. S. Lewis Elmer, past-president of the Guild. Stanley E. Tagg was general chairman and host for this event.—FRANKLIN P. TAPLIN, Sub-dean.

NEW HAMPSHIRE CHAPTER—The fiftieth recital sponsored by the New Hampshire Chapter took place Dec. 7 at the First Congregational Church, Manchester. Recitalist was Ruth Sisson who represented northern New England in last year's young organist competition. Her program: Prelude and Fugue in F sharp minor, Buxtehude; "O God, Be Merciful to Me," Sonata 1 in E flat, Allegro Moderato, "We All Believe in One God" (large setting), "Deck Thyself, My Soul, with Gladness" and Fantasie and Fugue in G minor, Bach; Nazard, "French Suite, Langlais; Chorale in B minor, Franck, and "Litanies," Alain. Following the program refreshments were served in the lower hall.—EVELYN FISHER, Registrar.

ROCKLAND COUNTY, N. Y., CHAPTER—The Jan. 6 meeting of the Rockland County Chapter was held at the Suffern Methodist Church where Harlow Hawthorne, former dean, is organist and choir director. After the business meeting conducted by Dean Margaret Rednour, Mr. Hawthorne played a program for members and their guests on the new Allen electronic organ in the church. Included were: "Dominus Regit Me," Thiman; "Wareham," Thiman; Grand Partita in D minor, Pasquini; Arioso, Bach; Prelude and Fugue in E minor (Cathedral), Bach; Psalm 19, Marcello, and Rondo in G, Bull-Ellsasser.—KATHLEEN S. MARTINE, Registrar.

NEW LONDON, CONN., CHAPTER—The annual Christmas dinner of the New London Chapter Dec. 9 featured the Robert Noehren sound film, "The Royal Instrument." Beatrice H. Fisk was in charge of the program and Dean Richard W. Hyde presided. The chapter sponsored Ralph Kneream in recital Nov. 10 at St. James' Episcopal Church. The chapter met Oct. 14 at St. Patrick's Cathedral, Norwich, to inspect the newly-rebuilt organ. Henry La Fontaine was host. The group then proceeded to the Sacred Heart Church, Taffville, where Lorraine White demonstrated the new Casavant organ.—VICTOR NORMAN, Registrar.

CHESAPEAKE CHAPTER—The Chesapeake Chapter met Dec. 8 at St. Mary's Seminary chapel, Baltimore, to hear vesper for the Feast of the Immaculate Conception. All music, consisting of Gregorian chant, was sung by the seminarians under the direction of the Rev. Eugene Walsh, S. S., choir director. The service was preceded by a business meeting.—MARGUERITE S. BLACKBURN.

EASTERN NEW YORK CHAPTER—The Eastern New York Chapter will sponsor a recital by Jean Langlais March 13 at the Cathedral of All Saints, Albany.

News of the American Guild of Organists—Continued

Chapter Plans Five-day Institute to Prepare Guild Exam Candidates

The Canacadea Chapter at Alfred, N. Y., is planning an institute the week after Easter (March 30-April 3) to give help and encouragement to those who plan to take the examinations leading to the degrees of associate, choirmaster or fellow.

The chapter has held ten church music institutes at Alfred University. A number of inquiries from registrants for work in preparation for the examinations led to the arranging of this special week of intensive academic and organ study. The usual institute will be held July 12-17.

The faculty for the post-Easter institute will include: Alec Wyton, F.R.C.O., Ch.M., F.A.G.O., chairman of the Guild's examination committee; George E. Powers, F.A.G.O., treasurer of the A.G.O., and Svend Tollefsen, M.M., F.A.G.O., L.T.C.L., member of the national council. David N. Johnson, A.A.G.O., Alfred University, will serve as chairman and Lois Boren Scholes, dean of the chapter, will be registrar.

Williamsport Plans Regional

The Dec. 6 meeting of the Williamsport, Pa., Chapter was a Christmas dinner party and business meeting. At St. Luke's Lutheran Church members met for a business meeting and gift exchange. Discussion was held on future meetings. Reports were heard on the regional convention to be held in Williamsport June 23-25. Robert Baker has been engaged for a lecture and a recital. Students from Oberlin and Juilliard will participate in a recital. Parker Wagnild of Gettysburg College will lecture on choral music. The entire chapter is hard at work on a convention members outside the region will enjoy attending.

JAMES A. SCHNARS, Secretary.

HARRISBURG, PA., CHAPTER—The Harrisburg Chapter met Dec. 13 in the home of Dr. H. D. Rhein for the annual Christmas party. A two-manual Möller organ in the Rhein home formed the basis for the program arranged by Irene Bressler. Carol singing was led by Mrs. Robert K. Jones. Mrs. John Ruban played the Corelli Christmas Concerto; part of a Telemann suite was played by Luch Enck, flute, with Miss Bressler at the organ and Catherine R. Copenhaver at the piano. Charles Yokum, Jr., played "O Hail this Beloved Day of Days," Bach, and "Let All Mortal Flesh Keep Silence," Bedell. A trio composed of James Klawitter, Guy McCoy and Mrs. Copenhaver played "Meditation," Mietzke. Mr. Klawitter played "Away in a Manger," Schmutz, and Noël, Daquin. The Rev. Aaron Shaffer read his original "Legend of an Organ Pipe." Gifts were exchanged and refreshments enjoyed.—IRENE BRESSLER, Registrar.

LANCASTER, PA., CHAPTER—The Lancaster Chapter held its Dec. 7 meeting as a pastor-organist smorgasbord dinner at the Meadow Hills dining room, New Danville, Pa. Forty-five persons attended. After the dinner Dr. Robert V. Moss, president of the E. and R. Theological Seminary, Lancaster, addressed the group, using as a subject his varied experiences with music from the time he was a boy soprano, his later activity as a choir director, up to the present time when his current interest is playing a recorder. At the conclusion of the talk a program of recorder music was given by Dr. Moss, Dr. James Martin and the Rev. James Bright, Jr. Mrs. Harry W. Garber was chairman in charge of arrangements, assisted by Irene Beittel.—FRANCES M. McCUE, Registrar.

ALLEGHENY CHAPTER—Members of the Allegheny Chapter and guests met in the First Presbyterian Church in Portville, N.Y., Nov. 25. Two guests, Mr. and Mrs. Edwin Sherwin, participated in the program which consisted of an impromptu recorder recital by the "Saturday night recorder hobby quartet." Following the program refreshments were served to members and guests in the social hall.

Members and guests met in the First Presbyterian Church in Port Allegheny, Pa., Oct. 28. After a short business meeting Mrs. W. Beckley Dwyer and Jean Palmer Mundy played the Wicks film, "Capturing the Winds." After the meeting members and guests adjourned to Mrs. Dwyer's home for refreshments.—PHILIP F. SMITH, DIAPASON Correspondent.

WYTON HEADS INSTITUTE



Chapter Hears Unusual Concert

The Nov. 24 meeting of the Pittsburgh Chapter was held at the Second Presbyterian Church, Wilkensburg. Homer Wickline was host-organist. Following dinner and the business meeting members proceeded to the church for a program by Mr. Wickline and the choir and soloists assisted by instrumentalists of "Antient Concerts" on recorders, violins, treble and tenor viols and viola da gamba.

The program: "Sanctus," Lyonel Power; "The Blessed Virgin" and "Alleluia, Let Us Chant in Joyful Throng," 13th century; Three-part Fantasia for tenor recorder, tenor viol and viola da gamba and Two Fantasies for organ, Thomas Tomkins; Fantasia 4, Lassus; "This My Body Truly Is Manna," Quartet for alto recorder, two violins and continuo and "Exultate Deo," A. Scarlatti; Sonatina from Cantata 106 and Cantata 155, Bach; Voluntary in D, Psalm 137 and Trumpet Anthem "O Praise the Lord," Boyce.

LILLY S. MCGREGOR, Registrar.

YOUNGSTOWN, OHIO, CHAPTER—The Youngstown Chapter gathered at St. Mark's Lutheran Church Dec. 1 for a program directed by Robert D. Wervey of Hillgreen-Lane on the voicing of organ pipes. This meeting was held inside the chamber for the great organ of the newly-installed two-manual instrument. Mr. Wervey gave an interesting program and actually cut up and nicked some pipes for the benefit of the members who did not know the process of voicing pipes. He showed some unusual types of pipes not currently in vogue in this country and explained all the mechanical workings of the instrument. A question-and-answer session followed and Mr. Wervey was asked to comment on the advance of the electronic builders and on the current interest of the neo-baroqueists in trackers. Members adjourned to the rear gallery of the new structure to conduct a short business session followed by a tea in the undercroft of the church. The meeting was attended by about fifty. Dean Wilhelmene Greene presided.

The chapter met Oct. 27 at the Tavern at New Wilmington, Pa., for dinner. Members then adjourned to the chapel of Westminster College for a program by the college concert choir under the direction of Clarence Martin with Raymond Ocock at the console of the Möller organ. Selections from Haydn's "Creation" were performed together with Britten's new setting of the Te Deum. Mr. Ocock, sub-dean of the chapter, played works by Buxtehude and Jongen with a group of chorale preludes by Nevin, Ocock and several former students at the college. A short business meeting followed the program.—D. L. LOCKE, Secretary.

WESTERN MICHIGAN CHAPTER—The Western Michigan Chapter enjoyed a smorgasbord in the Bethlehem Lutheran Church, Grand Rapids, Dec. 2. Henry Rose was the host. Following the repast Mrs. Jan S. Vander Heide showed slides of her recent European trip stressing organs in the Netherlands, France, Germany, Denmark, England and Italy. Dean Norman Greenwood conducted a short business meeting.—MRS. THOMAS M. MULLER, Corresponding Secretary.

Richards, Heeremans and Elmore Add Distinction to Fine Chapter Dinner

President Harold Heeremans was present to award Senator Emerson Richards a certificate for his outstanding service to the Pennsylvania Chapter at a dinner meeting Dec. 6 at Girard College, Philadelphia. The certificate is inscribed as follows:

The Pennsylvania Chapter is honored to present this certificate to Senator Emerson Richards for his contribution to the advancement of the art of organ design and his meritorious service to this chapter.

Senator Richards is a member of the chapter and his interest, advice and service has long been appreciated.

Mr. Heeremans congratulated and presented certificates to the successful candidates from the chapter who passed the 1958 examinations. After dinner in Founders Hall Robert Elmore, also a member, played a recital on the four-manual Ernest M. Skinner organ in the college chapel. His program included: "In Dulci Jubilo," Bach, Dupré and Karg-Elert; Grand Piece Symphonique, Franck; Chorale-Fantasia on "Good King Wenceslas," Gardner Read; "The Night of the Star," Elmore; "Marche Champetre," Boex, and Rhapsody on Spanish Christmas Carols, Gigout.

VIRGINIA M. HEIM, Publicity.

MADISON, WIS., CHAPTER—The Madison Chapter opened its season with a dinner meeting Sept. 29 at the Glenwood Moravian Church. Following group singing led by the chaplain, the Rev. Robert Towner, and reports on planned activities for the coming year, there was a humorous demonstration of poor practices that may be found in church choirs. Participating in this were members of the youth choir of Trinity Lutheran Church and their director, Lawrence Kellher.

The meeting Oct. 19 and 20 consisted of a recital by Karl Richter at the First Congregational Church, followed the next morning by a workshop. A large group of members and students from the University of Wisconsin heard Mr. Richter discuss his work in Munich, his ideas on organ design and construction and various points in the interpretation of Bach's organ works. Chairman for this event was Betsy Farlow.

The Nov. 17 meeting was preliminary to the annual choral festival in April at the Luther Memorial Church. This meeting was held at Trinity Church and was conducted by Mr. Kellher, chairman of the festival committee. All of the anthems to be used in the festival program were sung and the purpose of the program explained. The theme for the festival is "Music for the Church Year."

WHITEWATER VALLEY CHAPTER—The Whitewater Valley Chapter opened 1959 by meeting Jan. 6 at the First Baptist Church, Richmond, Ind. The spacious and attractive church, almost stark in its simplicity, has a new Allen electronic organ, on which Alva Lewis played Borowski's "Adoration" for a meeting prelude. Dean William Brewster Giles reported thoroughly on the events of the convale in New York, at which he was one of Indiana's representatives, sketching the various programs. He disclaimed all connection between the facts of his being in Schirmer's and the discovery of a body on the store's roof! As a second part of the meeting four members displayed their recent discoveries in new music. Mary Carman Slade played the chorale-prelude on "Irish" by C. S. Lang (Oxford University Press); Robert Daffer led the group in singing three widely-contrasted anthems from the new Oxford Easy Anthem Book; William Giles played the Kleiner Praeludien und Intermezzi of Hermann Schroeder (Edition Schott), and Ivan Webster led the members in three anthems, including the Guild prize anthem, "Awake My Heart, and Render" by Jane Marshall (H. W. Gray). Mrs. Lewis chaired the evening's social committee.—MARJORIE BECK LOHMAN, Registrar.

DELAWARE CHAPTER—The Delaware Chapter held its regular meeting Dec. 15 in the Richardson Park Methodist Church, Wilmington. Mrs. Firmin Swinnen served as chairman for the "neediest families" fund. Alice Browning, Branson Frye and J. Earl Cummings had charge of the entertainment. Mr. and Mrs. Swinnen showed colored pictures of their trip to the world's fair and Belgium. Rita Krapf sang two solos and a duet with Carolyn Cann; Caroline Heinel was accompanist.—CAROLYN CONLY CANN, Registrar.

Chapter Observes Silver Anniversary

The Wilkes-Barre, Pa., Chapter marked the opening of its silver anniversary year Dec. 1 with a dinner in the St. John's Lutheran Church parlors. Decorations in charge of Edna Cotton and Robert Dudeck were in orchid in keeping with the Advent season.

The program "This Is Your Life" traced the history of the chapter through its twenty-five years by sketching the highlights of each dean's term. Special tribute was paid to Miss Marian E. Wallace, first dean.

Carl Roth, present dean, outlined the program for the year. It will include a baroque organ recital, a contemporary recital, a Handel bi-centennial voice recital and a guest organist.

Mr. Roth introduced the following officers who will serve for the year: Sub-dean, Louie Ayre; secretary, Marguerite Borman; treasurer, Ralph T. Paul; registrar, Dorothy Turner; chaplain, the Rev. Burke Rivers; auditors, Mamie R. Bare and Arline Rood.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter met Nov. 18 at the home of Mrs. William Newman, Clarks Green. Plans were made for future meetings. The Rev. and Mrs. Lawrence Felton spoke.

The Oct. 21 meeting was held at the Church of the Good Shepherd, Scranton, followed by the recital by Helen Bright Bryant listed on the recital pages of THE DIAPASON for January.—NATALIE HENKELMAN, Secretary.

NORTH SHORE CHAPTER—At the Jan. 5 meeting of the North Shore Chapter listed in THE DIAPASON for January, Dr. Thomas Mathews substituted for Dr. Arthur Becker in the organ teaching panel.

Coming events include the Lenten recital series Feb. 15 and 22 and March 1 and 15. Richard Enright, Robert Rayfield, Lois Lundvall and Robert Breihan will be heard.—MRS. EDWIN BENNETT.

AKRON, OHIO, CHAPTER—The Akron Chapter held an organist-minister dinner meeting Jan. 5 at the First Congregational Church. The program for the evening was a panel discussion on church music in relationship to the minister, organist and choir. Dr. Marvin Resnik was the moderator and the panel was composed of Dr. Paul Kershner, minister, Lillian Wilkinson, church soloist, and Dr. Farley Hutchins, organist and choirmaster.—ELEANOR L. WELLS, Registrar.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter and the First Presbyterian Church, South Bend, Ind., brought the Pilgrim Bell Ringers of the First Congregational Church, Battle Creek, Mich., to South Bend Jan. 4. Dr. Robert Heiber directed twelve boys, ages 12 to 14, in a program of carols and secular music. The chapter met Dec. 3 in the home of Daniel H. Pettke for a Christmas party consisting of a potluck dinner followed by a concert in which members played toy instruments; Dean Krantz directed.—RUTH ANN LEHMAN, Registrar.

JAMESTOWN COLLEGE STUDENT GROUP—The Jamestown Student Group sponsored a Thanksgiving sing at the Y.W.C.A. Nov. 20. Arrangements have been made to sponsor a guest recitalist in the spring.

The group opened its season at a kick-off meeting with a smorgasbord in the Gladstone Hotel Sept. 29 with faculty and wives as special guests. Janice Prochaska is president of the group; Pat Whitworth, vice-president; Judith Seaworth, secretary-treasurer; and Dave Middleton, publicity chairman.—JUDITH SEAWORTH.

DUBUQUE, IOWA, CHAPTER—The hillside home of Dr. and Mrs. Lincoln Steffens provided the scene for the Dubuque Chapter Christmas party Dec. 14. Mark Nemmers played Christmas carols as the guests arrived and joined Doris McCaffrey in Demarest's Rhapsody for organ and piano. Mrs. Steffens sang Yon's "Gesu Bambino" followed by informal group singing. Miss McCaffrey presided at the refreshment table.—MARK NEMMERS, Registrar.

MASON CITY, IOWA, CHAPTER—A program of Christmas music was heard by members of the Mason City Chapter Dec. 16 at St. John's Episcopal Church. Mrs. Wallace Allen played a group of carol preludes by Walcha, Haegner, Wright and Dupré. Mrs. Harold Peterson sang four numbers. Mrs. R. E. Patton played "March of the Magi," Dubois, and Noël, Daquin. A brief business meeting conducted by the dean, Mrs. Fred Clark, preceded the program. Refreshments were served in the parish hall.—WILMA NYCE, Registrar.

News of the American Guild of Organists—Continued

Lincoln Will Host Regional

The regional convention of the area of Nebraska, Colorado and New Mexico will be held in Lincoln, Neb., April 13, 14 and 15 with the Lincoln Chapter as host. Among those appearing on the program will be William Teague and Margaret Rickerd Scharf, organists, and Joseph Blanton, architect. Special invitations are being tendered chapters in Iowa, Missouri, Kansas and South Dakota.

KATHRYN DEAN, Publicity Chairman.

LINCOLN, NEB., CHAPTER—The regular cafeteria dinner meeting of the Lincoln Chapter was held at the Y.W.C.A. Jan. 5. A short business meeting was conducted by Dean Charles Tritt. Plans were discussed for the regional convention to be held in Lincoln April 13-15. The members, with two of their four student groups present, went to the First Evangelical United Brethren Church for a workshop and exchange of ideas on materials for choir and organ in the small church. Dean Tritt directed the members in singing anthems usable for a small choir. Paul Reynolds played portions of appropriate organ numbers. Members brought their Christmas programs from their churches and shared them with the group.

CENTRAL IOWA CHAPTER—The Central Iowa Chapter met at Howard Hall, Drake University, Des Moines, Dec. 9. Lawrence Grooters, dean, presided. The chapter was to sponsor a recital by Jean Langlais Jan. 23 at St. John's Lutheran Church; the main item of business was a discussion of plans for this. Following the business meeting the group adjourned to the University Christian Church to hear Russell Saunders in a faculty recital.—JEANNE LARSON, Secretary.

WICHITA, KANS., CHAPTER—The Wichita Chapter held its annual Christmas party Dec. 16 at the home of Dorothy Addy. The Rev. Harry Heeney gave an inspiring Christmas message on the theme of "Incarnation." Group singing of carols was led by Wallace Dunn and accompanied by Tony Godding. Nearly fifty members and guests were present. An offering was taken toward the annual gift for Albert Schweitzer. Refreshments were served by the social committee, Lois Dunn, chairman.

BLACKHAWK CHAPTER—The annual dinner meeting of the Blackhawk Chapter was held Nov. 10 at the Salem Lutheran Church, Moline, Ill. The speaker was the Rev. Louis Payne.

The Oct. 13 meeting of the chapter was held at the First Presbyterian Church, Davenport, Iowa. After the business meeting a repertory class was held. Several members played selections appropriate for various seasons of the church year. Those playing the organ were: Mrs. David Borth, Mrs. Walter Haedrich, Ron Jesson, Paul F. Clark and Laurance Smith.—NANCY LONG, Registrar.

SOUTH ARKANSAS CHAPTER—The South Arkansas Chapter held its Dec. 15 meeting at the home of W. J. Perkinson in Camden. Dean Margaret Perkinson presided at the short business meeting; plans were made to sponsor Dr. Marshal Bretz in a January recital. Sub-dean Richard Waggoner offered an interesting program with records and scores from Shawnee Press. Mrs. Perkinson and Elizabeth Copeland played two organ and piano numbers: "Nocturne," Ihrke, and "Lullaby," Dickinson.—ELIZABETH COPELAND, Secretary.

ST. JOSEPH, MO., CHAPTER—The St. Joseph Chapter met Dec. 8 for the annual Christmas party. Members assembled around the fireplace in the lounge of the Ashland Avenue Methodist Church for an evening on Christmas customs. "An imaginary trip around the world" was the subject of a talk by Mrs. Myron Rizer; she told her own experiences in many foreign countries. Mrs. Rizer also told of the importance of the organ and organists through the centuries. The group sang carols from the countries she mentioned. Mrs. Wayne Nicholas read the Christmas story from St. Luke. Mrs. Dayton Jennings sang "The Cherry Tree Carol" with Mrs. Lewis Duckworth as accompanist. Elsie B. Durham was program chairman. Refreshments were served from a festive table arranged by Mrs. Nate Block and Mrs. John Lefer.—MRS. DAYTON JENNINGS, Reporter.

TULSA, OKLA., CHAPTER—The Tulsa Chapter met Jan. 6 in the parish house of Trinity Episcopal Church. Cantor Harold Orbach, Temple Israel Congregation, was guest speaker. He gave an interesting talk on the worship services and observance of festivals at the temple. Following his talk were numerous questions concerning the difference between the Reformed and Orthodox congregations. A dinner was served and the monthly business meeting held.

TEXARKANA CHAPTER—The Rev. and Mrs. Robert S. Park entertained members and patrons of the Texarkana Chapter at an open house Dec. 27 at the vicarage of St. Mary's Episcopal Church. The Christmas motif was carried out in decorations and appointments. Mrs. T. A. Bain, Mrs. Ralph Crosnoe, Mrs. Carl Pelley and Gladys Dodd served. A background of soft music was provided by recordings. Fr. Park is chaplain of the chapter.—DOROTHY ELDER, Registrar.

OKLAHOMA CITY CHAPTER—Approximately forty members and guests of the Oklahoma City Chapter braved a snowstorm to be present at the monthly meeting Dec. 29 in the First Presbyterian Church. Dinner was served in the dining room which was tastefully decorated with Christmas candles and greenery. After the meal the group adjourned to the balcony of the chapel and occupied the choir seats for the program. Robert Lee Moore spoke on service music. He suggested that it is better to go by principle than by rule and also suggested various types of registrations and compositions appropriate for different parts of the service.

FORT WORTH CHAPTER—"Three Perspectives of the Contemporary Organ" titled a colored slide lecture by Joseph E. Blanton at the Fort Worth Chapter meeting Dec. 15 at Texas Wesleyan College. Mr. Blanton, architect and author of "The Organ in Church Design," was introduced by William Barclay. Approaching his subject from the standpoint of tonal effect, architectural location and case design, the speaker illustrated the solution of problems encountered in respect to the organ in church design. The lecture was abundantly illustrated with slides of organs from many parts of Europe, the United States and Mexico, richly rewarding the lively interest of the fifty-five members and guests in attendance.

Dinner was served in the new cafeteria and a towering Christmas tree and fine recorded dinner music graced the occasion. Dean Emmet G. Smith presided at the business meeting and expressed appreciation for arrangements to Donald Bellah, host. Committee reports were heard and new members were received.—MRS. J. A. JOLLY, Registrar.

ALAMO CHAPTER—The Alamo Chapter held its annual Christmas party Dec. 12 in the church parlor of the Beacon Hill Presbyterian Church. Mrs. Robert Cripe was hostess. Henry Holloway was chairman of the musical program. Mrs. Lodde was in charge of the receiving line. Elizabeth Waters recited a Christmas story. Mrs. Roland S. Springall presided at the tea table. Around a large white Christmas tree was held the annual exchange of gifts.—REBA CRIFE, Sub-dean.

ALAMO CHAPTER—The Nov. 24 meeting of the Alamo Chapter was held at the Madison Square Presbyterian Church. A short business meeting was held before the program. Following the meeting a program of music in keeping with the Christmas season was arranged by M. E. Rodman and Harry Currier. Mr. Rodman sang the recitative and air, "Comfort Ye, My People" and "Every Valley Shall Be Exalted," from Handel's "Messiah" and "Christmas Candle" by Warren. Mr. Currier played the Fantasie in C and "Sheep May Safely Graze" by Bach; "Gesu Bambino," Yon; Noël, Guilman; "Fir Tree," Bonsit. A social hour was held in the church parlor where Carrie Fleming served refreshments.—BRYANT C. WALKER, Registrar.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter met in the parlors of the First Presbyterian Church Jan. 6 for a panel program of three ministers with Harold Dutton as moderator. The subject was "Music in Worship." Mary Helen McCarty was elected recording secretary at a business session presided over by Dean Bolton.

The chapter had a Christmas dinner meeting at the Spur restaurant Dec. 15. Afterward members and visitors enjoyed a party in the home of Harold Biffle. Mary Ann Brenneman, Mark Pair, George Biffle and Cecil Bolton played piano and organ selections. Mr. Biffle directed the singing of Christmas carols. Dean Bolton presided for a short business session. Mary Helen McCarty was elected reporter. Refreshments were served by Mrs. Biffle.—HENRIETTA DALTON, Recording Secretary.

TEXAS CHAPTER—The annual Christmas program for the Texas Chapter was enjoyed Dec. 8 at the First Presbyterian Church. The combined choruses of the Roger Q. Mills and Dan D. Rogers elementary schools sang a Christmas carol program. Rachel F. Ball and Lillian T. Thompson, directors, were assisted by Dr. A. Eugene Ellsworth at the organ. Traditional favorites were sung as well as several contemporary arrangements of old carols. A buffet dinner and business session preceded the meeting.—ERIC HUBERT, Registrar.

SAN JOAQUIN VALLEY CHAPTER—The Dec. 13 meeting of the San Joaquin Valley Chapter celebrated the Christmas season with a progressive dinner. The chapter joined forces with the Fresno Chapter of the Choral Conductors' Guild. Three homes were visited. Christmas anthems were sung. Donald E. Cobleigh spoke on "Christmas in Church," a human interest approach to the life of Bach.

The chapter met Nov. 12 with the Choral Conductors' Guild for the annual meeting with ministers at a Swedish dinner in Trinity Lutheran Church, Fresno. Virginia Short, Stockton, spoke on English cathedrals and showed colored slides to illustrate periods of church architecture.

Members journeyed Oct. 14 to the Tulare home of Mervin Fulton. A three-manual player organ housed in a large pink barn provided a varied musical program.—JO DULL, Secretary.

More Sacramento Plans

The far-western regional convention to be held in Sacramento, Cal., June 16-19, will have many unusual and exciting events on its program. Something new in Guild conventions will be an interpretive dance based on the legend of St. Ursula to be performed by the Sacramento Ballet Guild. Deane Crockett, choreographer, will direct with an organ accompaniment written by Franklin Johnson and played by his wife, Gloria, both members of the host chapter.

Another highlight will be a pontifical mass in the Cathedral of the Blessed Sacrament. The sermon will be given by the Rev. Robert F. Hayburn, F.A.G.O., Ch.M., archdiocesan director of music and instructor at the University of San Francisco and at the College of the Holy Name, Oakland.

G. LELAND RALPH, Publicity Chairman.

SACRAMENTO, CAL., CHAPTER—The Sacramento Chapter enjoyed dinner at the Chuck Wagon in Town and Country Village Dec. 9. No business meeting was held. Gifts were exchanged. Howard L. Kessler showed fine movies of a recent trip to Mexico and Guatemala.

The Nov. 18 meeting was held at the home of Dean Helen Kilgore with thirty present. Refreshments and a social hour preceded the business meeting devoted to plans for the coming regional convention. The Rev. D. O'Neill gave a talk on Gregorian chant.—RUTH H. MARTIN, Secretary.

SAN DIEGO, CAL., CHAPTER—The San Diego Chapter held its annual Christmas party Dec. 2 at the home of Darlene Overby. Appropriate games were played, Christmas carols were sung and there was an exchange of gifts.

The chapter met Nov. 3 at the East San Diego Christian Church. The choir, under the direction of Raymond Hendee, sang the following program: "Hear My Prayer, O Lord," "Jesus, Our Lord, We Adore Thee" and "Almighty God of Our Fathers," James; "Jesus, Priceless Treasure," "In Thine Arm, I Rest Thee" and "Hence, All Fears and Sadness," Bach; "The Lord Is My Shepherd," Zingarelli; "Come Ye Blessed," Scott; "Soft Were Your Hands, Dear Jesus," O'Hara, and "My Soul Doth Magnify the Lord," Hendee. The organist was Agnes Talbot.

The chapter met Oct. 6 at the Wesley Methodist Church. A program of music representative of Protestant, Catholic, Christian Science, Greek Orthodox and Hebrew faiths was heard. The choir was directed by Fred Rigby with Vesta Jenks as organist.—MARGARET HAMILTON, Historian.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter sponsored a city-wide carol sing at the Central Christian Church, Phoenix, Dec. 15. Sue Lombardie played the prelude. The Carl Hayden high school choir sang two groups of carols under the direction of Jerry Harris with Charlene Barton as accompanist. Community carol singing was led by Mr. Harris. J. O. Burns and Pat Curry with Dean Melba Chatwin and Helen Donaldson as organists. The chapter held a reception for members of the choir in the church basement after the service.—MARVIN ANDERSON, Registrar.

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News of the American Guild of Organists—Continued

SANTA BARBARA, CAL., CHAPTER—The Nov. 24 meeting of the Santa Barbara Chapter was held in the choir room of the First Methodist Church. Dean Lucille Beasley presided and after a short business meeting introduced the Rev. Warren Rouse, St. Anthony Seminary, which is part of the old mission. Fr. Warren gave an enlightening and enjoyable account of the beginnings and progress of the music of the old missions of California, showing how it was adapted from its earliest and most primitive forms to fit the needs of the Indians who actually built most of the great missions of this state. Fr. Warren used recordings of the Padre Choristers of the old mission in Santa Barbara for illustrations. After the meeting Mrs. John Walsler, hospitality chairman, served refreshments. An enjoyable social hour followed.

The chapter joined with the Choral Conductors Guild in presenting the Christmas portion of Handel's "Messiah." Nearly 2,000 people jammed into First Methodist Church Dec. 7 to hear a chorus of 160 choristers made up of the Choral Society of Santa Barbara, of the Westmont College Choir and members of twelve church choirs of the area. The chorus was conducted by William Hartshorn of Los Angeles and the organ accompaniment was played by Anita Priest, Pasadena, formerly dean of the Los Angeles Chapter.—**DR. C. HAROLD EINECKE**, Acting Registrar.

TACOMA, WASH., CHAPTER—The Tacoma Chapter heard former member Doris Helen Smith of Seattle as guest musician at the Dec. 8 meeting in the First Church of Christ, Scientist. Mrs. Clarence Harter was in charge of the arrangements. The program appears on the recital page. A social hour was held at the home of Charles Adams.—**LUCILLE HORNUM**, Registrar.

ORANGE COAST CHAPTER—An evening of relaxation was enjoyed by members of the Orange Coast Chapter Jan. 6 when they met at the beautiful home of Kathryn Jordan in Santa Ana. An informal program of music and games was arranged by Sub-dean Charles Shaffer, including an interesting talk on Twelfth Night traditions by Dean Ruth Rockwood. Plans were discussed for a Cocherneau recital March 31.—**AILEEN ADAMS**, Registrar.

ATLANTA, GA., CHAPTER—All Saints' Episcopal Church was host to the Atlanta Chapter at the Jan. 13 meeting. A large attendance enjoyed a dinner followed by a brief business session conducted by Mrs. Foster Spain, dean. Plans were outlined for an organ and viola recital to be given by Marilyn Mason and Paul Doktor March 31 at the Second-Ponce de Leon Baptist Church. Announcements concerning plans for the southeastern regional convention to be held in Columbia, S.C., April 13-15 were made. Following the business meeting the group was joined by an audience of Atlanta music lovers for a recital by Kathleen Quillen, F. A. G.O., organist-choirmaster of the host church since the death of Joseph Ragan. Mrs. Quillen's recital programmed: Two Intermezzi, Schroeder; "Shepherds Came, Their Praises Bringing," Walcha; "Christ Is Risen," Schroeder; Prelude and Fugue in G minor, Dupré; Scherzo, Symphony 2, Vierne; "My Heart Is Filled with Longing," Brahms; Allegro and Largo, Trio-sonata 5 in C, and Prelude and Fugue in G, Bach.—**MOZELLE HORTON YOUNG**, Reporter.

CENTRAL FLORIDA CHAPTER—The Dec. 2 meeting of the Central Florida Chapter was held in the Park Lake Presbyterian Church in Orlando. The choir, with Horace E. McFarland directing and Mrs. Paul Penrod at the organ, sang a program of Christmas music. The program consisted of: "From Heaven Above," Pachelbel; "O Hail this Brightest Day of Days" and Cantata 142, Bach; "A Lovely Rose Is Blooming," Praetorius; "How Lovely Are the Messengers," Mendelssohn; "Hosanna," Jones; Fantasia on Christmas Carols, Vaughan Williams, and "A Lovely Rose Is Blooming," Brahms. After the program Mr. and Mrs. Lester Geisler, host and hostess for the evening, served refreshments.—**JULIE BISHOP**.

GREENWOOD, S.C., CHAPTER—The Greenwood Chapter sponsored the Greenwood Choral Society in "The Messiah" Dec. 14 in the First Baptist Church. The oratorio was under the direction of Edgar Davis with Dr. A. E. Adams, organist.—**ROBERTA MAJOR**, Publicity Chairman.

THRIVING STUDENT GROUP IN MICHIGAN



THE KALAMAZOO COLLEGE STUDENT GROUP is shown at the Möller organ in Stetson Chapel where students participate in weekly program meetings. Henry Overley, music department head and group sponsor, is seen standing next to the group's president, Ruth Kelin, who is seated at the console.

The Kalamazoo group was founded in 1945 and is thus one of the oldest student groups. Members attend the monthly meetings of the parent Southwestern Michigan Chapter.

MARILYN HINKLE, Public Relations.

MERIDIAN, MISS., STUDENT GROUP—The first meeting of the Meridian Student Group was held Dec. 7 at the First Baptist Church. Shirley Meeks of the Meridian Branch Chapter was named sponsor by Dean Valerye Bosarge of the North Mississippi Chapter. Mrs. Bosarge and Mamie Crumpton assisted with the installation of the following officers: President, Gayle Snowden, and secretary and reporter, Bobbye Lew Frasier. Mrs. J. H. Mallard, treasurer of the Meridian Branch Chapter, will serve as treasurer of the student group. An interesting program was given by the young group. The subjects under discussion were "the pastor-organist relationship," "good church music," "requisites for good acoustics" and "appropriate wedding music." Speakers were Glenda Cooley, Gayle Snowden, Lynn Pylate and Linda Lockett. The program of organ solos by members was as follows: Elevation, Guilmant; Adagio, Franck; Canzona, Frescobaldi; "In Dulci Jubilo," Bach, and "From High Heaven to Earth I Come," Pachelbel.—**BOBBYE LEW FRASIER**, Reporter.

KNOXVILLE, TENN., CHAPTER—The Knoxville Chapter's first meeting of the new year was held at the Fifth Avenue Presbyterian Church Jan. 5 with Alfred Lunsford and Jerry Booher as hosts. This was the annual ministers' night with many clergy in attendance. Following a delicious dinner the Rev. Robert Kuntz gave a brief talk on "What the minister expects of his organist" with a response by Jack Rogers on "What the organist expects from the minister." A discussion ended a delightful meeting.

The annual Christmas party was held Dec. 8 at Rich's with Wallace Zimmerman acting as host. An excellent dinner was enjoyed. There were gifts for each member and guest under the Christmas tree and carols were sung.—**BETTY SCOTT**, Registrar.

COLUMBUS, GA., CHAPTER—The Columbus Chapter met Dec. 1 at the St. Paul Methodist Church. Organists and choirmasters entertained their clergy at a dinner in the fellowship hall after which Mrs. James H. Mordic gave a recital, assisted by trumpets and trombones in Sonata 7, Gottfried Reiche, and Voluntary in C, Purcell. The chapter and Trinity Episcopal Church sponsored a Christmas program by the bellringers from the Cathedral of St. Philip, Atlanta, who played a delightful program to a capacity audience at Trinity Church. The organ offertory was played by Mrs. Charles Dunn.—**Mrs. TONY VICTORA**, Sub-dean.

TAMPA CHAPTER—The Tampa Chapter opened the new year with its first meeting Jan. 5 in the Palma Ceia Methodist Church. "When the Christ Child Came" by Clokey was beautifully done by a guest quartet with Mrs. E. L. Houston at the organ. After a brief business meeting refreshments were served in the friendship room. Mrs. E. L. Houston was hostess.—**HELEN M. WILTSHIRE**.

PATAPSCO CHAPTER—The regular monthly meeting of the Patapsco Chapter was held Nov. 6 at the home of Jeanne Simms. Dean Charles Parker presided over the business meeting at which the executive committee made its report upon a recital, featuring the Romaro string trio and Floyd Adams, organist, to be held at the Psalmist Baptist Church Feb. 15. Emma Poulson reported concerning a testimonial given Charles Parker reported in THE DIAPASON for January. The program for the meeting was under the direction of Gladys W. Davis, two of whose pupils were heard: Edward Tildon played a Prelude by Buxtehude and an Aria by Hawke. Jeanne Simms played Pavane, Ravel, and Pastorale, Guilmant. Following the program members were the guests of Gladys W. Davis at her home where delicious refreshments were served.—**FRANCES CHAMBERS WATKINS**, Registrar.

PIEDMONT CHAPTER—The Piedmont Chapter sponsored the second in its current recital series Jan. 6 at the First Baptist Church, Greensboro, N.C. The theme of the program was music especially appropriate for church services. Kathryn Hodgkin opened with numbers by Walther, Sweelinck, Buxtehude and Lübeck. Robert Proctor performed compositions by Bach, F. R. Smith, Weinberger and R. K. Biggs. Carroll Feagins played hymn-preludes by Willan, Groves, Bingham and Clokey and a composition by van Hulse. Compositions by Clokey and Vierne were performed by Phillip Morgan. Special lists of organ music appropriate for church services were distributed. At the conclusion of the recital tea and cookies were served in the church parlor. This was concluded by a short business meeting.—**KENNETH ROSS**, Corresponding Secretary.

FORT LAUDERDALE, FLA., CHAPTER—The Fort Lauderdale Chapter sponsored its second junior choir festival Nov. 30 at the Park Temple Methodist Church. More than 300 children sang from memory and with beautiful tone and correct phrasing under the direction of Mabel Boyter, Atlanta, Ga. The church was completely filled for this fine experience for both congregation and singers. Mrs. Boyter conducted a three-day seminar for choir directors and demonstrated complete authority in the field of junior choir singing.—**ROBERT J. BERENTSEN**.

MUSCLE SHOALS CHAPTER—The Muscle Shoals Chapter held its fall meeting in the form of a dinner and musical program Nov. 7. At the dinner at Starkey's restaurant, Florence, Ala., Mrs. George E. Jackson, dean, presided and welcomed members and their guest ministers and wives. The Rev. J. Otis Pruden, chaplain, gave the invocation. After a delightful meal the group went to the First Baptist Church where a program was enjoyed featuring the Rev. Edward G. Mullen, Mrs. Roy Doster, organist, and Charles Dorris, tenor.—**SARAH S. DODSON**.

Festical Enlists 16 Florida Choirs

The St. Petersburg Chapter held its youth choir Christmas candlelight festival Dec. 14 in the First Methodist Church with sixteen choirs participating. Mrs. Paul R. Hultquist was the director and Mrs. Earl N. Henderson chairman; Mrs. Stanley Anderson was organist and Henry L. Dickson pianist. The chorus numbers included the following: "Christ Came to Bethlehem," Williams; "The Flute Carol," Couper; "The Shepherds' Carol," McKasson; "Jesus, Blest Redeemer," Grieg; "Shepherds in the Field Abiding," Campbell, and "Thy Little Ones, Dear Lord, Are We," Schulz. The prelude was played by Emma Corey Ware with Viola Burckel at the piano. Sheldon Foote played the offertory. Gary Pritchard and Robert Pritchard, with Wayne Howard as accompanist, played a flute duet and accompanied the chorus on the "Flute Carol." Sixteen churches of eight denominations participated.

FLORENCE G. ANDERSON, Corresponding Secretary.

AIKEN, S. C., CHAPTER—The annual Christmas party of the Aiken Chapter was held Dec. 9 at the home of Dr. and Mrs. Robert C. Milham. The evening featured refreshments and pleasant entertainment provided by Josephine McGee who directed the Aiken Elementary Boys Choir in three selections. The program was tape-recorded and each boy was asked to speak his name into the mike. This tape was played back later to the delight of the boys who roared with laughter as each name came forth at all kinds of volume levels.

AIKEN, S.C., CHAPTER—The Aiken Chapter met Nov. 11 at St. Paul's Lutheran Church. Members of the Augusta, Ga., Chapter were guests for the evening. After the business meeting Dean Robert Milham spoke on "how to use a Hammond electronic organ." The theory of harmonic synthesis was outlined with several examples. Members were invited to explore the "mysteries of the drawbars" after the program.—**K. L. GIMMY**, Secretary.

NEW ORLEANS CHAPTER—Marc Schaefer of Strasburg, France, played an outstanding program of organ music at the Salem United Church of Christ Dec. 28. Mr. Schaefer is at the present time attending Princeton Theological Seminary, a student of Carl Weirich. In 1956 he was awarded the "Grand Prix" in organ playing in the competition at the conservatory at Strasburg. Mr. Schaefer's program included: "Weimar" Prelude in C, Prelude and Fugue in B minor and Fugue in E flat (St. Anne), Bach; Variations on "Mein junges Leben hat ein End," Sweelinck; Toccata and Fugue in F, "In Dulci Jubilo" and Prelude and Fugue in F sharp minor, Buxtehude; Prelude and Fugue in E, Lübeck; "Jesu, meine Freude," Walther, and Caprice sur les Grand Jeux, Clérambault.

CHATTANOOGA, TENN., CHAPTER—The Nov. 17 meeting of the Chattanooga Chapter was held at the Lookout Mountain Presbyterian Church with Dean Stephen J. Ortlip as host. Following a delicious dinner served by the women of the church, a short business meeting was held. Announcement was made of plans for the senior choir festival to be sponsored in early spring. Dean Ortlip gave a short recital consisting of the Prelude and Fugue in D, Bach, "Benedictus," Reger, and "Comes Autumn Time," Sowerby. After the recital a discussion was held on the subject, "The Organ in Worship, Asset or Liability?"—**Mrs. STANLEY E. ROWLAND**, Secretary.

UPPER PINELLAS CHAPTER—The second junior choir festival was sponsored Dec. 7 in the Peace Memorial Church, Clearwater, Fla., by the Upper Pinellas Chapter. Nearly 200 children took part in singing Christmas carols of seven countries in a program called "light of the world forever." Mrs. Robert Grow, Largo Methodist Church, directed the massed choir made up from the junior choirs of eight churches of four denominations. A reader described the traditional carol chosen by each choir. Mrs. George Grow was at the console for the choirs and David Wilcox played the prelude, offertory and postlude.—**THELMA ANDERSON**, Registrar.

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NEW YORK CONCLAVE PROVES REWARDING SETS ATTENDANCE RECORD

Mason, Biggs, MacGowan, Gehring Heard
in Recital; President Heeremans' Ad-
dress Moving; Fine B minor
Mass; Stimulating Panel

[Continued from page 2]

Church dining hall). Terse summaries by regional chairmen supplanted the sometimes endless stream of local chapter reports of the past, the visiting local representatives merely taking a bow. Only a couple of local deans forced their reports into the meeting.

Marie Joy Curtis gave some rousing advance ballyhoo for the 1960 national convention in Detroit. If this is a sample, many said, a real convention is in the works. There were gracious introductions and tributes by President Harold Heeremans, including one which set off a standing ovation for Dr. S. Lewis Elmer.

Mr. Heeremans' own address was as stirring and meaningful a statement of ideals and principles as this breakfast has ever heard. Here, we felt, was the real key not only to the conclave but to the whole status of the church musician. We shall hope that our president will make a summary of his ideas available to us at some future date. Prime emphasis was on musical integrity and accomplishment but Mr. Heeremans' luminous and illuminating remarks went far beyond this.

Male Choir at Trinity

Shortly after noon the full conclave assemblage gathered at historic "Old" Trinity Church at the head of Wall Street to hear a program by the choristers of St. Paul's Church, Flatbush, under the direction of Charles Ennis. This choral group of boys and men gave a quite remarkable performance considering it is a volunteer parish choir with the usual limited rehearsal time and restricted choice of personnel. Mr. Ennis has trained his boys well with a clear, light, heady tone (marred slightly by one edgy voice), quick responsiveness and good discipline. The men are restrained to match the rather delicate sound of the boys, resulting in a good balance. All this, combined with Mr. Ennis' good taste and complete command in a well-chosen program, made for very pleasant listening. All numbers, except the last, were a cappella—several were sung in Latin.

The first half was made up of familiar early works: "Exaltabo Te, Domine" and "Like as the Hart," Palestrina; "God Is Gone Up" and "O Lord, Increase My Faith," Gibbons; "Laudate Nomen Domini," Tye, and "Teach Me Thy Way, O Lord," Blow.

The boys seemed to let go a little more in the latter half with especially spirited readings of "Quem Vidistis, Pastores?," Richard Dering, and Sweelinck's "Hodie Christus Natus Est." A most beautiful floating flute-like sound was heard from William Meyhoefer's solo in the Polish carol "In a Manger He Is Lying." Other numbers were: "How Far Is It to Bethlehem?," Mead; "Upon My Lap My Sovereign Sits," Martin Peerson, and Randall Thompson's "Alleluia" and "The Last Words of David."

Between groups the rector of Trinity Parish, the Rev. John Heuss, gave an address which will appear in a future issue. For those who had just heard President Heeremans' stirring talk, the completely opposite view as expressed by Fr. Heuss offered considerable contrast.

Baroque Art Lecture

A lecture on art can be vastly stimulating or mightily boring. We are happy to report the former in the case of the pertinent illustrated talk by Beatrice Farwell of the Metropolitan Museum in the Trinity parish hall. Though her slides would have been more attractive in color, they drew an interesting and understandable parallel between the music and the plastic arts of the Baroque era. Her thesis that there is "no time lag between the arts at any given time" is one worthy of some earnest thought. The importance to musicians of much more intimate knowledge of other aspects of culture received fresh expression.

An additional lecture given elsewhere in the Trinity parish house at the same

NEW HOLTKAMP IN GENERAL SEMINARY CHAPEL



hour was by Hugh Ross, well-known conductor of New York's Schola Cantorum. His topic was "Music of the Moravians," given primarily, as he freely admitted, as a sales talk for a forthcoming January performance by the schola at Hunter College. Mr. Ross has become extremely interested in the music composed and used by this religious group. His enthusiasm was transmitted to those in attendance as he discussed, played and gave sources of a small cross section of Moravian choral and instrumental music.

Marilyn Mason

Marilyn Mason, whose playing has graced so many Guild events in the last decade, was at something of a disadvantage in St. Paul's Chapel, Trinity Parish, said to be the oldest public building on Manhattan Island. The organ is not a very happy one; it is not long on either cohesion nor beauty of tone and its action, particularly in the reed sections, was noticeably uneven and undependable. Expanding her difficulty was lack of complete co-operation in matters of practice. Miss Mason did an admirable job of surmounting her problems. The importance of this particular recital in the light of development of an American organ repertory can scarcely be exaggerated; much of the program was made up of first (in one case second) performances of works not only dedicated to Miss Mason but commissioned by her at her own expense. We comment on this matter editorially elsewhere in this issue; here we speak briefly on the music played.

The Clérambault Suite and Bach's "St. Anne" Fugue were satisfactorily performed but both exposed the basic weaknesses of the organ without much mercy.

A three-movement Sinfonia Brevis by Burrill Phillips was characterized by directness and humor. Mr. Phillips' idiom is dissonant and individual but not shocking. His immersion in the organ tradition is minimal; perhaps this explains his achievement of many unfamiliar and valuable results. We thought the first movement in which he pitted some modern counterpoint against dissonant chordal stretches was the most successful of the three. There is a genial and witty quality which invariably gets through.

Dorothy James' "Dedication" was short and largely lyric. Its twelve-tone idiom was a mild one compared to Mr. Phillips' more acrid flavor.

Ulysses Kay's Suite shocked more listeners than any of the other works; we felt it the most promising and rewarding of the whole remarkable program. Mr. Kay is intrinsically something of a romantic colorist but he has strength and conviction. The suite's short Prelude was a powerful essay; the Pastorale affected us somewhat less but the Final was full of sound and fury which definitely signified a great deal.

Jean Langlais' "Miniature" sounded strangely foreign among its musical companions; typical Langlais, and rather good

Langlais, it seemed a little lacking in daring and exuberance in these surroundings.

Most listeners seemed to find Paul Creston's Suite the most impressive of the lot. We felt that though it was much more in the technical tradition (more "organistic," as they say) it was primarily an exposition of Mr. Creston's well-known mastery of the craft of composition. Everything "worked." The Prelude we liked; it is strong stuff with some conviction. The sentimental chromaticism of the "Prayer," we felt, was emphasized by Miss Mason's use of a particularly bilious solo reed. A crowd-pleasing Toccata completes the suite.

Mass in B minor

Though many musicians of the New York area are familiar with the talents and accomplishments of Thomas Dunn, those of us from afar were in no way prepared to expect the kind of performance of Bach's Mass in B minor we heard at the Church of the Incarnation Tuesday night. Mr. Dunn used Bach's "ideal choir" of twenty voices, eight of whom as "concertists" formed the equivalent of the "concertino" in a concerto grosso; an orchestra of twenty-six, and four top soloists: Adele Addison, Florence Koppleff, Charles Bressler and Ara Berberian. The two women, by the way, did the finest duet singing in our memory. Mr. Dunn's performance, thoroughly grounded in impeccable scholarship, balanced the orchestra and chorus as equal participants. Good playing, remarkable singing and authentic and dedicated conducting made this performance the musical summit of the conclave and a real illustration of President Heeremans' address. As Paul Henry Lang wrote in his review of the event in the *New York Herald Tribune* which stretched across three columns of the music page: "Mr. Dunn . . . refuses to consider anything but the task at hand while engaged in music making. This is the only possible attitude a true musician should take even when officiating in ecclesiastical vestments. . . . It was a joy to hear this music in church, its rightful habitat."

Panel on "Style"

A really provocative panel discussion opened the final day's activities, all of which were centered at the General Theological Seminary. An alert and informed panel of Americans—Searle Wright, Robert Hickok, Paul Creston and Robert Ward—were joined by brilliant and abrasive surprise guest, Denis Stevens, British scholar. George Mead moderated with maximum effectiveness, channeling the discussion, balancing and playing one panelist against another and dropping occasional subtle and knowing remarks which set and retained the vital and electric tone of the proceedings. The general subject, "style" in church music, set many sparks flying, whetted many appetites and, we are glad to report, reached no foregone nor hard-and-fast conclusions. Dr. Mead's

summary of the event as "a distinguished and articulate panel . . . talking about what actually makes us go" tells the story more succinctly than this listener's whole page of notes.

The "lap luncheon" in the seminary's refectory was another of those valuable chances for personal exchanges ranging from gossip and banter to serious discussion.

Closing Recital

The closing recital was in the seminary's Chapel of the Good Shepherd, a collegiate-style chapel which boasts a new three-manual Holtkamp organ. Philip Gehring of Valparaiso University, assisted by Walter Carringer, tenor, was the recitalist. This young performer was obviously at home with the special characteristics of a Holtkamp instrument and, we should guess, made his listeners equally comfortable. The extreme clarity and transparency of the sound displayed a good technique with control. Mr. Gehring combined this with musical good taste to make the afternoon a satisfying experience. The first part was made up of the following early works: *Fantasia in Echo Style*, Sweelinck; *Three Noël's*, le Begue; *Prelude and Fugue in E*, Lübeck, and "O Lamm Gottes unschuldig," Bach. The Lübeck and last part of the Bach were especially impressive—something he seemed able to get his teeth into.

Three preludes by Vaughan Williams began the last group: "Bryn Calafia," "The White Rock" and "St. David's Day." This is not the kind of sound most associate with the late British master and certainly not the kind of sound he had in mind. Mr. Gehring made "The White Rock" wonderfully lyric. The initial New York performance of Samuel Barber's first organ work, *Variations on a Shape-note Theme "Wondrous Love"*, offered a well-made but hardly momentous piece which did a rather remarkable feat of retaining the Appalachian flavor throughout. The piece will probably prove popular in the contemporary American repertory. Mr. Gehring closed with a brilliant performance of the *Toccata* from Gardner Read's Suite for organ.

The assisting tenor was heard in Bach's solo cantata "Ich weiss, dass mein Erlöser lebt" with bassoon and violin. It was a welcome chance to hear this not-familiar work.

Summary

This conclave was not, in the opinion of these writers nor of a good many others in attendance we heard express themselves, one of the more memorable meetings of our national organization. It had none of the relaxed gaiety of Houston, none of the electric, tightly-knit efficiency of the last New York national and none of the informal intimacy of the 1956 St. Louis conclave. Several people we know extended their New York visit a few days at the end "to make the trip worth what it cost."

But there were several highly worthwhile events which THE DIAPASON feels redeemed the conclave from all standpoints. If there was a "theme" or an underlying thread weaving through the texture of the conclave, it was not the one expressed in a mimeographed insert in the program booklet or in the sermon at Trinity Church; rather it was enunciated in President Harold Heeremans' stirring talk at the president's breakfast and in the performance we heard of the Bach Mass in B minor. It might be epitomized as: the way for a church musician to serve his God and his church is to prepare and perform the best music he can. Another fine thread interwoven was the inclusion of so much youth on the programs of the meeting. Our thanks to Edward Lintel and Robert Arnold who acted as co-chairmen of the 1958 midwinter conclave.

GIVES ORGAN COLLECTION TO MUSIC SCHOOL LIBRARY

President-emeritus Lloyd Morey of the University of Illinois has given his collection of organ music to the school of music library. The collection consists of 175 separate numbers and seventeen collections. More than 100 composers are represented from Bach to Sowerby. Mr. Morey, who holds degrees in commerce and music, was president of the university from 1953 to 1955 following thirty-seven years as comptroller.

He was organist at Trinity Methodist Church, Urbana, from 1911 until 1939.

Big Choral Flood Warns of Lent— Easter Up Ahead

The flood of anthems is with us again as publishers hope first to tempt directors with new Easter fare and then to influence planning for next year. This has worked something of a hardship on this reviewer whose desk was piled high with anthem stacks when he returned from the midwinter conclave.

H. W. Gray sent considerable material for immediate consideration. For Palm Sunday a substantial "Glory to Jerusalem" by F. Broadus Staley has roudades, a few high notes and some divisi; if your choir is that good, see this one. For Easter David H. Williams' "The World Itself Is Blithe and Gay" could engage a youth choir with the adults. Helen Rockefeller's "An Easter Carol" seems to us more properly an anthem (its ideas are diverse for a carol), but it is straightforward and not difficult. Several by W. Glen Darst include: a strong, joyful "Let Us Rejoice," an SAB "Fairest Lord Jesus" with no real advantage over existing settings, an SAB "Rejoice Today" with an eye toward next Thanksgiving and a two-part (treble and bass) "Stand Up and Bless the Lord," a good essay in this less-common voicing. Charles Black has an ornate combined-choir arrangement of the spiritual, "Lord, I Want to Be a Christian." Eric Thiman's "O for a Closer Walk with God" uses an alto solo; we rather prefer the solo version, especially for low voice, but the SATB is practical and typical Thiman. So is his "Lord of the Worlds Above" which uses quite a lot of unison. Gordon Young's "The King of Love" is a conventional but good setting with alto solo. Alec Wyton's practical and effective short festival Communion Service will interest most directors in liturgical churches.

Shawnee Press too has music for Palm Sunday and Easter. Wilha Hutson's "The Royal Banners Forward Go" uses much unison; there are no performance pitfalls. David T. Plank's "Easter Morn" has some interesting points of style; sung unaccompanied, its harmony may pose some tuning problems. Clifford McCormick's small "Be Still and Know" is rather fragmentary but is easy material. Richard Warner's "O Very God of Very God" is a hymn anthem on a good tune ("Bangor") as is Wilha Hutson's "With Joy We Hail the Sacred Day." Her "Lift Your Hearts, Ye Sons and Daughters" is original material with much unison; a children's choir may be added. Joseph Roff has a good setting of the prayer of St. Richard in "Thanks Be to Thee." Clifford McCormick's "The Celestial City" is curious but rather interesting.

Novello issues include an SAB "Lo, God Is Here" by Diccon Shaw, a short anthem with a big climax; a Guy Eldridge arrangement of Bach's "My Heart Ever Faithful" which is a bit complex, and a unison treble "Thou Wilt Keep Him in Perfect Peace" by Charles MacPherson, which is just a pleasant song setting of the text.

From Flammer comes a small singable SA cantata for Easter, "Alleluia, Christ Is Risen," a big three-choir "Easter Alleluia" by Paul C. Van Dyke and an SAB "Praise the Lord, Ye Heavens, Adore Him" by Frances Williams on the tune "Hyfrydol." A worthy "O Magnum Mysterium" by sixteenth-century Morales comes in a finely-edited version by Lehman Engel. Another spiritual arrangement by Noble Cain is "Were You There?"

Everett Jay Hilty's "Benedictus Es, Domine" (Summy-Birchard) requires division of parts; an independent organ part adds to its harmonic interest. An unaccompanied "Jubilate Deo" by Edwin Fissinger has problems requiring near-professional performance. Joseph Roff avoids many of these pitfalls in his

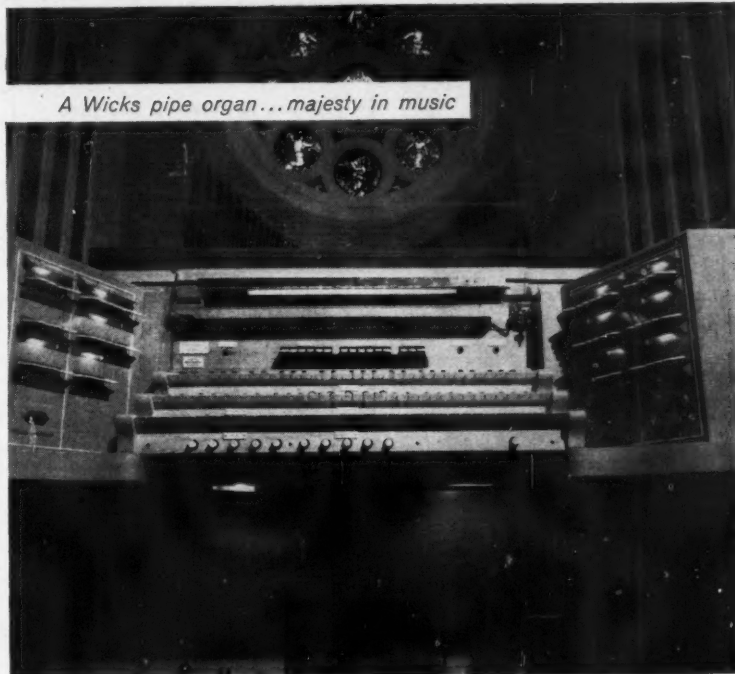
"Watch over Thy People." Austin Lovelace's "Up, Up My Heart with Gladness" bases a very easily learned anthem on a Crüger tune; optional flute parts add another dimension to the final stanza. Richard Warner's "Alleluia to the Triune Majesty" is something of a rouser for Easter which will cost no choir extra rehearsals. Mary E. Caldwell's "Gifts" is pleasant unison youth choir material.

Galleon Press sends new printings of Stainer's "Rest in Peace" for Lent and Grieg's dialogue for baritone and choir, "Jesus Christ Today Is Risen."

A very complete Lenten service is outlined in "From Darkness to Light" by Desmond Ratcliffe (Gordon V. Thompson, Ltd.). Scripture, verse and music are provided from various sources including an original anthem for each of the six lessons. The whole story of Holy Week and Easter is told. In the Thompson list are several other Easter works: a carol "Tis the Spring of Souls" by Guy H. Eldridge, a substantial "The Risen Christ" by Desmond Ratcliffe and C. S. Lang's "Christ the Lord Hath Risen." Mr. Lang also has a big "Set Up Thyself, O God" for general use. Eric Thiman is represented by two good introits ("Come Holy Spirit" and "See What Love Hath the Father") issued together and a Thanksgiving anthem "Let Us with a Gladsome Mind." Arthur Ward's "The Christ Child" is a set of three small bits for Christmas. Albert Comer seems to us to have attempted another "Brother James" in his "Twenty-third Psalm"; he almost succeeds.

Katherine K. Davis' "Thou Who Wast God" (Galaxy) is a strong hymn anthem on "Old 124th." Anthony Lewis' "Te Deum" not only has a big organ part but enlists the congregation as well. Hermene Eichhorn's SAB "O Come, Creator Spirit" is a poised and dignified setting of the familiar text. Ernst Bacon's "Give Me Jesus" is a curious SA bit with other than service uses. "Swell the Full Chorus" from Handel's "Solomon" appears in a new edition designed for general use.

Healey Willan's "Twelve Sayings of Jesus" (Concordia) are short settings of beloved texts for unison and two parts. Some uses are suggested, but many others will occur to thoughtful directors. Concordia's new issues, as is often the case, cover a wide variety, including some music for the church seasons just ahead. Four less familiar older works are edited by Walter Buszin: Lotti's "Sing, Joyous Christians", of moderate interest; Bach's "Come, Holy Ghost", an ornate chorale harmonization; Kranz's "Kyrie Eleison", in an earlier contrapuntal style, and an anonymous "Darkness, Gross Darkness Did Cover the Earth," of great usefulness. Three motets in sixteenth-century idiom by Andreas Crappius are edited by Parke S. Barnard for SSA: "Holy Is God, the Lord of Sabaoth", "O Father Full of Mercy" and "Lord Jesus Christ, True Man and God." A Morales "Have Mercy, Lord" is carefully edited by Richard Peek. The fine editing of Denis Stevens, who enlivened a conclave forum in striking fashion, enhances even more two Thomas Tomkins works: a TTBB "The Heavens Declare the Glory of God" and "My Shepherd Is the Living Lord," these are hardly for the average volunteer choir. Two SAB anthems by Richard Wienhorst, "All Glory Be to God on High" and "A Lamb Goes Uncomplaining Forth," are based on solid Germanic sources. Willan's "O Gracious Father, God of Love" offers both SATB and TTBB versions. Robert Bergt's "The Royal Banners Forward Go" suggests a wide variety of possible voicings; none is troublesome. Myron Casner's "O Jesus, I Have Promised" is unison with an optional descant. Paul Bunjes sets "A Hymn to the Holy Trinity" by Lossius; it has an interesting metrical variety. He also has compiled another of those "Chorale Concertatos", this one on "Duke Street" as "I Know That My Redeemer Lives;" these have proved of wide interest. We are somewhat less impressed with the setting by Ludwig Lenel of two of the most familiar chorales, "Wake, Awake" and "O Morning Star." Some will wish to follow his suggestions and directions.



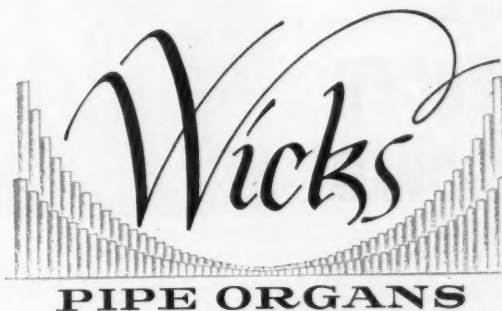
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DONALD D. KILMER



DONALD D. KILMER has been appointed organist-choirmaster of the First Baptist Church, Kansas City, Mo., beginning Jan. 1. He comes from the First Baptist Church in Topeka, Kans.

Mr. Kilmer holds bachelor's and master's degrees in organ from Indiana University and has done post-graduate study at Union Seminary and Kansas University. His teachers have included George Y. Wilson, Oswald G. Ragatz, Donald Coats and Laurel E. Anderson. While in Topeka he served as secretary-treasurer and, at the time of his leaving, dean of the Kansas Chapter of the A.G.O.

JAMES BOERINGER, A. A. G. O., was appointed secretary of the Music Critics' Circle of New York by President Harold Schönberg. He succeeds Edward Downes. He is on the staff of the *Musical Courier* and the *A. G. O. Quarterly*.

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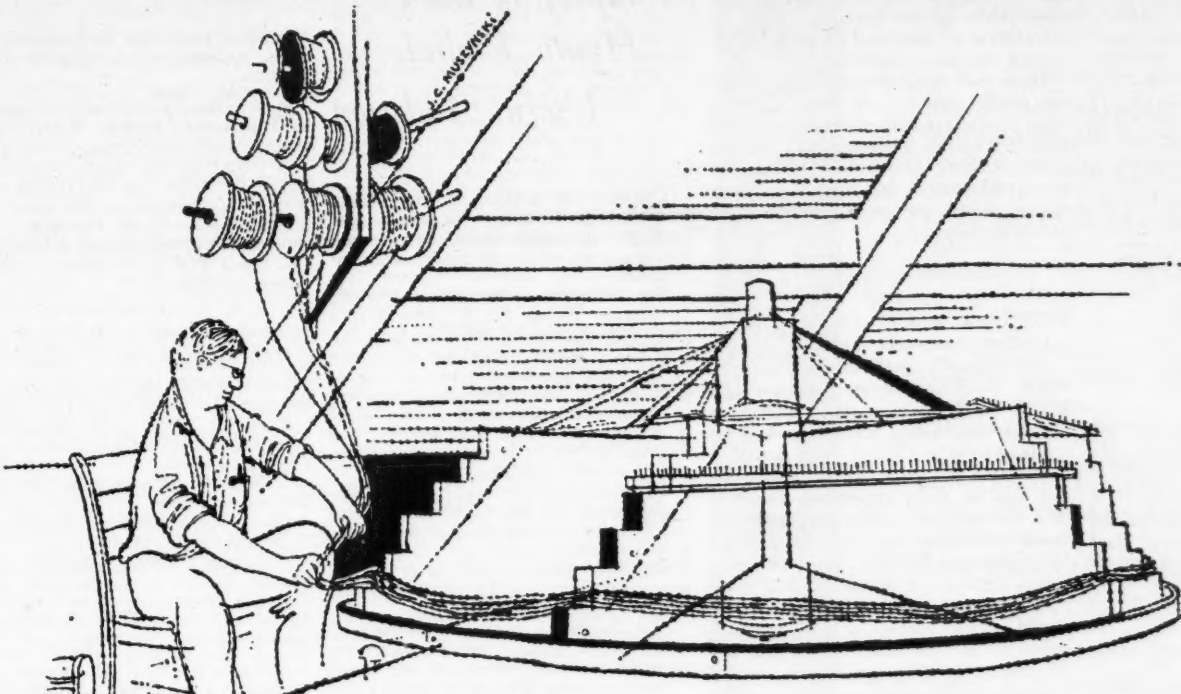
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**HILL, NORMAN & BEARD
BUILT FOR WINNIPEG
GALLERY INSTALLATION**

New Contemporary Church of St. George's in Canadian City Has Three-manual — Steward Thomson Is Organist, Mark Fairchild Finisher

A three-manual organ has been built by Hill, Norman and Beard of London, England, in the new church of St. George's, Winnipeg, Man., a church of contemporary style with favorable acoustics.

The new organ is situated on either side of a rear gallery with the great and pedal on one side and swell and choir on the other.

The great is entirely new; the swell with additions was part of an interim scheme added to the former instrument in the old church three years ago. The choir with tonal modifications was part of the former organ.

The swell and choir divisions are mounted upon each other with expressive control to each.

The specification was drawn up by Herbert Norman and R. Mark Fairhead, representatives of the builder, in consultation with the Ven. F. R. Gartrell and Stewart Thomson, the organist. Tonal finishing was by Mr. Fairhead and construction by Harry Gore of Winnipeg.

The stoplist:

GREAT ORGAN

- Contra Geigen, 16 ft., 12 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Geigen Principal, 8 ft., 85 pipes.
- Chimney Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Geigen, 4 ft.
- Gemshorn, 4 ft., 61 pipes.
- Nazat, 2 3/4 ft., 61 pipes.
- Block Flute, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Sifflöte, 1 ft., 61 pipes.

SWELL ORGAN

- Viola da Gamba, 8 ft., 61 pipes.
- Lieblieh Gedackt, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.

- Geigen Principal, 4 ft., 61 pipes.
- Quint Mixture, 3 ranks.
- Contra Oboe, 16 ft., 73 pipes.
- Trompette, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN

- Hohl Flute, 8 ft., 61 pipes.
- Echo Salicional, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Fugara, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Trompette, 8 ft.

PEDAL ORGAN

- Resultant Bass, 32 ft.
- Geigen Bass, 16 ft.
- Sub Bass, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Principal, 8 ft.
- Bass Flute, 8 ft.
- Octave Flute, 4 ft.
- Oboe Bass, 16 ft.
- Trompette, 8 ft.
- Trompette-clarion, 4 ft.

**SOUTHPORT CHURCH LISTS
LENTEN MUSIC PROGRAMS**

Trinity Parish, Southport, Conn., will hear a series of Lenten music programs. James Litton, organist and choirmaster, assisted by a string trio, will play a program for organ and strings Feb. 22. Included will be works by Pachelbel, Buxtehude, Mozart and Myron Roberts.

The recently-organized Trinity Chorale will sing the Pauré Requiem at evensong March 8. The girls' choirs and the choir of men and boys will sing Stainer's "Crucifixion" March 15. The final program will be heard Palm Sunday when "The Seven Last Words" by Schütz will be heard.

**GRAND CENTRAL STATION
HEARS CHRISTMAS MUSIC**

Music programs were heard again in Grand Central Station, New York City, in the Christmas season for the thirty-first year. Organized and prepared as always by organist Mary Lee Read, they featured many choirs and choral organizations from the metropolitan area.

LARGER CHORAL WORKS FOR LENT

- NEW ! Lord, My God, Assist Me Now (*Domine, ad adjuvandum me festina*)** — Padre Martini, Edited by John Castellini.
No. 97-6304 \$1.00
For solo voices, mixed chorus, strings and organ. The complete score and instrumental parts are available on rental.
A refreshing work by one of Mozart's teachers.
- NEW ! Jesus Christ from the Law Hath Freed Us (*Christus ist des Gesetzes Ende*)** — Johann Schelle, Edited by W. E. Buzzin
No. 97-6297 \$1.50
A motet for double chorus and continuo by one of Bach's predecessors at St. Thomas Church.
- NEW ! Now All My Woes Are Over** — J. M. Bach
No. 98-1427 \$.35
An easy motet for double chorus and continuo.

FOR EASTER

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reach the office by the 1st.

CHICAGO, FEBRUARY 1, 1959

Ne'er the Twain

There is a wide difference of opinion on the whole subject of midwinter conclaves, but convictions largely fall into two camps: those who think these meetings are valuable, enjoyable and meaningful and those who feel that they are a superfluous demand upon organists' time and means at the most vulnerable season of the year.

President-emeritus S. Lewis Elmer (we like that title!) is the classic representative of the first view and the founder of THE DIAPASON was an equally eager and informed champion of the second. The present staff of this publication, while seeing both sides, tends to divide a little down the middle in its individual feelings. We feel that we should state a kind of consensus of what we have heard on both sides in hope of stimulating wider formation and expression of opinion among our grass-roots membership.

The "pro" stand (not because it is supported by all the "old pros") feels that every major meeting of our profession is a step forward toward our goal of greater unity, dignity and public appreciation of our place in American culture and of the one organization which represents us all and which has the strength and prestige to make that representation effective. The time of year seems to this segment to provide an ideal respite from the most strenuous church season; a change of scene, associations and train of thought could not come, they say, at a better time.

The "cons" would not quarrel with the value of national meetings, but they feel that, only six months after a national convention, a smaller meeting with no really separate purpose is unnecessary and, because most organists have limited budgets, attracts mostly those near the host city or those with more than average means. They feel that most organists after Christmas day would benefit more by collapsing into bed for a few days and opening their mouths not for conversation but for occasional victuals. They suggest that rather than developing the former "conclave of deans and regents" into a second-rate national convention, it should have been divided into a set of regional meet-

ings of deans of local chapters and state and regional chairmen. The function then would be to perfect plans for closer co-operation of all interested chapters for upcoming regional conventions.

These two camps are not "east is east and west is west". Both really want the same things, yet both are influenced, and naturally, by how these meetings fall into a place in their own lives. The way toward the solution best for all of us is through wider and more intelligent and unselfish discussion.

Bravo!

Leading composers have often been "commissioned" (paid, that is) to write music. Some very great music has been written to order, from the Brandenburg Concertos to "Aida". But not much organ music has.

Perhaps that explains somewhat the fact that so many important composers have neglected our instrument; they have found other mediums with more money to apply on grocery bills. Which of course brings up Marilyn Mason's conclave recital comprised largely of music commissioned by this energetic organist and dedicated to her. It is no secret that her investment in this music was several times her fee for playing it. But something more vital than that is involved.

Miss Mason deliberately selected, in all but one case, recognized American composers whose works have had wide acceptance in other fields but who had not hitherto written for the organ. The implications here fascinate us.

Four composers turned away from their recognized mediums (in most cases the orchestra) to write sizable pieces for our instrument because one young woman hired them to and assured them of enthusiastic and dedicated performance.

THE DIAPASON proudly salutes Marilyn Mason.

Two for the Price of One

Readers will notice the report of a recent use of a really first-rate listening device—one that, frankly, we had forgotten and one that is certainly worth calling to the attention of those many directors who play important roles in introducing contemporary music to listeners.

The young director in question, who has recently returned from an active sojourn in Europe, brought back with him a sheaf of music by contemporary composers of various nationalities. In introducing one of these works to an audience in the southern city in which he is an active cultural influence, the director programmed the number twice in a row in the same concert.

Audacious? Well, yes. But haven't you often wished you could rehear an unfamiliar work immediately after its first hearing? You do rehear your new recordings not once but many times.

We believe a work worthy of introducing to a new audience in the first place deserves a chance for an immediate closer acquaintance. Try this yourself! You may get thanked for it.

The Anonymous Mrs. Smith

We never saw so many Christmas bulletins nor so many beautiful ones as we received this year. On other pages we have done something of a digest of them. Again we wish we were quadruplets or at least triplets so that all the vast fabric of potential information which this representative cross section of American church music could have supplied might somehow have been wrung out of this washbasket-load of programs.

As has happened before, we regret having to omit some from our consideration which arrived after the latest date on which we could possibly prepare a summary for this issue. And a very small percentage omitted either the name of the musician-in-charge, or the church or of

Group of Willan Hymn Preludes Useful Addition

The new year greeted us with several interesting new works for the organ. Though our receipts were light, several volumes seem to us of considerable importance.

The third book of Ten Hymn Preludes by Healey Willan (C. F. Peters) is a worthy companion of the first two sets. Not all the hymns treated are universally familiar, but all the preludes are practical, musical and within the capabilities of the average organist. They vary widely in character, style and length. The Prelude on "Christ ist erstanden" will be played often this Easter.

Three Musical Moments based on Moravian hymns by Robert Elmore (Flammer) retain a good deal of the rather naive original character and charm of the hymns. A welcome new flavor in the organ repertoire appears in these short playable pieces.

Flor Peeters' Concerto for organ and piano (H. W. Gray) makes considerable demands on both players. In the hands of two competent players, we suspect this would prove about as effective a piece as has ever been designed for this highly incompatible marriage of instruments. The three movements are: introduction and allegro; arioso, and a finale preceded by a cadenza with pedal acrobatics.

Also from Gray comes an effective triptych by Parker Bailey on "Singt dem Herrn ein neues Lied" titled simply Toccata-Ricercata-Finale. Here is some good utilization of material along generally conventional lines. Myron Roberts' "Litany" is in a highly individual and very appealing style. Nancy Phillips' Adagio is a well-made, flowing lyric piece with many service uses. Omer B. Raup's arrangement of Handel's "Where'er You Walk" is as well adapted to organ use as such familiar transcriptions as, say, "Come, Sweet Death" or "Sheep May Safely Graze."

"Carols for Recorders" arranged by La Noue Davenport (Galaxy) are thoroughly delightful. Every recorder player should find two partners and learn these at once. Don't wait for next Christmas! —F. C.

On the New Book List

Three books of great scholarly interest, but each of considerable practical use to certain groups, reached our desk this month. A beautiful "Treasury of Early Music" compiled by Carl Parrish (W. W. Norton) is a must for the scholar, a great help for a student and a valued possession for any musician. Largely an anthology of examples, its clear expositions make those examples understandable and meaningful.

Though Sol Babitz' translation of Tartini's "Treatise on the Ornaments of Music" (Carl Fischer) is of special value to string players, in the broader sense it contains exact information no enquiring musical mind will ignore.

Still more specialized is Isadore Freed's "Harmonizing the Jewish Modes" (Hebrew Union College). This reviewer, with no connection with or knowledge of the music of the synagogue, finds Mr. Freed's book of absorbing interest. A person with practical need for it should explore it without delay.

BRAHMS' "German" Requiem was sung Nov. 24 at the First Presbyterian Church, Shreveport, La., with Norman Z. Fisher conducting and William C. Teague at the organ.

the city in which it was located.

We wondered if we had reached the nadir in the giving of information when one bulletin's complete harvest of facts was (1) The First Presbyterian Church and (2) Mrs. Smith, organist. The very next program we picked up convinced us that no superlative is ever achieved: it had no names whatever except a complete list of the children's choir.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Feb. 1, 1914—

A new factory building was completed in Dorchester, Boston, Mass., by the Ernest M. Skinner Organ Company.

A report by the music commission of Portland, Maine, on the results of the first year of recitals on the great organ given by Cyrus H. K. Curtis to the city showed that approximately 225,000 people had heard Will C. Macfarlane play the Austin instrument.

♦ ♦ ♦

Twenty-five years ago these events were reported in the Feb. 1, 1934, issue—

Frank Wright was honored with a dinner given by twenty-five of his students. Frederick Maxsen, F.A.G.O., A.R.C.O., prominent Philadelphia organist, died suddenly.

E. Harold Geer played his 500th recital at Vassar College.

The NRA organ code of fair competition was printed in detail.

Charles E. Clemens, Cleveland organist, died at 75.

Paul Ambrose was given a testimonial dinner at Trenton, N.J., where he was a leading musician for thirty years.

♦ ♦ ♦

Ten years ago the following occurrences were listed in the issue of Feb. 1, 1949—

New York City was host to the mid-winter conclave. Robert Baker was chairman of the program committee and Grover Oberle, Marilyn Mason, Claude Murphree and Frederick Marriott were recitalists. A forum on examinations was a feature.

The First Baptist Church, Philadelphia, burned one month after the 250th anniversary of the founding of the congregation.

Oscar Walcker, German organ builder, died at 79.

New Records

Gordon Young is heard this month on another release from Grosse Pointe LP. Assisting is the Wayne State University women's glee club, Malcolm MacLean Johns, conductor. The organ works were recorded at a recital late in 1956 at Detroit's Fort Street Presbyterian Church on the McManis rebuild of an old Odell organ. The choir was recorded, apparently at a live performance, at the Detroit Institute of Arts with Mr. Young accompanying on the large Casavant there.

Mr. Young is an exponent of the Romantic, orchestral type of playing and is very convincing in this style. Most of the music on this disc is admirably suited to this approach with the exception of Bach's "Hail this Day of Days" which is complete with strings, swell shadings and a lack of rhythmic drive. Mulet's Carillon-Sortie and the famous Widor Toccata are taken at very rapid tempi, therefore lacking in clarity and grandeur but offering a dazzling display of good sound and brilliant technique.

The most effective pieces on the program seem to be two by Karg-Elert: "The Legend of the Mountain" and "Adeste Fidelis." Mr. Young's sense of color and nuance, combined with the full sweep of an overall approach, produces good results. Other numbers are: "In Dulci Jubilo," Dupré; Variations on a Noël, Bedell; "Ave Maria," Reger, and Mr. Young's own Prelude and Fugato on "Crusader's Hymn."

Mr. Johns' well-trained young ladies and Mr. Young's knowing accompaniment are heard to good advantage in Poulenc's "Litanies a la Vierge Noire."

Some engineering faults, unfortunately, must be pointed out. At several points the engineers were a trifle late in capturing the opening chords and a little too eager to end the final ones. An especially late and jolting entry is on the Widor.

In time for Lent and Easter is a release from the World Library of Sacred Music with Omer Westendorf's Bonaventura Choir. This volunteer group sings seven Lenten hymns and eight Easter hymns—all from the People's Hymnal for the Catholic Church. In English, they range from plainsong to familiar Protestant hymns. The majority are sung in unison, some with organ accompaniment by Betty Zins.—B. H.

Letters to the Editor

Carkeek on Tracker

Greencastle, Ind., Dec. 9, 1958—
Dear Sir:
In regard to Werner Lange's letter in THE DIAPASON for May, 1958, in which the question is raised as to the type of action employed in the Katharinenkirche organ in Frankfurt, I should like to state that the action is tracker but that the couplers are electro-pneumatic. Why this compromise was entered into I do not know, but the organ is large and complete enough so that coupling need not be used. The tracker action in this instrument is indeed very light and smooth and a real joy to play.

In regard to Robert A. Lehman's letter in THE DIAPASON for September, in which it is stated that there is no point to further discussion on the subject of tracker vs. electric action, I should like to suggest that there is indeed point to further discussion. The growing group of organists which has found that the attack on a well-built, correctly-voiced tracker organ can be controlled simply cannot be ignored. I believe that we shall find that this is only the beginning of the "hot discussion" stage and that there are many more letters and articles ahead of us. Many tracker organs are on the way. Von Beckerath alone has some seven organs under contract for the United States and Canada, the largest of which will be a five-manual instrument for St. Joseph's Oratory in Montreal. (Don't worry about coupling them all together. There will be only two couplers on the organ.) Incidentally, there are several organists who are quite capable of demonstrating the possibilities of variation in attack on a tracker-action instrument with true classic voicing.

In regard to William Memmott's letter, also in the September issue, in which we die-hards are asked to describe an adequate means of conducting from a tracker console, I suggest simply that detached consoles be specified. In my stay in Germany I played, had lessons on and practiced regularly on tracker-action instruments with detached consoles and with fine, light actions also. For a home-grown example, see the old Johnson console in Grace Church, Sandusky, Ohio, where the player faces into the chancel with the organ behind him.

I look forward to continued discussions in the columns of THE DIAPASON, but I'm sure I speak for many in the wish that we may keep the discussion on a serious level and not descend to the level simply of "making cracks."

ARTHUR CARKEEK

Aircraft Technician on Tracker

Hazel Crest, Ill., Jan. 11, 1959—
Dear Sir:
Your tracker feud has been of utmost interest to me as a layman. I wonder if your reader participants or the fabricants who advertise in your journal ever thought that there might be an electrical approach (indeed several) to tracker action.

By a very simple device, long known to physicists, one may have the flexibility of electricity without sacrificing the personal touch of tracker. You may go ahead and nail your swell pedals down and get your expression from your keys. By the use of matched synchros or duplicating induction relays the wind port valve or mixture of port valves can be made to correspond in character to the speed of key fall as well as its degree of travel.

What a tremendous advantage this would be for choir, antiphonal or gallery organ if the school of thought be tracker. More expensive than magnetic relays, yes, but that objection is easily lost in the five figures of modern organ costs.

Sincerely,

BRADFORD H. HODGES

Guilmant on the Hit Parade

Hackensack, N. J., Jan. 5, 1959—
Dear Sir:
It was Christmas, shortly after midnight. The church was hushed. The choir and organist had just partaken of the sacrament and members of the congregation moved quietly toward the altar rail. Then from the organ came the sound of music. That melody; it can't be! But it is! The new song about the Rambler and the Cadillac.

That is how it struck some people, but in reality I was playing "Noel Languedosian" by Guilmant. Until that night I hadn't heard the record "Beep, Beep". But when I listened to it I was astounded to hear that the opening bars of the hit song are the same as my communion music.

I haven't been asked to resign my position, but next year I'll listen to all the top tunes before I select my Christmas music.

Yours truly,

FRANK J. POOLE, JR.

A VAUGHAN WILLIAMS memorial program was performed Nov. 16 at the Pasadena, Cal., Presbyterian Church. The choir was directed by Howard Swan, the Occidental College orchestra was conducted by Lauris Jones and Robert Prichard was organist.

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TORONTO CENTRE—Three choirs and a quartet participated at the Toronto Centre sponsored a carol service at St. Paul's Avenue Road United Church Dec. 9. Organist for the occasion was Frederick Geoghegan of St. Paul's, who worked his way through the Dupré Variations on a Noël in the prelude and postlude and played Reger's "How Brightly Shines the Morning Star" at the offering. Processional and recessional hymns opened and closed the service and other congregational hymns were interspersed throughout; the occasional use of descant and faux bourdon added pleasing variety. The first choir featured was that of the Erskine United Church, led by Mrs. M. Kenny, which sang Praetorius' "Lo How a Rose," "When the Herds Were Watching," Rowley, and Hymn for Christmas Day, Parry. The choir of the Church of the Epiphany, under S. D. Webb, contributed: "As I Walked in Bethlehem," Anderson; "Jesus of a Maiden Thou," Meek; "When Christ Was Born," Brown, and "A Christmas Roundelay," Morgetson. The quartet of St. Paul's sang: "The Word Was Made Flesh," Bender, and "The Holly and the Ivy." The High Park United choir sang the final group: "I Saw Three Ships," Shaw; "Up Good Christian Folk," Woodward; "The Mummer's Carol," Willan, and Barker's "Before the Paling of the Stars."—JOHN DIERCK.

OTTAWA CENTRE—The Dec. 8 meeting of the Ottawa Centre was held in the McLeod United Church. A short recital was played by Ewen McQuaig, a new member. He played a Bach Trio-sonata and Haydn's "Musical Clocks." A talk on German choral training by Horst Thuman followed. He described the difficulty of teaching part singing before the present musical staff was developed and showed various examples of early music writing. His discussion of modern techniques of choral teaching in Germany were most valuable. He stressed separate drilling of parts and practice without accompaniment. Thomas Mayer, conductor of the Ottawa Philharmonic Orchestra, discussed the formation of a massed choir to assist in the performance of Beethoven's Ninth Symphony. New members were introduced; Christmas nonsense and refreshments completed the evening.

MONCTON CENTRE—The Moncton Centre was host Nov. 15 to members of the St. John Centre in a program featuring a tour of the larger organs of the city. The visitors and local members met in St. George's Church and were welcomed by G. D. Skeffington, chairman of the centre. The gathering first proceeded to Assumption Cathedral, where a fifteen-minute recital was given by R. C. Bayley. His selections by Purcell, Daquin, Bach and Widor fully displayed the power and tonal resources of the large four-manual cathedral organ. The Central United Church was then visited and a short recital given by E. W. Freeborn on the recently-installed Casavant organ. A particularly pleasing number was "A Meditation on a Rose Window" by Hoodvesen. The First Baptist Church was next on the list, Mr. Bayley again being the recitalist, and finally, in St. George's Church, evensong was sung by the church choir of forty voices under the direction of R. Douglas Murray. The motet was "O Come Ye Servants of the Lord," Tye. Following the conclusion of the musical activities supper was served by members of St. George's choir. The meeting concluded with a discussion led by Paul Murray, vice-chairman, on the prospects of holding a Maritime convention of the College sometime next year.—V. C. BLACKETT, Secretary.

OSHAWA CENTRE—The annual carol festival was sponsored in the Simcoe Street United Church Dec. 14 by the Oshawa Centre. A large audience participated enthusiastically in the congregational carols and three choirs sang separate groups of Christmas music. The E. A. Lovell public school choir under the direction of Wallace Young sang "Give Me Wings," Baynon, "In Bethlehem," Austrian, and "Why Do the Bells of Christmas Ring?" by Margaret Drynan. A choir composed of members of the centre sang a group of unaccompanied carols from the gallery under the direction of George Rapley. Their group consisted of "See Amid the Winter's Snow," Goss; "When Christ Was Born," Arthur Brown; "The Road to Bethlehem," Head; "Gabriel's Message," Basque Noël, and "Deck the Hall," Old Welsh. The choir of St. George's Anglican Church under the direction of Matthew Gouldburn sang "The Angel's Carol," Ratcliffe; "Sleep of the Infant Jesus," French Noël; "What Child Is This?," traditional English, and "When Christ Was Born," Donald Sellow. Clifford Evans was organist for the evening. His selections were "Conditor Alme Siderum," Rowley; "Winchester New," Lang; Liturgical Interlude, Gregory Murray, and "Nun danket alle Gott," Karg-Elert. John Smart, chairman, explained to the audience the need for a C.C.O. headquarters; the collection was devoted to the building fund.—MARGARET DRYNAN.

OWEN SOUND CENTRE—The Jan. 4 meeting of the Owen Sound Centre was held in the Division Street United Church. A number of other non-member organists were guests. After a tour of the new Christian education building, those present enjoyed organ music played by Mrs. E. M. Dillon, including pieces by Thiman, Dyson and van Hulse. Mrs. George Wakeford also entertained by singing several folk songs. Victor Kerslake addressed the group, explaining the aims and purposes of the organization. He also thanked Mrs. Dillon and Mrs. Wakeford on behalf of the members and guests. Refreshments were served at the close of the meeting.—RETA MARSHALL.

London Hears Carol Service

Hundreds of Londoners and people from outside points thronged the Metropolitan United Church for the thirty-first annual carol service Dec. 14 under the auspices of the London Centre.

Massed senior and junior choirs from thirty churches gave inspiring performances under the direction of T. C. Chattoe and Bette Leake. Mr. Chattoe appeared for the fifteenth time over a period of twenty-eight years as conductor of this service. It was the second appearance of Miss Leake and H. Alex Clark's initial performance as organist.

The entire proceeds go to the Crippled Children's Treatment Centre. An appeal on its behalf was made by J. McGuggan, who was introduced by Chairman K. C. Clarke.

MARGARET NEEDHAM, Secretary.

WINDSOR CENTRE—The Windsor Centre held its annual carol festival Dec. 7 in All Saints' Anglican Church. Leslie Day at the organ played Fantasia on Christmas Carols, Blair. The Emmanuel United Church choir, Dorothy Seaby, director, sang "Come, Thou Long Expected Jesu," Watson; "Gesu Bambino," Yon, and "The Great Day of the Lord Is Near," Martin. St. Andrew's Presbyterian choir, William Rose, director, sang "Fum, Fum, Fum" and "I Saw Three Ships," Shaw-Parker, and "The Sledge Bell," Robertson. St. Barnabas' Anglican choir, Evelyn Dixon, director, sang "Gabriel's Message," Basque; "The Babe Is Born, I Wys," Bainton, and "The Crib of Adoration," Pettman. St. Aidan's Anglican choir, Victor Batten, director, sang "Nightingale, Awake," Swiss; "O Jesu Most Kind," Bach, and "Sing Noël," Dean. Greta French accompanied by Percy Bradbury sang "O Thou That Tellest," Handel. A massed choir under the direction of Mr. Bradbury with Mr. Rose at the organ sang "And the Glory of the Lord," Handel, to conclude the service. Alex Dubs played the "Hallelujah Chorus" for a postlude.

VICTORIA CENTRE—The Christmas meeting of the Victoria Centre was held Dec. 13 at the home of Dr. W. B. Milburn. An excellent turnout enjoyed this first dinner meeting. Members chatted and examined photographs of English organists, consoles and installations provided by J. L. Cato. Graham Steed was honored for his services to the centre as he prepared for his move to London, Ont. Mr. and Mrs. Steed were given a silver tea service on behalf of the members. C. C. Warren, assisted by L. Blacknell, accepted the duties of chapter chairman for the remainder of the season. The evening was concluded with a short program of recorded music.—RAY BUCKETT.

WINNIPEG CENTRE—The Dec. 16 meeting of the Winnipeg Centre was held in the new St. George's Anglican Church. The occasion was a descriptive talk and demonstration of the new and restored organ by R. Mark Fairhead, tonal specialist for Hill, Norman and Beard, builders of the organ. Mr. Fairhead gave a fine description of each rank of pipes and demonstrated how they could be combined for various effects.—F. A. ANDERSON, Secretary.

HALIFAX CENTRE—The annual carol festival sponsored by the Halifax Centre in aid of its scholarship fund was held at St. John's United Church Dec. 9. Seven choirs participated. Joseph MacDonald, chairman, accompanied the congregational singing of familiar carols while the choirs were moving to and from the chancel. Natalie Littler conducted the choir of St. Paul's Anglican Church in "In Yonder Manger" and Hazelhurst's "Leave Your Sheep." The choir of St. Matthew's United Church under the direction of Clifford Gates sang Whitehead's "Dear Nightingale Awake" and "The Christ Child Smiles." Perry Teale directed the choir of St. Matthias' Church in "Wake, Awake," Bach, and "Oh Holy Night," Adam. St. David's choir was conducted by Harold Hamer and gave performances of "The Stable Door" and "In Joy and Wonder" by Gibbs and Leonard Blake. An arrangement by Charles Black of "As Lately We Watched" and "Silent Night" for women's voices were sung by the Edgewood United Church choir directed by Eugene MacLeod. The choir of St. Andrew's Church conducted by Murray Vanderburg performed "The Infant King," Basque Noël, and "Ding Dong Merrily on High," Woods. St. John's choir under the direction of Ross MacLean gave a performance of Pearsall's "In Dulci Jubilo" followed by an unfamiliar carol on "The Three Kings." In addition to directing the choir of St. John's Ross MacLean played "The Nativity," Dupré, and Variations on a Noël, Daquin. "In Dulci Jubilo," Bach, was performed by Peter Hawkins.

The centre held a social evening at the Pine Hill Theological College Jan. 2. After a buffet supper two films were shown by Ralph Silver, the treasurer. One was an interesting Danish film on the Compentus organ at Fredericksborg Castle and the second the Casavant "Singing Pipes."

BRANTFORD CENTRE—The Brantford Centre sponsored the Colborne United Church choir, Markwell J. Perry, director, and the Queensway Baptist choir, Norman Baldwin, conductor, and Mrs. Donald Perry, pianist, and a twenty-five-piece orchestra under the direction of Harold Vansickle in a program of Christmas music at the Colborne United Church Dec. 7. This concert was given in aid of the building fund and included the Christmas Oratorio, Saint-Saëns, selections from "The Messiah" and chorales by Bach. A large audience was welcomed by Chairman Donald Clubine.—ELEANOR MUIR, Secretary.

KITCHENER CENTRE—Seven choirs sang a festival of carols at Trinity United Church Dec. 8 to the largest audience the centre has attracted for a concert of this type. Carols of many nations and periods were sung. Audience participation was led by J. B. Herdman and accompanied by Gwilyn Bevan. Three new members were added to the centre and a social hour at the home of Elaine Weber followed the event.—DR. GLENN KRUSPE, DIAPASON Secretary.

SASKATOON CENTRE—A program of folk songs by the Don Forbes Chorale featured the Christmas meeting of the Saskatoon Centre at Knox United Church Dec. 29. Mr. Forbes then demonstrated the new Casavant organ and members were invited to play. At the business meeting plans were announced for a hymn festival to be held in March at Knox Church. A committee was appointed.—CAROL VAN VELZER, Secretary.

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"Messiah" Widely Heard as Handel Year Approaches

Nothing could have been more natural or expected than a smashing return of "The Messiah" to a place of top favor this most newly-departed and least-mourned Advent and Christmas season. On the eve of the bicentennial of Handel's death, widely touted as that anniversary has already been in the hands of music publishers, and at the Nativity season closest to the actual date in question (Handel died April 14, 1759), it was hardly a surprise that programs and clippings of large and small performances of this unique masterpiece piled our desk elbow deep as we rushed about New York City from one event to another in the mid-winter conclave.

We had the duty and privilege of personal involvement, aurally and otherwise, in several performances of varying importance and excellence so that it seems sensible to remark on some of the detail we noticed in a couple of highly different but probably rather representative performances.

The afternoon of Dec. 14 we chose "The Messiah" in the version heard at Rockefeller Chapel of the University of Chicago, not because of our oft-expressed admiration for the work of Richard Vikstrom and Heinrich Fleischer but for the mechanical reason that the invitation and tickets reached our desk well before bids to the singing of the Swedish Choral Society in Orchestra Hall or the Moody Chorale in the Torrey-Gray auditorium at Moody Bible Institute. The performance we heard at Rockefeller Chapel represented a sincere and successful effort to recreate as nearly as possible the choral and instrumental resources which at least one research group believes were at Handel's disposal for the original performance. This listener particularly likes the size (forty-odd) and virtuosity of the chorus whose performance of the more ornate passages is invariably breathtaking, the use of Dr. Fleischer's discreet and impeccable organ continuo rather than the monotonous tinkle of the now-ubiquitous harpsichord (some research findings, at least, throw doubt on the authenticity of the harpsichord continuo) and the general conception of the work in smaller proportions. We were not always in accord with Mr. Vikstrom's tempi nor his apparent inability to retain them. The soloists, all from the choir, were agreeable and suitable and helped further the unity of conception. Some of their ornamentation impressed us as superfluous and not entirely in keeping. Twenty-five members of the Chicago Symphony Orchestra gave satisfactory if hardly perfect support.

The Orchestra Hall performance Dec. 19 by the Apollo Club was an example of a quite different approach. An orchestra twice as large and a chorus of more than thrice the size were joined by Dorothy Lane at the harpsichord and four soloists: Barbara Leichsenring, soprano; Lillian Chookasian, contralto; Virgil Abner, tenor, and Bernard Izzo, baritone. The conception was a consistent and certainly a justifiable, traditional oratorio society one of big climaxes and grand style. The chorus, a large amateur one, was much less "slick" than the one discussed above, but it was good in tone, balance and color. This chorus has come a long way since Henry Veld became its conductor. But one had difficulty in recognizing the orchestral players as the same ones who play so beautifully for Fritz Reiner. This listener feels the responsibility for this lies squarely in the laps of the players. He also disagrees with the use of the tubby Orchestra Hall organ to double the choral parts, a thickening and deadening process despite Robert Birch's skill and care. Lillian Chookasian's exemplary singing of "He Shall Feed His Flock" and "He Was Despised" was so much in a class to itself that it merits special mention.

No doubt these two performances each represent middle ground in the two "camps" into which readings of "The Messiah" and other large baroque works fall. We feel that both make sense under differing conditions. "Authentic" ones are fine and have certainly given all of us new insights into the music and what it is for.

On the other hand, large choruses serve a precious function in the musical lives of many people in many communities. The privilege of singing in and listening to great masterpieces *in the flesh* is a major molding force in the lives of hundreds of thousands of people. We need that privilege extended ever more widely. Let's not carp, then, if some performances are less than "authentic."

Among large "festival" performances of "The Messiah" we noted: Houghton College (with orchestra), Charles H. Finney, conductor; Fort Monmouth mixed chorus, William S. May, conductor, Thomas Spacht, organist; Bishop College, Marshall, Tex., J. Harrison Wilson, director, William Best, organist; the Lutheran Choral Society and the National Symphony Orchestra in Constitution Hall, Washington, D.C.; Mt. Holyoke College with Adel Heinrich conducting; Wayland Baptist College, Plainview, Tex., Donnie J. Adams, conductor, Earl Miller, organist; the Charlotte, N.C., community chorus with Richard Peek at the harpsichord; the combined choirs of Marietta, Ga., and the community orchestra at Roswell Street Baptist Church; the Portland, Ore., symphonic choir and orchestra, C. Robert Zimmerman, director; St. Paul's Cathedral, Los Angeles, Cal., where Frank Owen conducted a choir of boys and men.

Church performances included three well-known New York City Episcopal edifices: the Church of the Resurrection, David Hewlett, organist-director, Samuel Walter, guest organist; the Church of the Ascension, Vernon de Tar, organist and choirmaster, and St. Bartholomew's, Jack Ossewaarde, organist-director. Among the hundreds of others we found: First Presbyterian, Detroit, Mich., Gordon Young; Grace Covenant Presbyterian, Richmond, Va., William Schutt; Old Stone Church, Cleveland, Ohio, W. William Wagner; University Park Methodist, Dallas, Tex., Robert E. Scoggin and Lora Krehbiel; Westminster Presbyterian, Scranton, Pa., Ruth White and Esther Evans; University Baptist, Baltimore, Md., E. Carl Freeman and Doris Eicher with David Hinshaw at the harpsichord; Mittineague Methodist, West Springfield, Mass., Lewis Martin with LeRoy Hanson as guest organist; Grace E.U.B., Lewistown, Pa., Myron Teter, director, and Fred Morrow, organist.

A newspaper report that "The Messiah" was being outstripped this season by Berlioz' "Childhood of Christ" certainly seems unfounded; we had only one full performance of this fine work reported in our stack of bulletins: at the Central Christian Church, San Antonio, Tex., where Harold E. Herndon is the minister of music and George E. Gregory the organist.

BRAVE JANITOR PREVENTS SPREAD OF HOLIDAY FIRE

An alert and courageous janitor, Hunes Floyd, Jr., who prevented a blaze in Christmas greenery from doing extensive damage to the \$2,000,000 Second-Ponce de Leon Baptist Church, Atlanta, Ga., was awarded a gold medal "for services beyond the call of duty" at the morning services of the Church Jan. 4.

Mr. Floyd found the greenery in the baptistry ablaze as he made his rounds after the evening service Dec. 21. He fought the fire with his bare hands and his jacket as the minister called the fire department. His burns required medical attention.

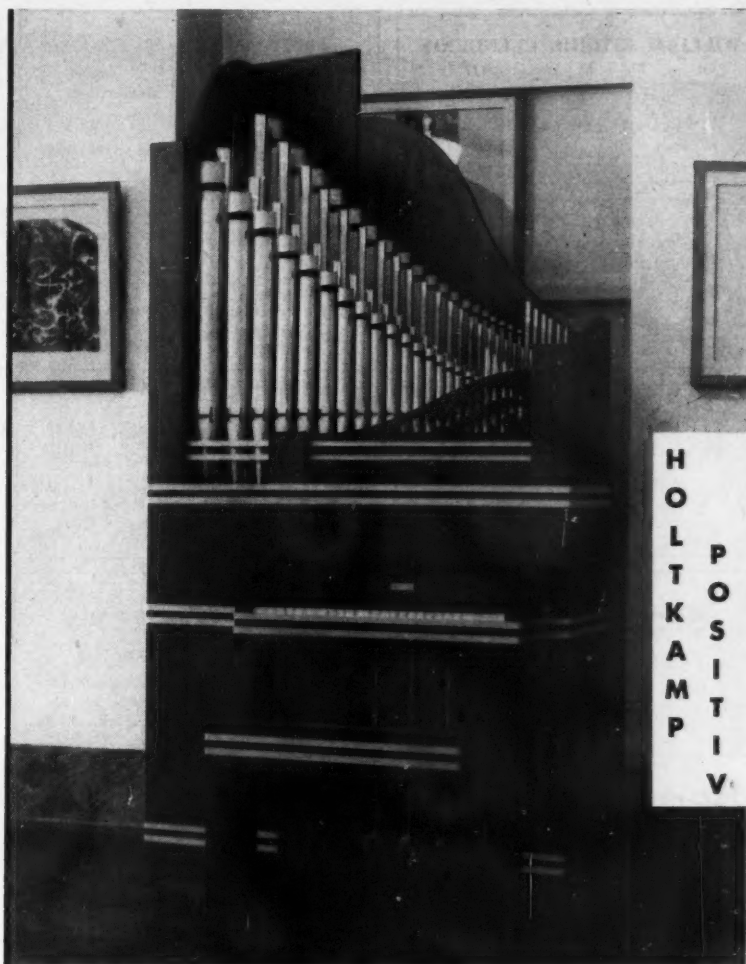
The new Möller organ in the edifice, described in THE DIAPASON for November, 1957, was scheduled for its official opening recital Jan. 28 with David Craighead as organist.

C.C.W.O. ENJOYS TRAVELOG GIVEN BY SON OF MEMBER

The Chicago Club of Women Organists was entertained Jan. 5 at the organ salon of the Baldwin Company. Donald Hakanson, son of member Mrs. Robert F. Hakanson, gave a travelog of "Far East impressions" gained from a trip around the world. Mr. Hakanson's emphasis on remote points of interest, in most of which he lived in native homes, gave his slides unusual color and exotic charm.

President Eugenia Wright Anderson extended new year greetings to members and guests. Bertha Drury, social chairman, was in charge of refreshments.

WILMA LEAMON, Publicity Chairman.



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The First Presbyterian Church of Princeton, N.J., has contracted with Walter Holtkamp for a three-manual organ. The stoplist and layout of the instrument were developed in collaboration with Carl Weinrich, Mrs. Mary Krimmel, organist-director, and William Scheide as a committee acting for the congregation.

The organ is designed to occupy a position at the side of the rear gallery with the choir in the center. The console is to be placed in the center before the choir on a cantilevered platform projecting over the center aisle.

The church, founded in 1751, is on the campus of Princeton University. The present building dates from 1836. Famous Revolutionary figures, such as Aaron Burr, Jonathan Edwards and John Witherspoon, occupied the pulpit, and the first college commencement after the Revolution, held in the church, was attended by George Washington.

At present the church is served by two organs: a three-manual Hutchings in a chamber over the rostrum and a one-manual ancient instrument by an unknown American builder in the gallery.

The stoplist of the new organ 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.
Superoctave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN
Chimney Flute, 8 ft., 61 pipes.
Lieblich Gedackt, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 56 pipes.

Spitzflöte, 4 ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Cymbal, 2 ranks, 122 pipes.
Oboe, 8 ft., 61 pipes.
Tremulant.

POSITIV ORGAN
Copula, 8 ft., 56 pipes.
Rohrflöte, 4 ft., 56 pipes.
Nazard, 2 3/4 ft., 56 pipes.
Doublette, 2 ft., 56 pipes.
Tierce, 1 3/4 ft., 56 pipes.
Furniture, 3 ranks, 168 pipes.
Cromorne, 8 ft., 56 pipes.

PEDAL ORGAN
Subbass, 16 ft., 32 pipes.
Quintadena, 16 ft.
Octave, 8 ft., 32 pipes.
Flauto Dolce, 8 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.
Trumpet, 8 ft., 32 pipes.
Schalmey, 4 ft., 32 pipes.

**REPEAT DEDICATION AND
RECITAL IN TEXAS CHURCH**

The new Reuter organ in the University Christian Church, Fort Worth, Tex., described in THE DIAPASON for February, 1958, was formally dedicated Dec. 14. The opening recital was played by Emmet G. Smith, Texas Christian University. His program was: "Rejoice, Christians" and Toccata in F, Bach; Concerto 2, Handel; "A Lovely Rose Is Blooming," Brahms; "Twilight at Fiesole," Bingham; "Song of Joy" and "Song of Peace," Langlais; Intermezzo, Symphony 6, Widor.

Both the dedication service and the recital were given twice to accommodate the capacity crowds. Q'Zella Oliver Jeffus is the regular organist of the church.

**MASTERS CANDIDATE PLAYS,
DIRECTS BOSTON PROGRAM**

An unusual master's degree program of church music was performed Dec. 12 by William Tortolano at the New England Conservatory, Boston. He played the Bach Toccata in F, Franck's Prelude, Fugue and Variation and Langlais' Suite "Médiévale" on the Brown Hall organ; after an intermission he conducted a choral ensemble in Palestrina's Missa Brevis.

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GREAT ORGAN

Quintade, 16 ft.
Diapason, 8 ft.
Bourdon, 8 ft.
Gemshorn, 8 ft.
Dulciana, 8 ft.
Octave, 4 ft.
Rohrflöte, 4 ft.
Spitzflöte, 4 ft.
Quint, 2-2/3 ft.
Super Octave, 2 ft.
Blockflöte, 2 ft.
Octave Quint, 1-1/3 ft.
Mixture IV
Harp
Celesta
Chimes

SWELL ORGAN

Lieblich Gedackt, 16 ft.
Geigen Diapason, 8 ft.
Viole de Gambe, 8 ft.
Viole Celeste, 8 ft.
Rohrflöte, 8 ft.
Echo Viole, 8 ft.
Echo Viole Celeste, 8 ft.
Gemshorn, 4 ft.
Nachthorn, 4 ft.
Spillflöte, 2 ft.
Plein Jeu III
Bombarde, 16 ft.
Trompette, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.
Schalmei, 4 ft.
Tremulant

CHOIR ORGAN

Viola, 8 ft.
Viola Celeste, 8 ft.
Hohlflöte, 8 ft.
Gedackt, 8 ft.
Lieblichflöte, 8 ft.
Aeoline, 8 ft.
Unda Maris II
Principal, 4 ft.
Koppelflöte, 4 ft.
Nazard, 2-2/3 ft.
Octave, 2 ft.
Tierce, 1-3/5 ft.
Clarinet, 8 ft.
Harp
Celesta
Tremulant

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Contra Violone, 32 ft.
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Bourdon, 16 ft.
Quintade, 16 ft.
Lieblich Gedackt, 16 ft.
Octave, 8 ft.
Violoncello, 8 ft.
Dulciana, 8 ft.
Gedackt Pommer, 8 ft.
Still Gedackt, 8 ft.
Quint, 5-1/3 ft.
Choral Bass, 4 ft.
Flute Ouverte, 4 ft.
Flute Dolce, 4 ft.
Nachthorn, 2 ft.
Octavante, 2 ft.
Bombarde, 32 ft.
Posaune, 16 ft.
Bassoon, 16 ft.
Trumpet, 8 ft.
Fagott, 8 ft.
Clarion, 4 ft.
Rohr Schalmei, 4 ft.

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Sources of Past Serve Langlais in Organ Works

By ROBERT SUTHERLAND LORD

(Continued from the January issue)

The Three Gregorian Paraphrases (Trois Paraphrases Grégoriennes) (1933-34) are a study in the use of Gregorian melodies for contemporary expression in the idiom of organ music. One work combines two Marian chants: "Ave Maria" and "Ave Maris Stella". The two chants were selected because of their musical as well as textual unity. The second paraphrase, "Mors et resurrectio", is prefaced by a verse from I. Corinthians: "Death, where is thy victory?" Chantlike motives are used but no chant melody is identified. The music in a general sense identifies the mood of the scriptural verse beginning with a slow ascending motive. The Te Deum chant is paraphrased in a festive style expressive of the text. The work offers a richness of harmonic ideas.

The collection of 24 Pieces for Organ or Harmonium follows the tradition of numerous volumes for organ without pedal and for harmonium such as the Franck "L'Organiste" and the 24 Pieces in Free Style by Louis Vierne. The Langlais pieces are all short and vary widely in technical difficulty. The collection is significant for its concentration on a wide area of musical types and forms on which to test his maturing contemporary rhythmic, contrapuntal and harmonic idiom. These works include Modal Prelude, Arabesque, Fugue, Paraphrase on "Salve Regina", Noël with Variations, Chorale, Ricercare, Toccata, "Homage to Francesco Landini" (the blind fourteenth-century Italian composer and organist), Ornamented Chorale (in the Bach style), Prelude and Fugue, Fantaisie and Organ Point. A predominant feature of these works is the growing preoccupation with old music and old musical forms of expression and their application to the contemporary idiom. Each work differs from the next through contrasts in tempo, registration and musical style. The compositions of the second volume show a more mature style than the works of the first. The increase in technical difficulty is particularly to be noted. Langlais during the next decades often returns to the forms and types of compositions used in this early collection. For example, the Organ Point, dedicated to the memory of Erik Satie, demonstrates a virtuoso use of pedal solos which reappears in the Epilogue of his suite "Homage to Frescobaldi," written in 1951 and 1952.

The works written during the years of the second world war show a continued investigation of new forms and materials. The First Symphony (1941-42) represents Langlais' first work for organ in the major proportions of the symphony. He brings to this particularly French creation the full range of his contemporary idiom. The work is in four movements: Allegro, Eclogue, Chorale and Final. Technically it is the most demanding of his organ works with its rhythmic intricacies and its harmonic vocabulary. It represents the major production of a mature artist.

The collection of Nine Pieces was written in 1942-43. These works contain some of the most moving passages in Langlais' organ literature—emotional without being sentimental. This music, which was written in the darkest hours of the war, is an artistic testament—a study in the contrasts of the human spirit: "Song of Sorrow", "Song of Joy", "Heroic Song" and "Song of Peace". On another level of interpretation, this collection is to be understood as a personal artistic expression of sorrow in the loss of such important figures in the musical development of Jean Langlais as Paul Dukas, his professor of composition at the conservatory, and Charles Tournemire, one of his devoted organ teachers and predecessor at Ste. Clothilde. Furthermore, the "Heroic Song" is dedicated to the memory of one of France's most promising young contemporary organ composers, Jehan Alain, who was killed in June, 1940, fighting for

France. In the expression of the many contrasts in this work, Langlais calls on the repertory of ancient chorale melodies such as "In Quiet Joy", "Out of the Depths Have I Cried unto Thee" and "My Soul Longeth to Depart in Peace"—all melodies set by Bach in his organ works. It is to be noted that Langlais returns in this collection to the short forms to express his artistic ideas rather than continuing in the larger forms of the symphony. It is perhaps significant that Langlais has not thus far returned to the form of the organ symphony for any of his later works.*

The third work of the war years, Two Offertories (Deux Offertoires), gives Langlais another opportunity to employ melodic materials from Gregorian chant in his works. The first piece is based on the Gregorian mass, "Stelliferi Conditor Orbis", and the second on "Magnae Deus Potentiae". Both compositions use motives from the Kyrie, Sanctus and Agnus Dei melodies of the respective masses. The melodies are paraphrased and combined.

For the organ style of Langlais, the works of 1947 and 1948 indicate clearly the direction and motivating forces of his creative thought. It is to be seen particularly in his use of historical materials for new ideas for contemporary interpretation. The three works are the Suite Brève (1947), Suite "Médiévale" (1947) and the Suite "Française" (1948).

The Suite Brève is composed of four pieces called Grands Jeux, "Cantilene", "Plainte" and Dialogue sur les Mixtures. The designations for the first and fourth pieces are of great interest and importance. These works are identified with certain organ sonorities and in the case of the last composition, the style of the dialogue form of the Baroque period is employed.

The organ music of the French Baroque era after Titelouze reflects a type of contrapuntal writing which assigns different tonal colors of the organ to two or more voices in a composition. As a result individual organ compositions were identified by the tonal color of the most prominent solo voice or the general type of stop on which the composition was played. A late Baroque representative of this peculiarly French style is Louis Clérambault. His only known organ publication is called Premier Livre d'Orgue and the earliest version preserved is dated 1710. It contains two suites on the first and second tones. Each suite contains seven short pieces, all indicating the prevailing French style of labeling compositions according to their use of organ stops. The contents of the Second Suite is typical: Plein Jeu, Duo, Trio, Basse de Cromorne, Flutes, Récit de Nazard and Caprice sur les Grands Jeux. These works are chosen for comparison because the author knows that Langlais is particularly fond of these and has great insight into their musical value.

In the "Medieval" Suite, Langlais' interest in Gregorian chant, the use of organ music in the liturgy and employment of historical materials find expression. The Suite is composed of five pieces which are labeled Prelude, Tiento (a sixteenth-century imitative composition like the Italian *ricercar* and popular in organ compositions in Spain), Improvisation, Meditation and Acclamations. The Suite is in the form of a low mass or *messe basse*. The composer has liturgically assigned each piece in the Suite to a portion of the mass. These pieces are assigned respectively to Entry, Offertory, Elevation, Communion and Postlude or *Sortie*. Plainchants are used as thematic materials, but their selection is dictated by artistic considerations rather than liturgical. The Improvisation which is assigned to the elevation uses a chant related to the Blessed Sacrament, "Adoro Te Devote", the hymn of St. Thomas Aquinas. The Meditation, appropriate for the communion, uses the Gregorian chant in the same way. Instead of using a melody based on a communion chant, Langlais selects the hymn "Jesu Dulcis Memoria" and the antiphon "Ubi Caritas"—both chants in honor of the Blessed Sacrament. It is the final composition in the "Medieval" Suite which gives the name to the suite as a whole. This work em-

*It is not to be assumed that Langlais will not return to this form in the future, bringing to it new ideas. The same perhaps can be said for his early dramatic style as seen in the "Evangelical Poems."

ploys a medieval chant of the *laudes reginae* and is based on the text, "Christus Vincit", "Christus Regnat" and "Christus Imperat". Each phrase contains a short motive. The first and second are identical and the third is only distinguished by a concluding descending interval of the fourth. The theme as a whole is used as an ostinato. These *laudes* referred to above were grouped under the classification of acclamations. The chants disappeared from the liturgy until recent times when some scholars have advocated the return to their rightful place. It is to be noted that the Suite with all its historical and liturgical implications is dedicated to Langlais' teacher, André Marchal—long an exponent of old music for the organ and an advocate of the strengthening of the liturgical function and purpose of organ music.

The French Suite (1948) continues the ideas first exemplified in the Suite Brève where organ sonorities became motivating factors for new organ compositions. Now Langlais applies the ideas to numerous forms, many of which first appeared in his early collection, 24 Pieces. Included in this suite are such pieces as Prélude sur les Grands Jeux, Nazard, Arabesque sur les Flûtes, Choral sur la Voix Humaine and Contrepoint sur des Jeux d'Anches. Finally the name of the collection points to the French tradition as the source of the historical idea.

In the last decade historical materials have continued to provide new ideas for contemporary thought. In particular the style of individual composers has resulted in collections of a dedicatory nature. The "Homage to Frescobaldi" (1951-52) was modeled on the historically important collection by Frescobaldi, the "Fiori Musicali" of 1635. The final piece, Epilogue for the Pedal, is based on a theme by Frescobaldi. The works of John Stanley (1713-1786), the blind English organist and composer, stimulated the Three Characteristic Pieces (1956-57) published by Langlais in England. A simple linear style with a simple registration is provided by the composer. The third piece is based on a theme from the works of Stanley. The use of borrowed themes in these last two collections recalls the Baroque practice of writing compositions on themes of other composers as a means of honoring a famous musician.

Liturgical materials have inspired other remaining compositions in the Langlais repertory. The Eight Modal Pieces presents a systematic study of the church modes. The "Incantation for a Holy Day" employs chant-like material although no Gregorian melody is identified. It is written for organ without pedal, although use of the pedal is suggested in certain places for better effect. Another work based on chant is the Prelude on the Kyrie "Orbis Factor" (1956). The Office for the Holy Family is also motivated by liturgical considerations. This work, however, has not yet been published.

Thus we have seen in the works of Jean Langlais searching for new ideas in the area of the history of music. Even the frequent use of parallel fourths and fifths in his music and the use of open chords without the third suggest historical parallels. Most of all Langlais has made the important aspects of the French Baroque organ repertory serve as a basis for new compositions in the contemporary idiom. He has understood the organ music of the French Baroque and its unique expressive value which too often has been ignored or over-simplified. The important features of this music include an appreciation for the sonorities of the organ, a counterpoint which stresses the clarity of parts through contrasts in sonorities of individual parts in so far as possible, the use of terraced dynamics and the preference for short, concise musical forms and the combination of these shorter elements into the musical form of the suite. Jean Langlais is the first composer to turn to this repertory and to use its materials systematically for contemporary expression in his own music.

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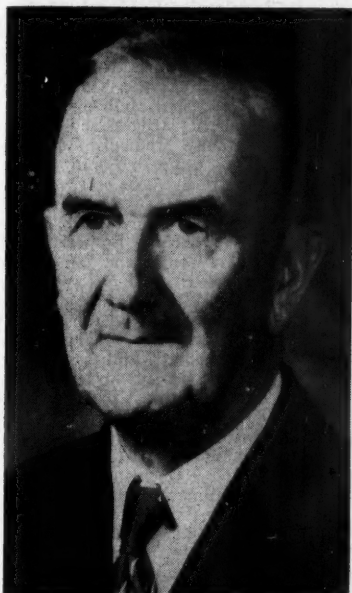
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JOHN D. GORDON, widely-known and respected organist of the Orillia, Ont., Presbyterian Church, is recovering from surgery necessitated by a prolonged illness which had forced retirement from most musical activities.

Since coming to Canada, "J.D." has held only two posts, one in Sault Ste. Marie and the Orillia position, the latter for thirty-two years. His performances with the Orillia Choral Society, the Orillia Oratorio Society and the J. D. Gordon Singers have won for him wide acclaim as a choral conductor. His "twilight organ recitals" on the four-manual Casavant organ at the Orillia church in the summer months gained many friends and admirers among the American visitors who frequent the town each year.

For many seasons Mr. Gordon was in demand as a festival adjudicator in Ontario and the Maritime provinces. His ready wit coupled to his rich literary background always made this tedious and exacting work sparkle. The Orillia Centre of the C.C.O. and the Orillia branch of the Ontario Registered Music Teachers Association both owe their existence to him.

For two years his poor physical health has confined him to his home but his mind has been active in musical matters. He has written a weekly column, "Music to Your Ears," for the local newspaper in which he has touched every subject from music for the harpsichord to American jazz and prepared the script for and narrated two weekly programs of music appreciation for the local radio station.

His compositions include "Canada, My Homeland," a patriotic song of his adopted country, which has been sung by the famous Motor City Choir of Oshawa.

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Holiday Program

Receipts Set New Diapason Record

The interesting and informative Christmas bulletins which buried our desk for the first fortnight of the new year seemed to us to show no striking trends. There were fewer large new choral works listed than, say, two years ago and fewer pre-Bach works as well. We discuss "Messiah" performances elsewhere but the appearance of short excerpts or single choruses were far too numerous to mention.

Many Bach choral works were heard with the Christmas Oratorio noted most often. Good examples were: First Presbyterian, South Bend, Ind., Ejnar Krantz; Friends University, Wichita, Kans., Fred C. Mayer, director, Dorothy Addy, organist; Highland Park Methodist, Dallas, Tex., F. L. Whittlesey and Bennett Penix, and Central Presbyterian, Louisville, Ky., Maurice Hinson. "For to Us a Child Is Born" was also popular; a few instances are: Trinity Presbyterian, Arlington, Va., Robert Stigall; West Congregational, Akron, Ohio, Ralph Gillman and Ethel Anderson, and Howard Park Methodist, Baltimore, Md., David Hinshaw. The Magnificat was another favorite. We should have liked to hear Richard Gore's performance at the College of Wooster, Ohio, or Wayne Fisher's at Cincinnati's Seventh Presbyterian.

Saint-Saëns' Christmas Oratorio was heard more often than for several years past. Some of the many performances were: Church of the Covenant, Cleveland, Ohio, Henry Fusner; First Congregational, San Diego, Cal., Marguerite Nobles; First Methodist, New Iberia, La., C. G. Fuller, Jr., and Mrs. W. H. Walker; Edgewater Presbyterian, Chicago, Earl Bichel and Meta Dasing, and First Presbyterian, Dallas, Tex., Travis Shelton and Sarah Jane Baker.

The most popular contemporary work was certainly Britten's "Ceremony of Carols." Here are just a few of the performances we noticed: Church of the Resurrection, New York City, David Hewlett and Samuel Walter, guest; Seventh Presbyterian, Cincinnati, Ohio, Wayne Fisher, and St. Bartholomew's, New York City, Jack Ossewaarde.

Sample performances of miscellaneous works of larger dimension included: Matthews' "The Eternal Light" (First Methodist, Elizabeth City, N. C., Rodney Trueblood); Scarlatti's Cantata "Pastorale" (Church of the Covenant, Cleveland, Ohio, Henry Fusner); "Puer Natus," David H. Williams (Peachtree Christian, Atlanta, Ga., Theodore Ripper, and Church of the Good Shepherd, Nashua, N. H., James A. Wood); Christmas Cantata, Philipp Buchner (Hampton Park Christian, Toledo, Ohio, Paul Marion and Mary Cahall); "Song of Christmas," Ringwald (First Methodist, Duluth, Minn., Earl Larson and A. B. Engen, and First Methodist, Maryville, Ohio, where Marvin Peterson's own "Song of Joy" was also sung); Horton's "An Appalachian Nativity" (First Baptist, Griffin, Ga., Floyd Patterson and Thelma Brisendine); "The Christmas Story," Petzold (1st Cong., Columbus, Ohio, Edward Johe); two by Clokey: "When the Christ Child Came" (First Presbyterian, Parkersburg, W. Va., Marie Boette) and "Christ Is Born Today" (Highland Park Methodist, Dallas, Tex., Whittlesey and Penix); two by Buxtehude: "In Dulci Jubilo" (King's Chapel, Boston, Daniel Pinkham, and St. James' Episcopal, Wichita,

Kans., M. Gordon Baker) and "Rejoice, Beloved Christians" (Trinity Presbyterian, Arlington, Va., Robert Stigall); Willan's "Mystery of Bethlehem" and Purvis' "Mass of St. Nicholas" (Shadyside Presbyterian, Pittsburgh, Pa., Russell G. Wichmann); Finzi's "In Terra Pax" (St. Andrew's, Toronto, Ont., Douglas Elliott); J. C. Bach's "The Childhood of Christ" (First Congregational, Kalamazoo, Mich., Mrs. Lincoln Dupon); Scarlatti's Christmas Cantata (St. Luke's Chapel, Trinity Parish, New York City, Clifford Clark and Carolyn Hawkins); Reger's "From Heaven Above" (Old Stone Church, Cleveland, Ohio, W. William Wagner along with solo cantatas by Schütz, Buxtehude and Scarlatti); Service by Nancy Plummer Faxon (Trinity Church, Boston, George Faxon); Gloria, Vivaldi (Zion Lutheran, York, Pa., Adam Hamme); "Christmas Day," Holst (Shadyside Presbyterian, Pittsburgh, Pa., Zion Lutheran, York, Pa., and First Congregational, Berkeley, Cal., Kenneth Jewell); Ratcliffe's "Bethlehem's Babe" (Buncombe Street Methodist, Greenville, S. C.); Schop's "From Heaven Above to Earth" with English translation by Geoffrey Simon (Blacknell Presbyterian, Durham, N. C., Mr. Simon, director, and Judith Echerman, organist).

Carol services certainly were the most prevalent of all kinds of events of the Christmas season. Some made use of carols in formal liturgical services such as: Holy Trinity Episcopal, Greensboro, N. C. (Mrs. George Eichhorn); St. Mark's Episcopal, Shreveport, La. (William Teague); St. George's, Durham, N. H. (Nesta Lloyd Williams); Church of the Resurrection, New York City (David Hewlett); Christ Church Cathedral, Louisville, Ky. (Gilbert Macfarlane); Trinity Episcopal, Southport, Conn. (James Litton); St. Paul's Cathedral, Los Angeles, Cal. (Frank Owen); St. Luke's Episcopal, Kalamazoo, Mich. (George Norman Tucker); Church of the Holy Spirit, Louisville, Ky. (Robert F. Crone); St. Ann's, Providence, R. I. (William Tortolano); St. Stephen and the Incarnation, Washington, D. C. (William O. Tufts); St. Paul's Cathedral, Boston, Mass. (Peter Waring); St. John the Evangelist, Boston, Mass. (Everett Titcomb); Church of the Ascension, Hickory, N. C. (Edward T. Ward); Grace Church, Huron, S. D. (Mrs. H. T. Schober); St. Christopher's, Oak Park, Ill. (William Knaus); St. Helen's, Norwell, Mass. (Mrs. Marshall Barron and Sarah Willis).

The two services of "lessons and carols" (nine lessons on the one hand and seven on the other) seem to be attracting many music leaders these days. Among those of the "nine" persuasion were: Christ Church, Oyster Bay, N. Y. (Paul J. Sifter); First Methodist, Oak Park, Ill. (Corliss Arnold); Christ Episcopal, Manhasset, N. Y. (Robert L. Mahaffey); Trinity Episcopal, Santa Barbara, Cal. (Harold Einecke); St. George's, New York City (Charles Henderson); St. Bartholomew's, New York City (Jack Ossewaarde); Christ Church Cathedral, St. Louis, Mo. (Ronald Arnatt); First Methodist, Tupelo, Miss. (Foster Hotchkiss and Mrs. L. A. Johnston); St. John's Lutheran, Stamford, Conn. (Helen Peterson and David Hughson). Among the seven lesson services were those at: Christ Church Cathedral, Indianapolis, Ind. (Robert L. Hobbs); First Methodist, Evanston, Ill. (Austin Lovelace), and St. John's Episcopal, York, Pa. (Robert Zboray).

There were a good many choral concerts of carols, especially in schools. Ruth Douglass directed the Mount Holyoke

glee club in one such at Second Congregational Church, Holyoke, Mass.; another combined the choirs of Lehigh University and Cedar Crest College with Robert Cutler at the organ and with Martha Williams and Wilbur Hollman directing. Southwestern University, Georgetown, Tex. (Ruth Ferguson), Wilson College, Chambersburg, Pa. (Albert van Ackere and Harry Gay), the Union Seminary school of sacred music (Hugh Porter, Robert and Dorothy Lee and Elaine Browne), West High School Choral Club, Cleveland, Ohio (Cyril Chinn and Vincent Percy) and Riverside, Cal., Polytechnic High School (Robert Derick, Lester Oaks, Richard Stover) also sent in attractive programs.

Festivals of lights, candlelighting ceremonies, carol pageants and every other variety of service make up our remaining list. Many services show great imagination and thoughtful organization and must have been effective and inspiring. Space and time will permit only a partial listing of these and no very significant breakdown. We feel sure that these directors and organists have felt amply repaid for their efforts and that their congregations have taken the trouble to express their appreciation. Congratulations to all of these for interesting carol services: Emanuel Lutheran, Hartford, Conn. (Mrs. David Harper); Central Presbyterian, Jackson, Miss. (Neal Smith); Second Congregational Church, Holyoke, Mass. (Adel Heinrich); Trinity Episcopal, Galveston, Tex. (Thomas G. Rice); Plantsville, Conn., Congregational Church (G. Daniel Marshall); Christ Church, Greenwich, Conn. (Claude Means); First Congregational, Columbus, Ohio (Edward Johe); First Presbyterian, Middletown, Ohio (William B. Giles); Towson, Md., Methodist (John D. Hoffman); Faith Lutheran, Minneapolis, Minn. (Johannes Riedel and Louise Borak); Trinity United Church of Christ, St. Louis, Mo. (Berdelle Linberg); First Congregational, Elyria, Ohio (Thomas Curtis); Blacknell Presbyterian, Durham, N. C. (Geoffrey Simon); St. John's Lutheran, Stamford, Conn. (David Hughson and Helen Peterson); Bethany Lutheran, Erie, Pa. (Florence Rubner); West Congregational, Akron, Ohio (Ralph Gillman and Ethel Anderson); Trinity Lutheran, Camp Hill, Pa. (Guy McCoy and James Klawitter); Swanhorst Choral Society, Emmanuel Church, Newport, R. I. (Carroll W. J. Ball and Marian Van Slyke); First Parish Congregational, Portland, Maine (Morse S. Waithwaite); First Presbyterian, Baxter Springs, Kans. (John A. Barnett and Ruth Thomas); St. Luke's Evangelical Lutheran, Chicago (Herbert Bruening, Walter H. Hartkopf and Edgar G. Krenzke); St. John's Lutheran, Lincolnwood, Ill. (John B. Oliver); First Presbyterian, Shreveport, La. (William Z. Fisher); First Lutheran, Sioux Falls, S. D. (Merle Pfeleger and Richard Hoffland); First Presbyterian, Westfield, N. Y. (R. Leon Constanzer); Bryn Mawr, Pa., Presbyterian (Charles T. Maclary); Madison Square Presbyterian, San Antonio, Tex. (Harry N. Currier); Budd Park Christian, Kansas City, Mo. (Mrs. William C. Partridge and Mrs. J. Herschel Whitsell); Yorkminster Baptist, Toronto, Ont. (D'Alton McLaughlin); Redeemer Lutheran, Scarsdale, N. Y. (Dorothy Q. Flexner); Mittineague Methodist, West Springfield, Mass. (Lewis Martin); Community Church, Teaneck, N. J. (Nelson Doescher); First Congregational, Eau Claire, Wis. (Clark Angel); First Presbyterian, Connorsville, Ind. (Margaret Harrison); First Presbyterian, Durham, N. C. (E. Franklin Bentel); Trinity Church, Altoona, Pa. (Ruth

Dilliard); First Methodist, Evanston, Ill. (Austin Lovelace); Episcopal Hospital Chapel, Philadelphia (Louise Kahler Winner); First Congregational, San Diego, Cal. (Marguerite B. Nobles); Belmont Methodist, Nashville, Tenn. (Richard Thomason); First Methodist, Salina, Kans. (Gerald E. Hedges and Mayme Porter); St. Paul's Methodist, Wilmington, Del. (Lee Sistare); South Presbyterian, Greenburgh, Dobbs Ferry, N. Y. (D. DeWitt Wasson); Methodist Church, Chambersburg, Pa. (Gladys Michaels and Winifred Ross); Trinity Lutheran, Canton, Ohio (Karl Trump and Dene Barnard); Grace Covenant Presbyterian, Richmond, Va. (William Schutt); Northminster Presbyterian, Evanston, Ill. (George O. Hinnners and Donald E. Austin); Good Shepherd Lutheran, Levittown, N. Y. (Charles J. Schwack); Community Congregational, Villa Park, Ill. (James T. Dixon); First Reformed Church, Hastings on Hudson, N. Y. (Howard Marsh); St. Rita's R.C., Detroit, Mich. (Noel Goemanne); Emmanuel Church, Baltimore, Md. (Fredrick L. Erickson); Fifth Ave. Presbyterian, New York (Robert Baker); Second Presbyterian, St. Louis, Mo. (Charles Heaton); Grace Lutheran Church, St. Louis, Mo. (combined Lutheran choirs with Harold Jagels, Herbert Toensing and Robert Miller); Covenant Presbyterian, Charlotte, N. C. (Richard and Betty Peek); St. Michael's and Zion Lutheran, Philadelphia, Pa. (Samuel L. Singer); Grace Methodist, Lindenhurst, N. Y. (Edson Bates, Marjorie Christopher and Betty Hawxhurst); Hampton Park Christian, Toledo, Ohio (Paul Marion and Mary Cahall); Westminster Presbyterian, Portland, Ore. (Eskil Randolph); First Congregational, Berkeley, Cal. (Kenneth Jewell); Buncombe Street Methodist, Greenville, S. C. (Putnam Porter); Christ the King R. C., Nashville, Tenn. (Eleanor Fossick); Pasadena, Cal., Presbyterian (Howard Swan and Robert Pritchard); Columbia Street Baptist Church, Bangor, Maine (Clayton Rogers); Holy Trinity Lutheran, Baltimore, Md. (Betty C. Roche); Central Baptist, Phoenix, Ariz. (Grace Weller); St. Peter's Evangelical Lutheran, Miami, Fla. (John H. Corina); First Congregational, Riverside, Cal. (Robert G. Derick).

The range of anthems in these many bulletins was unbelievably wide; we shall not attempt to cover them.

Organ music was very much what it had been in recent years. The increasing dominance of the Daquin Noëls was noted and a wider use of the many pieces of the German Baroque period based upon chorales. Brahms' "Behold a Rose" and various "Greensleeves" settings (Purvis, Wright, Vaughan Williams and others) were widely used. Reger's "Weihnachten 1914" was on many programs; we feel the omission of the date takes the edge off its poignancy for the listener. Peeters and Langlais headed the contemporary European list with Pepping, Walcha and Schroeder not far behind. Many of the standard French pieces continued strong favorites after three generations.

It is good to see the ever-widening interest of our American church musicians, their increasing willingness to undertake more ambitious music and see it through to good performances and the growth of their discrimination. This seems to us to bode well for the immediate and the long-range future.

TAPE RECORDINGS of American music have been made available to the National Federation of Music Clubs by the University of Texas and the Eastman School of Music for use by local radio stations in the observance of the fifth "Parade of American Music" throughout the month of February.

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The first organ in the United States built by Johannes Klais, Bonn, Germany, was dedicated Jan. 4 at St. Mary's Home, St. Paul, Minn. The small two-manual instrument of 1104 pipes, designed by the builder responsible for the great organs in the Cathedrals of Cologne, Muenster, Frankfurt-am-Main, Konstanz and others, was opened with a musical program under the direction of the Rev. Richard J. Schuler, College of St. Thomas. The choir of the Church of the Nativity of Our Lord sang: "Sicut Cervus Desiderat," Palestrina; "Diffusa Est Gratia," Nanini; "Ave Vera Virginitas," des Pres; "Mother, We Hail Thee," Missia; "As Lately We Watched," Tyrolese; "Transeamus Usque Bethlehem," Rhenish; "Magnum Nomen Domini," Andernach Gesangbuch; "O Salutaris Hostia," la Rue; "Tantum Ergo," M. Haydn, and "Adoremus" and "Laudate Dominum," Gregorian.

Fr. Schuler played this music at the organ: Prelude, Fugue and Chaconne, Buxtehude; Toccata per L'Elevazione, Frescobaldi; "Christ lag in Todesbanden," Scheidt; Grand Choeur, Dubois, and "Alleluia, Amen," Handel.

**MUSIC OF FRENCH BAROQUE
SUNG BY CANTATA SINGERS**

William H. Reese, Haverford, Pa., College, was guest conductor of the Cantata Singers Dec. 11 at St. Michael's Church, New York City, in a program of sacred music of the French Baroque. Soloists were: Charlotte Bloecher Anderson and Dilys Jones Smith, sopranos; Russell Oberlin, counter-tenor; Charles Bressler, tenor; John Yard, baritone, and Vernon de Tar, continuo organist.

The music, most of which is little known in the United States, included: "Oculi Omnium in Te Sperant," Charpentier; "Pange Lingua," Campra; "O Sapientia," Lully; "O Mysterium Ineffabile," F. Couperin; "Le Reniement de Saint Pierre," Charpentier, and "Te Deum Laudamus," Delalande.

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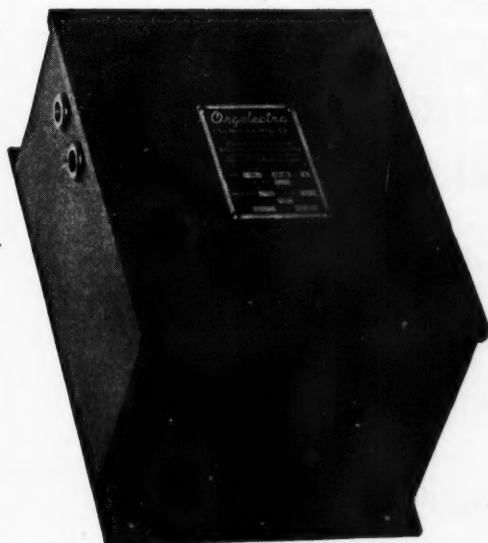
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PIZZARRO REPEATS MODERN WORK AT DURHAM RECITAL

A recital at St. Philip's Church, Durham, N.C., Dec. 7 made use of an unusual and helpful device: the performance of a sacred concerto for tenor, cello and organ by Konrad Lechner, which had its first performance at the event, was repeated in its entirety immediately after it was heard and was scheduled twice on the printed program. David Pizarro at the organ with John Hanks, tenor, and May Phillips Baker, cello, added the following numbers to this work by a contemporary German composer: Sonata in G minor, Eccles; Cantata: "Wachet auf!" Tunder; "Come, Jesus, Come," "Nun komm, der Heiden Heiland," Bach; "Veni, Redemptoris Gentium," Scheidt; "Bone Jesu," Arigoni; "Deus Noster Refugium et Virtus," Rambeau, and Sonata in D, Telemann.

COLLEGE CHOIR HAS PART IN PROTESTANT FESTIVAL

The choir of Southwestern University, Georgetown, Tex., directed by Dean John D. Richards, sang Jan. 11 as a part of the Protestant festival in the new civic auditorium in Austin.

Membership in the forty-eight-voice choir is limited to students passing an examination.

GLEE CLUBS OF SOUTH BEND SCHOOLS JOIN IN CONCERT

Daniel H. Pedtke, F.A.G.O., conducted the University of Notre Dame and St. Mary's College glee clubs in Bach's Magnificat and Kodaly's Te Deum at the university Dec. 8 and 9. Joining in the accompaniment were John R. Guinn at the harpsichord and Dr. Hanns-Bertold Dietz at the organ.

HONOR FLORIDA ORGANIST FOR SERVING TWO DECADES

Helen McClellan Mangan, organist for the last twenty years at the Fifth Avenue Baptist Church, St. Petersburg, Fla., was honored at a church service Oct. 26. The minister presented her with twenty American beauty roses, one for each year of her faithful service.

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**ADIRONDACK CITY HEARS
THREE STRIKING PROGRAMS**

A series of three programs of music Dec. 15 and 29 and Jan. 12 at the Presbyterian Church of Glens Falls, N.Y., offered Hugh Allen Wilson in a variety of music for the organ in solo and in combination. The first concert, in which strings and timpani of the Tri-city Symphony directed by Edgar Curtis and a brass quartet co-operated, included Purcell's Trumpet Tune in C, Voluntary on "Old 100th" and Trumpet Voluntary, Handel's Concerto 1 in G, Monnikendam's Concerto for organ and brass and the Poulenc Concerto.

The second program, for organ solo, included: Toccata 11, A. Scarlatti; "Turn Thou to Us, Lord Christ," "Deck Thyself" and "Dorian" Toccata and Fugue, Bach; Partita on Psalm 101, Piet Post; Passacaglia, Videro; Book 9, "Das heilige Jahr," Ahrens; "Cadence," Etude de Concert, Jean Berveiller, and "Litanies," Alain.

The third program enlisted Irene Robison, soprano, Jack McCracken, baritone, Virginia de Balsis, violin, and the chancel choir of the church. Works heard were: Sonata in B minor, D. Scarlatti; Four Songs for voice and violin, Holst; Requiem, Durufle; "Litanies a la Vierge-Noire," Poulenc, and Three Sacred Songs for baritone and organ, Casella.

**YOUNG DETROIT ORGANIST
DIES AFTER SHORT ILLNESS**

James Burdelle Shepard, promising young organist of Detroit, Mich., died suddenly Dec. 14 at the Mount Carmel Mercy Hospital. He was 26. A graduate of Wayne State University, Detroit, and the Union Seminary school of sacred music, Mr. Shepard was organist and choir director at St. Paul's Memorial Episcopal Church. He served as organist Dec. 7 for the annual carol service of the Detroit Council of Churches at the Metropolitan Methodist Church. His widow, his mother and three sisters survive.

**MAUK ASSUMES POSITION
IN WILMINGTON, N.C., CHURCH**

Fred S. Mauk began his duties as organist and director of music at the First Presbyterian Church, Wilmington, N.C., Oct. 1. He received the M.S.M. degree from Union Seminary in New York in May and was a student of Alec Wyton.

Mr. Mauk plans special musical programs each month. The first of these Nov. 23 included the Buxtehude cantata "Lord, in Thee Do I Trust" for solo soprano and two violins. A program of Christmas music Dec. 14 included Bach's Cantata 142, "For Us a Child Is Born."

**HANDEL ORATORIO HEARD
TO CELEBRATE CHANUKAH**

The choral society of Temple Emanuel, Worcester, Mass., observed the Chanukah festival, the festival of lights, with its traditional performance of Handel's "Judas Maccabaeus" Dec. 12. It was conducted by Eli A. Burack, director of music at the temple.

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FOLLOW THAT MAN!

Last month, in *The Diapason*, we offered a specific suggestion for attracting the interest of more men in the music program of your church.

We hope that you will want to put the idea to a test.

This month, we'd like to suggest a way that you might hold this interest, permit it to grow, and encourage it to bear fruit in your choir program.

The idea is this: first, get the men singing; second, keep them singing.

You will recall that last month's suggestion had to do exclusively—and purposefully—with secular music.

For a follow-up we suggest *Gentlemen Songsters*, a choral collection of songs for men that is so new it isn't even off the press as this ad is written.

Gentlemen Songsters is by Livingston Gearhart, who has demonstrated his great talents in such widely divergent areas as his settings of "God of Our Fathers," "Hosianna," and "Dry Bones."

Dr. Lara Hoggard edited the book, adding his substantial knowledge of the needs and capabilities of vocal neophytes.

The hallmark of Mr. Gearhart's writing is originally combined with keen musicianship. In *Gentlemen Songsters*, he has blended this with the much-talked-about virtue of vocal simplicity.

The vocal settings in *Gentlemen Songsters* are mostly for TB and TBB, with a few for TTBB. But this music sounds!

The songs are especially appropriate for masculine singers, and although many of them are of a secular nature, there are some sacred songs too, that will help steer your men in the direction you want them to go.

You ought to have this book in your choir library in any case, even if only to help sustain the interest of your current crop of tenors and basses.

To get a Reference Copy, at no charge, clip, sign, and send the coupon below. We'll send *Gentlemen Songsters* to you immediately upon publication, which should be any day now.

Don't wait. You're apt to forget about it, and that would be a serious loss.

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WILLIAM J. MAUL



WILLIAM J. MAUL has been appointed interim organist-choir director at the Second Baptist Church, St. Louis. He succeeds Howard Kelsey who recently retired from the position after serving for nearly fifteen years. Mr. Maul holds a master of music degree from Washington University where he was a student of Mr. Kelsey for five years. For the last two years he has studied with André Marchal and Jean Langlais in Paris on a Fulbright scholarship and a Fulbright prize award. The church has just dedicated a handsome new edifice in St. Louis County after a long history as a city church.

SIoux FALLS SERVICE MAN VICTIM OF HEART ATTACK

E. E. Hyde, veteran organ and piano service man of Sioux Falls, S.D., died Oct. 31 at his home following a heart attack. He was widely known and highly regarded among organists in South Dakota, Minnesota and Iowa. His widow and son Kendall are carrying on his business.

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Programs of Organ Recitals of the Month

Carl Weirich, Princeton, N. J.—Mr. Weirich played an all-Bach program twice Nov. 2 at the Second Baptist Church, St. Louis, Mo., including: Concerto in A minor after Vivaldi, Fugue in E flat, Trio-sonata 5, "In Thee Is Gladness," "Lord God, Now Open Wide Thy Heaven," "In Sweet Joy," Toccata and Fugue in D minor.

C. Harold Einecke, Mus. D., Santa Barbara, Cal.—Dr. Einecke's annual Advent recitals at Trinity Church included: Dec. 5—"Veni Emmanuel," Egerton; "Nun komm, der Heiden Heiland," Bach; "Es ist ein' Ros' entsprungen," Brahms; "Serenade to the Madonna," Berlioz-Mason; "Nun preiset alle," Willan; Noël in Olden Style, Hastings; "Forest Green," Purvis; "Sleepers Wake," Martini; Dec. 12—Three Carol Preludes, Hastings; "Wachet auf," Bach; "A Toye," Farnaby; "Corde Natus," Blackburn; Rhapsodie sur Deux Noëls, Langlais; "Vom Himmel hoch," Edmundson; Dec. 19—"Christus Natus Est," Barrow; "Cradle Song," Couperin-Means; "Puer Nobis," le Begue-Means; "An American Organ Mass," Purvis.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz played the following recital Dec. 28 at the First Presbyterian Church: "From Heaven Above," "To Shepherds as They Watched," "In Dulci Jubilo," "Let All Together Praise Our God" and Fugue in G, Bach; "Salvation Now Is Come to Earth," Kirnberger; "Rejoice Greatly" and "All Praise to Jesus' Hallowed Name," Karg-Elert; "A Pastoral from the Pyrenees," Becket Williams; Three Miniatures, McKay; "Greensleeves," Purvis; Variations on a Noël, Dupré.

Winfred Johnson, Dallas, Tex.—Mr. Johnson played this recital Dec. 24 at Christ Church Cathedral, St. Louis, Mo.: Prelude, Fugue and Chaconne, Buxtehude; "Vom Himmel hoch," Pachelbel; "Saviour of the Heathen, Come," "O Thou of God the Father," "Now Praise We Christ the Holy One," "From Heaven Above to Earth I Come" and Fantasia in G, Bach; Noël "Suisse" and Noël 10, Daquin; "La Nativité" and "Te Deum," Langlais; "In Dulci Jubilo," Dupré; Carillon, Vierne.

Charles Hickman, Bridgeport, Conn.—Mr. Hickman played this program Dec. 7 at Trinity Church, Southport: Psalm 19, Marcelllo; "From Heaven Above to Earth I Come," Pachelbel; "Rejoice, Christians," "Come, Saviour of the Heathen" and "In Dulci Jubilo" (two settings), Bach; "Greensleeves," "Resonet in Laudibus," "Corner" and "Puer Nobis Nascitur," Purvis; Variations on a Noël, Dupré; Carillon, Sowerby; "From Heaven Above to Earth I Come," Edmundson.

Lawrence Ballard Hardy, Springville, N.Y.—Mr. Hardy played this recital Nov. 16 to open the new Hillgreen-Lane organ in the First Methodist Church: Toccata and Fugue in D minor, "Cry to Thee, Lord Jesus Christ" and "Come, Saviour of the Heathen," Bach; Suite for a Musical Clock, Handel; Sonata 2, Mendelssohn; "Now Praise, My Soul," Fiedler; "Seelenbräutigam," Elmors; "Brother James' Air," Wright; "St. Patrick's Breastplate," Clokey; "In Memory of Edward Field," Hardy.

Ether Oelrich, University, Miss.—Miss Oelrich played this University of Mississippi faculty recital Dec. 7 in Fulton Chapel: Toccata in E minor, Pachelbel; "How Brightly Shines the Morning Star," Buxtehude; "Swiss" Noël, Daquin; Toccata and Fugue in D minor, Bach; Rondo for Flute Stop, Rinck; Pastoral, Franck; "Te Deum," Langlais; Fantasy on Two Christmas Carols, West; "Adoration," Bingham; "Festival" Toccata, Fletcher.

James Litton, Southport, Conn.—Mr. Litton played this recital Nov. 30 in Trinity Church: "In Adam's Fall, the Human Race," Homilius; Basse et Dessus de Trompette, Clérambault; "Sleepers Wake, a Voice Is Calling," "My Soul Doth Magnify the Lord," "Comest Thou, Lord Jesus, from Above" and Prelude and Fugue in C minor, Bach; Chorale in A minor, Franck; Adagio for Strings, Barber; "Greensleeves," Wright; Pavane and Finale, Elmors.

Edwin Flath, Williamsburg, Va.—Mr. Flath played a vesper recital Nov. 30 in the Westmoreland Congregational Church, Washington, D.C., including these numbers: "Nun komm, der Heiden Heiland" (three settings), "Schmücke dich" and Prelude and Fugue in A minor, Bach; Dialogue sur les Trompettes and Benedictus, Mass for Parishes, Couperin; Sonata 1, Hindemith; Preludes 1, 2, 6, 7 and 9, Milhaud; Chorale in B minor, Franck.

Marilyn Mason, Ann Arbor, Mich.—Dr. Mason played the dedicatory recital Nov. 30 at the Westside Methodist Church, programming: Allegro, Concerto in B flat, Handel; Flute Solo, Arne; Pastorale on "Adeste Fideles," Adams; Allegro, Trio-sonata 5, and Toccata and Fugue in D minor, Bach; Noël Grand Jeu et Duo, Daquin; "Greensleeves," Wright; "Carillon de Westminster," Vierne.

Fred Tulan, Stockton, Cal.—Mr. Tulan played the following program Dec. 3 on the concert series of the First Baptist Church, Sacramento: Toccata, Monnikendam; "Dedication," "Through the Looking Glass," Taylor; Tune for pedals and cymbelstern, Handel-Cocci; Symphonie "Elegica," van Hulse; Pastorale, Milhaud; Two Pieces, Brubeck-Tulan; Finale, Nine Preludes, Milhaud; "Greensleeves," Vaughan Williams; "Epilogue," Langlais. He repeated the program Dec. 5 at the First Christian Church, Stockton, replacing the van Hulse and Handel with Dupré's "Stations of the Cross" and Gavotte Antiqua, Peeters-Cocci.

Fred Howard Parker, Columbia, S.C.—Mr. Parker played this recital Nov. 23 at the First Presbyterian Church: "Agincourt Hymn," Dunstable; Two Intonations, Gabrieli; "Praise God, Ye Christians," Buxtehude; "The Fifers," Dandrieu; Fugue in D, Bach; Sketch in C minor, Schumann; Intrositus, Liszt; "Beloved Jesus," Brahms; Prelude Liturgique 22, Litaize; "Rhosymedre," Vaughan Williams; Psalm 150, Kee; "Poeme Mystic," Purvis; Toccata on "Salve Regina," Titcomb. The Columbia College choir assisted.

Paul L. Reynolds, M.S.M., Lincoln, Neb.—Mr. Reynolds played this recital Nov. 30 in the First Plymouth Congregational Church: Psalm 19, Marcelllo; "Jesu, Priceless Treasure," Walther; "Deck Thyself, My Soul," "All Glory Be to God on High," "Blessed Jesu, at Thy Word" and Toccata and Fugue in D minor, Bach; Trio-sonata in C minor, Telemann; "Homage to Perotin," Roberts; "Solemn Melody," Davies; "Prayer" and Dialogue for Mixtures, Langlais; "Cortege and Litany," Dupré. Flute, oboe and 'cello assisted in the Telemann.

Students of Lilian Carpenter, New York City.—Marie Lambert, Collins Smith, Edna Bradbury and Doris Kane shared a recital in Miss Carpenter's studio Dec. 10 which included the following: "O Hail, this Brightest Day," van Hulse; "Greensleeves," Vaughan Williams; "O Hail, this Brightest Day," Bach; "The Holy Boy," Ireland; Pastoral, Franck; Noël in D, Daquin; Pastorale on a Christmas Plain-song, Thomson; "Rejoice, Beloved Christians," Bach; "La Nativité," Langlais; "God Rest You Merry," Roberts.

J. Jesus Estrada, Mexico City, Mexico.—Señor Estrada played the program of inauguration on the huge organ in the Auditorio Nacional described elsewhere in this issue. His numbers follow: Toccata on the Song of the Cuckoo, Pasquini-Vignanelli; Toccata and Fugue in D minor, Bach; Ricercata on "B-A-C-H," van Hulse; "Aspiration," Estrada; "Cortege and Litany," Dupré; "The Legend of the Mountain," Karg-Elert; Fugue on "Ad Nos," Liszt.

David Morgan, Jackson, Miss.—Mr. Morgan, student of Neal Smith, played the following Millsaps College recital Dec. 29 in the Galloway Memorial Methodist Church: Praeambulum, Frescobaldi; Trumpet Tune in D, Purcell; Concerto in D minor, Vivaldi-Bach; Toccata in D minor, Bach; Sonata 3, Mendelssohn; "Lo, How a Rose" and "My Heart Is Filled with Longing," Brahms; Chorale in B minor, Franck; "Now God Be Praised in Heaven Above," Willan.

Robert C. Wells, Milwaukee, Wis.—Mr. Wells played this recital Nov. 25 and 29 at the Bruton Parish Church, Williamsburg, Va.: Fugue on the Kyrie, Couperin; Trumpet Voluntary in D, Purcell; "Nun bitten wir den Heiligen Geist," Buxtehude; "Meinem Jesum, lass ich nicht," Walther; "Herzlich tut mich verlangen" and Fugue in E flat, Bach; "O God, Thou Faithful God," Karg-Elert; "Jesu, Redemptor," van Hulse; Toccata on "Deo Gratias," Biggs.

Ronald Arnatt, St. Louis, Mo.—Mr. Arnatt played this program after evening prayer Dec. 14 at Christ Church Cathedral: Verse in the Phrygian Mode, Verse in F, Voluntary in C, Voluntary in G, Voluntary for Double Organ and Voluntary on "Old 100th," Purcell; "Bryn Calfarina," "Rhosymedre," "Hy-frydol," Carol from Suite for viola and orchestra and Prelude and Fugue in C minor, Vaughan Williams.

William Teague, Shreveport, La.—Mr. Teague played this recital Oct. 24 at the University Christian Church, Seattle, Wash., for the Seattle Chapter of the A.G.O.: Fantasia in F, Mozart; Fugue a la Gigue, Bach; Flute Solo, Arne; Chorale in A minor, Franck; Fanfare, Cook; "Berceuse," Suite "Bretagne," Dupré; "Symphony of the Mystic Lamb," de Maleingreau. He played this program Oct. 28 at the First Congregational Church, Albuquerque, N. M.: Allegro, Concerto 10, Handel; "Come, Saviour of the Gentiles," "To God on High Be Praise" and Prelude and Fugue in A minor, Bach; Flute Solo, Arne; Sonata 1, Mendelssohn; "Iam Sol Recedit Igneus," Simonds; Fanfare, Cook; "Roulade," Bingham; Finale, "Mystic Lamb" Symphony, de Maleingreau.

Marvin E. Peterson and William Faulkner, Marysville, Ohio.—With the assistance of a brass ensemble Mr. Peterson and Mr. Faulkner played the following program Dec. 14 at the First Methodist Church: Psalm 19, Marcelllo; Four Christmas Chorales, Dupré; "Swiss" Noël, Daquin; "Christus Natus Est" Suite, Barrow; "How Lovely Shines the Morning Star," Peeters; "In Dir ist Freude," Bach; "And There Were Shepherds," E. S. Barnes; "Der Tag, der ist so freudenreich," Bach; "Le Prologue de Jesus," Clokey; Noël in G, Daquin; "Alleluia," Cantata 142, Bach; Festival Toccata, Fletcher.

Antone Godding, Wichita, Kans.—Mr. Godding played this recital Dec. 21 in the First Methodist Church, Eldorado, Kans.: "Good News from Heaven," Pachelbel; "Jesu Joy of Man's Desiring," Bach-Biggs; "Swiss" Noël, Daquin; "Veni Emmanuel," Candlyn; "It Came upon the Midnight Clear," Schmutz; "Greensleeves," Wright; "We Three Kings," Holden; "Joy to the World," Whitney; "March of the Three Kings," Vierne; "The Nativity," Langlais; "Christmas in Sicily," Yon; Noël with Variations, Bedell; "Music for the Holy Night," Sifer.

Richard E. Jesson, San Jose, Cal.—Mr. Jesson played the dedicatory recital of the new Hillgreen-Lane organ at the First Presbyterian Church Nov. 23, including these numbers: Prelude and Fugue in A and "Lord Jesus Christ, Be Present Now," Walther; Chaconne, L. Couperin; "The Fifers," Dandrieu; "The Faithful Shepherd," Handel; Fugue in E flat, Bach; "Requiescat in Pace," Sowerby; Sketch in D flat, Schumann; "Brother James' Air," Wright; "An Autumn Sketch," Brewer; Finale in B flat, Franck.

Doris Helen Smith, A.A.G.O., Seattle, Wash.—Miss Smith played the following recital Dec. 8 for the Tacoma Chapter of the A.G.O. at the First Church of Christ, Scientist: Prelude in D, Clérambault; Andante, Symphony 12, Mozart; Air, Tartini; Psalm 19, Marcelllo; "Rhosymedre," Vaughan Williams; Pastorale, Rowley; Rhapsody on Gregorian Motifs, Titcomb; "In Dulci Jubilo," Bach; "The Good Shepherd," Benoit; "Le Prologue de Jesus," Clokey; "Divinum Mysterium," Purvis.

Robert Stigall, Arlington, Va.—Mr. Stigall played a program Oct. 26 in Trinity Presbyterian Church, including: Prelude and Fugue in G minor, Buxtehude; Concerto in G, Vivaldi-Bach; "Sleepers, Wake," "My Soul Doth Magnify the Lord," "Abide with Us" and Fugue in E flat, Bach; "Ah, Jesus, Dear," "Blessed Ye Who Live in Faith," "My Heart Is Ever Yearning" and "Behold, A Rose Breaks into Bloom," Brahms. The choir and Mary Jane Tanner, soprano, assisted.

Barclay Wood, Worcester, Mass.—Mr. Wood played this program Jan. 4 at the Old North Church, Boston: Prelude and Fugue in A, Selby; "Freu' dich sehr, o meine Seele," Böhm; Andante, Sonata 6, Mendelssohn; Allegro, Concerto 2, Vivaldi-Bach; "In Peaceful Joy," "He Is Gone Up to Heaven" and "Let Us All Be Joyful," Pepping; Scherzo Fantasia, McKinley; "Wenn wir in höchsten Nöten sein" and Fantasia in G, Bach.

Allanson Brown, Leamington, Ont.—Mr. Brown played this recital Dec. 15 at the Rodney, Ont., United Church of Canada: "Nativity" Concerto, Corelli; Fugue in G, Bach; Air with Variations, Haydn; "God Rest You Merry, Gentlemen," Roberts; "It Came upon the Midnight Clear," Schmutz; Toccata for Flute, Yon; Finale, Symphony 4, Widor. Choir numbers completed the program.

Ronald Arnatt, St. Louis, Mo.—Mr. Arnatt played this recital Dec. 24 at Christ Church Cathedral: Noëls Variés, le Begue; "Les Bergers" and "Les Mages," "La Nativité," Messiaen.

Claire Cocci, New York City.—Miss Cocci was sponsored by the senior choir of the Old Dutch Church, Kingston, N.Y., in the following recital Nov. 2: "We Thank Thee, O God," Bach-Cocci; "Schmücke dich, O Liebe Seele," Brahms; "La Fileuse," Suite "Bretagne," "Legende" and Prelude and Fugue in G minor, Dupré; "Flandria," Maelkel-bergh; "Prayer," Creston; "Primavera," Bingham; "Pageant," Sowerby; Fantasia and Fugue on "Ad Nos," Liszt.

Howard Kelsey, St. Louis.—Mr. Kelsey played this program Nov. 9 at the Second Presbyterian Church: Psalm 19, Marcelllo; Canon Noni Toni, Gabrieli; Chorale and Fanfare, Buxtehude; Trumpet Tune in D and Voluntary on the Doxology, Purcell; Chaconne, Couperin; "To Thee Alone Be Glory," Alleluia from Cantata 142 and "Now Thank We All Our God," Bach; Concerto in G minor, Camidge; Sonata da Chiesa, Gagnelin; Cortège, Litaize; "The Joy of the Redeemed," Dickinson; "Invocation," Sacred Service, Castelnuovo-Tedesco; "Salvum fac populum tuum," Widor. The Washington University brass ensemble assisted.

Hazel Marguerite Coombs and Paul D. Peery, San Diego, Cal.—Mrs. Coombs and Mr. Peery were sponsored by Marguerite B. Nobles Nov. 19 at the First Congregational Church in the following numbers: Variations, de Cabezón; "The Little Shepherd," Debussy; "My Jesus Calls Me," Brahms; "Credo" Chorale, Bach; Pastoral, Sonata in D minor, Guilman; Movement 1, Symphony 6, Widor; Sonata 2, Mendelssohn; "Now the Sun's Declining Rays," Simonds; Adagio for Strings, Barber; "Holy God, We Praise Thy Name," Peeters.

Clayton A. Rogers, Brewer, Maine.—Mr. Rogers played this recital Dec. 2 at the Old Town Methodist Church: Fantasia, Pachelbel; Toccata in F, Buxtehude; Trumpet Tune in D, Purcell; Chorale with Variations, Walther; Psalm 19, Marcelllo; "O Sacred Head Surrounded" and Prelude and Fugue in G, Bach; Suite for a Musical Clock and Grand Choeur, Handel; "A Lovely Rose Is Blooming," Brahms; "The Christ Child," Hailing; "Hallelujah Chorus," Handel; Interlude, Guilman.

Robert C. Bennett, Houston, Tex.—Mr. Bennett played the following recital Dec. 14 on the new four-manual Möller organ in the First Baptist Church: "Le Prologue de Jesus," Clokey; Toccata and Fugue in D minor, Bach; "Behold a Rose Is Blooming," Brahms; Noël "Polonais," Guilman; "The Good Shepherd," Benoit; "By the Waters of Babylon," Huston; "Joy to the World," Whitney; "Greensleeves," Wright; Toccata, Andriessen; Marche "Grotesque," "Resonet in Laudibus" and "Carol Rhapsody," Purvis.

Mrs. Everett Perry, Warsaw, Ind.—Mrs. Perry's Dec. 7 recital in the First Methodist Church included: "O Hail this Brightest Day of Days," "Now Praise We Christ, the Holy One" and "To Shepherds, as They Watched by Night," Bach; "A Child Is Born to Us," Campbell-Watson; "Greensleeves," Wright; "Christmas Eve Song," Jacques; "Maria sollte nach Bethlehem gehn" and "Dans le Jardin de mon Jesus," Peeters; "Walloon" Christmas Rhapsody, Ferrari.

Hazel Hovde, Northfield, Minn.—Miss Hovde, student of Enid M. Woodward, played this recital Dec. 7 in the chapel of Carleton College: Fantasia in G, Bach; "Wie schön leuchtet," "Wir glauben all' an einen Gott" and "Vom Himmel hoch," Pachelbel; "Nun freut euch," "Zu Bethlehem geboren" and "Ich ruf zu dir," Walcha; Fast and Sinister, Symphony in G, Sowerby; "Le Banquet Céleste," Messiaen; Fugue in G minor, Dupré.

Louis L. Balogh, Cleveland, Ohio.—Dr. Balogh played this program Dec. 7 at the Gesu Church for the Cleveland Chapter of the Composers, Authors and Artists of America: Concerto 4 in F, Handel; Trumpet Tune and Air, Purcell; Chaconne, Vitali; "Dorian" Toccata, Bach; Theme with Variations, Balogh; Sarabande, Jennings; "The First Noël," Balogh; Postlude on "Adeste Fideles," van Hulse. Gerald Forestieri, violin, was assisting artist.

James Boeringer, A.A.G.O., Leonia, N. J.—Mr. Boeringer played this program Jan. 26 at the Third Presbyterian Church, Pittsburgh, Pa.: Concerto in A minor, Vivaldi-Bach; Sonata 2 in A for violin and keyboard, Bach; "Jesu, meine Freude," Walther; "Bryn Calfarina," "Rhosymedre" and "Hy-frydol," Vaughan Williams; Prelude and Fugue on "B-A-C-H," Liszt. Grace Nocera, violin, assisted.

Programs of Recitals

Jean Langlais, Paris, France—M. Langlais played the following recital Jan. 26 at the First Presbyterian Church, Wichita, Kans., under the sponsorship of the Wichita Chapter of the A.G.O.: Offertoire sur les Grands Jeux, Couperin; "Awake, the Watchmen Cry Out," Bach; Fugue in G minor, Mozart; Chorale in E, Franck; Piece Modale 1, "Pasticcio" and Triptyque, Langlais.

Homer Whitford, Watertown, Mass.—Dr. Whitford played this recital Dec. 18 at Me-Lean Hospital, Waverly: "Salvation Has Come to Us," "O Blessed Babe Divine" and "In Dulci Jubilo," Bach; Fantasia on Two Noëls, Guilman; "At the Cradle of Jesus," Bingham; Seven Excerpts, "The Messiah," Handel.

Robert B. King, Conway, S.C.—Mr. King, student of Dr. W. Lindsay Smith, played this Furman University graduating recital Dec. 12: Balletto del Granduca, Sweelinck; "Sleepers Wake" and "Dorian" Toccata and Fugue in D minor, Bach; Chorale in E, Franck; "Greensleeves," Wright; Aria, Feeters; "Outburst of Joy," Messiaen.

A. Stanley Douglas, Wilmington, Del.—Mr. Douglas played the following recital Dec. 7 at the Lower Brandywine Presbyterian Church: Praeambulum Primi Toni and Praeambulum Tertii Toni, Frescobaldi; Prelude and Fugue in D, Bach; Aria in C and Prelude in E, Dethier. A mixed quartet assisted.

Dorothy Q. Flexner, Scarsdale, N. Y.—Mrs. Flexner shared a recital Nov. 23 at the Redeemer Lutheran Church with Richard Eikenberry, baritone. Organ numbers included: Concerto 5 in F, Handel; Rondo for Flute Stop, Rinck; Fugue in G, Bach; "Clair de Lune," Vierne; Prelude and Fugue in G minor, Dupré.

Ernest White, Hagerstown, Md.—Mr. White played these numbers at a service Nov. 23 in the festival of music at St. George's Church, New York City: "An Wasserflüssen Babylon" and "O Gott, du frommer Gott," Bach; Chorale in B minor, Franck.

Josef Schnelker, Salem, Ore.—Mr. Schnelker played this Willamette University faculty recital Oct. 29 in the First Methodist Church: Prelude and Fugue in G, Bruhns; "How Brightly Shines the Morning Star" and "Our Father Who Art in Heaven," Pachelbel; Trio en Passacaille, Raison; Tierce en Taille, Couperin; Passacaglia, "My Heart Is Filled with Longing," "Lord Christ, the Only Son of God" and Fugue in C, Buxtehude; Passacaglia, Bingham; Pastoral on a Hymn-tune, Purvis; Andante Cantabile, Sonata 1, James; Concerto for Organ and Brass, Lockwood (with brass quartet). He played another faculty recital Nov. 12, programming the following works of Bach: "We Believe in One God," "Deck Thyself," "Rejoice, Christians," "Salvation Is Come to Us," "I Call to Thee," "Lamb of God," "All Men Are Mortal," "O Man, Bemoan Thy Grievous Sin," "In Thee Is Joy," Trio-sonata in C, "Lord Jesus Christ, with Us Abide," "My Soul Doth Magnify the Lord," "Come Now, Thou Beloved Jesu," "Wake, Awake," "Whither Shall I Flee," "He Who Lets Only God Rule" and Passacaglia and Fugue in C minor.

John T. Erickson, Mus. D., A.A.G.O., New York City—Mr. Erickson was guest organist at the Christmas services in the Gustavus Adolphus Lutheran Church, playing the following numbers: "How Brightly Shines the Morning Star," Olsson; "A Lovely Rose Is Blooming," Brahms; "Praise the Lord with Drums and Cymbals," Karg-Elert; Noël with Variations, Bedell; Toccata in G, Dubois.

Janet Marie Rupp, Columbus, Ohio—Miss Rupp, pupil of Marjorie Jackson, shared a recital Nov. 25 with Betty Jean Margetts, soprano, at Mees Hall, Capital University. Organ numbers were: "Jesus Christus unser Heiland," "In Dulci Jubilo" and Prelude and Fugue in G minor, Buxtehude; "Lied," Vierne; "An Elfin Dance," Edmundson.

Harry Tibbs, Fort Holabird, Md.—Pfc Tibbs played the following recital Jan. 4 at the National Cathedral, Washington, D. C.: Dialogue, Marchand; Fantasy for Flutes, Sowerby; "Ascension" Suite, Messiaen; Prelude in B minor, Bach.



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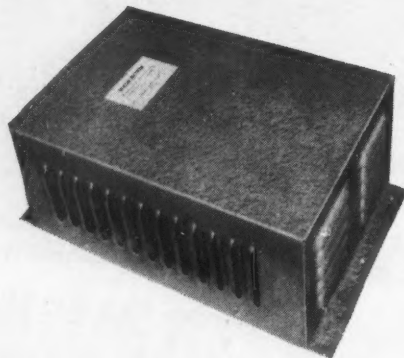
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Initial negotiations were handled by Edward H. Holloway for the Reuter Company. Homer A. Frank, consultant for the company, drew up the specification and completed the final negotiations. Installation of the organ is scheduled for early 1960. Betsy Dodge Steiner is organist.

E. S. BARNES ORGAN MUSIC PRESENTED TO REDLANDS

The large, well-catalogued library of organ music and books about music which the late Edward Shippen Barnes collected and bound in his long career as organist, teacher and composer is now housed in the music library in the Watchorn Hall of the University of Redlands, Cal. It includes secular and recital music as well as that for church use.

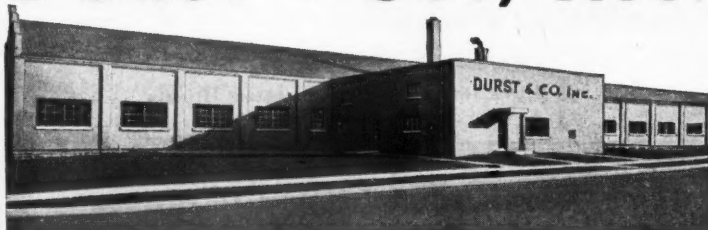
Also in the collection are forty volumes of church bulletins for all the sacred services of Mr. Barnes' distinguished career in New York City, Philadelphia and California from 1914 to 1954. These make available a valuable picture of the changing musical tastes in American churches within this vital and interesting period.

CHRISTMAS BACH IS SUNG BY CANTERBURY SOCIETY

Bach's Magnificat and Cantata 140, "Wachet auf," was sung by the 125-voice Canterbury Choral Society Dec. 21 in the Church of the Heavenly Rest, New York City. The chorus, soloists and full orchestra were conducted by Charles Dodsley Walker, founder of the society. The soloists were Janet Hayes, soprano; Violet Serwin, contralto; Blake Stern, tenor, and Donald Gramm, bass-baritone.

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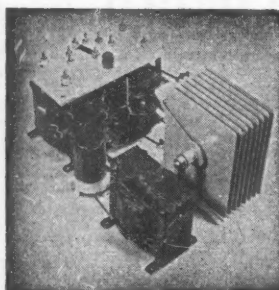
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