

THE DIAPASON

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FOUR-MANUAL ORGAN FOR GREENWICH, CONN.

ORDER FROM CHRIST CHURCH

M. P. Möller, Inc., to Install Instrument in Church of Which Claude Means is Organist—Will Use Some Pipes of Old Organ.

To M. P. Möller, Inc., has been awarded the contract to build a four-manual organ for Christ Church in Greenwich, Conn. Some of the pipes of the old organ are to be used. The specifications were drawn up by Einar Olsen, New York representative of the Möller factory, and Claude Means, organist of Christ Church. Completion of the organ is on the schedule for next November.

Following are the resources of the instrument as shown by the stoplist:

GREAT ORGAN (Unenclosed).

Gemshorn, 16 ft., 12 pipes.
Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Harp (from Choir), 8 ft., 61 notes.
Chimes (from Choir), 25 notes.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 73 pipes.
Spitzprincipal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Cymbal, 4 ranks, 244 pipes.
Contra Fagotto, 16 ft., 12 pipes.
French Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Rohrnazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celeste, 4 ft., 61 notes.
Chimes, 25 bells.
Tower Bells.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Contrebasse, 16 ft., 32 pipes.
Gemshorn (from Great), 16 ft., 32 notes.
Bourdon (from Swell), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Hohlflöte (from Great), 8 ft., 32 notes.
Rohrflöte (from Swell), 8 ft., 32 notes.
Choralbass, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Contra Fagotto (from Swell), 16 ft., 32 notes.
Bombarde, 16 ft., 32 pipes.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

ECHO ORGAN.

Flute, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 49 pipes.
Fugara, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Trompette (new chest and pipes), 8 ft., 49 pipes.
Chimes, 4 bells.
Tremolo.

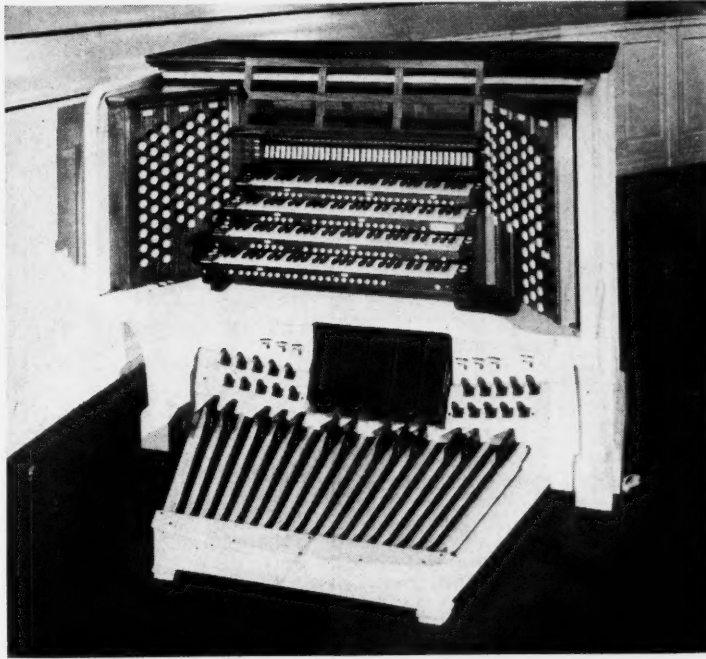
ECHO PEDAL ORGAN.

Dolce Bass, 16 ft., 12 pipes.

AEOLIAN-SKINNER TO REBUILD N. Y. ST. BARTHOLOMEW'S ORGAN

An important organ contract announced at the close of the year in New York City provides for the complete rebuilding and renovation of the large organ in St. Bartholomew's Episcopal Church. This organ, which includes chancel, gallery and tower divisions, is one of the largest instruments in the United States. The Aeolian-Skinner Company has been commissioned to do the work. Harold W. Friedell, F.A.G.O., is organist and choir-master of St. Bartholomew's, having succeeded Dr. David McK. Williams when the latter resigned for reasons of health.

AEOLIAN-SKINNER CONSOLE AT SOUTHERN BAPTIST SEMINARY



HERE IS SHOWN the console of the recently installed Aeolian-Skinner organ in the Alumni Chapel of the Southern Baptist Theological Seminary, Louisville, Ky. The stoplist of this organ was published in the September, 1948, issue of THE

DIAPASON. The instrument was dedicated in a series of choral vespers Nov. 5, 9 and 12. Organists playing for the dedicatory services were Kenneth Pool and Donald Winters. They were assisted by the choir of the school of church music.

ORGAN BUILDERS MEET AND DISCUSS EFFECTS OF WAR

Prospects for 1951, possible restrictions on organ construction because of war and other topics were discussed at a meeting of the Associated Organ Builders in Washington Dec. 4. A feature of the sessions was a conference with Osker Reynolds, representing the National Production Authority, who gave the organ builders a picture of possible developments if the nation continues to be involved in hostilities and who answered questions concerning important matters that affect the industry.

The builders impressed on Mr. Reynolds the importance of the organ industry to the church in what was described as a battle between atheistic communism and democracy, which is founded on Christianity, wherein the church, which the organ industry serves, is an essential factor. At the same time it was explained that the attitude of the association is to be reasonable in case of an all-out national emergency.

Mr. Reynolds asked that the association submit a brief stating in detail the number of men employed by the organ builders and the annual consumption of strategic materials, and give a history of the industry and other information. A committee consisting of H. M. Ridgely of M. P. Möller, Inc., and Joseph S. Whiteford of the Aeolian-Skinner Company was appointed to prepare such a brief.

Mr. Reynolds told the builders that, while it was difficult to make an accurate prognostication, it was his opinion that unless a third world war broke out organ building might be curtailed, but not completely halted. He also expressed the belief that unless there was a world war the material situation might become better rather than worse.

GREAT ORGAN IN MONTREAL OPENED BY CARL WEINRICH

Dedication of the large four-manual organ recently built for Christ Church Cathedral, Montreal, by William Hill & Son and Norman & Beard, Ltd., of England took place Nov. 27. The dedicatory recital was played by Dr. Carl Weinrich and the service was presided over by Viscount Alexander of Tunis, Governor General of Canada. This organ, the stop specifications of which were published in the October issue of THE DIAPASON, is

the third built by William Hill and his successors for this cathedral since its establishment in 1814.

Dr. Weinrich was assisted in his recital by the cathedral choir under the direction of Dr. Arthur Egerton. He included these numbers on his program: Prelude and Fugue in E minor, Bruhns; Chorale Prelude, "How Brightly Shines the Morning Star," Buxtehude; Chorale Preludes, "In dulci Jubilo," "Lord God, Now Open Wide Thy Heaven," "A Mighty Fortress" and "By the Waters of Babylon," Bach; Prelude and Fugue in A minor, Bach; Andante in F, Mozart; First Sonata, Hindemith; Third Movement from "The Ascension," Messiaen. The service closed with the singing of Dr. Egerton's "Te Deum Laudamus."

NEW POWELL WEAVER SUITE PERFORMED IN KANSAS CITY

That all things work together for good was impressed upon the minds of Kansas City concertgoers Nov. 21 and 22 when they heard the first performances of a new work which Powell Weaver thinks he would not have found time to complete but for his recent enforced inactivity at the keyboard. "The Sand-Dune Cranes," a ballet suite, was played by the Kansas City Philharmonic Orchestra under the direction of Hans Schwiager. The music consists of an introduction and four dance figures.

The *Kansas City Times* had this to say about Mr. Weaver's composition:

Listening to the premier performance of Mr. Weaver's ballet suite, "The Sand-Dune Cranes," the audience found the musical flavor pleasant, musically graceful and piquant. They discovered that it lingered quite agreeably in the mind afterward. The composer, a guest in the Schwiager box, arose twice to share the applause with the conductor and the orchestra. The listeners, at this first hearing, liked the music.

The music was refreshing and varied in structure, descriptive of a fog-shrouded dawn and the mating dances of the sand-dune cranes, all set to orchestral pattern with inventive skill. There were some occasional passages scored for piano, a reminder that the suite as first written was for solo piano with orchestra. Mr. Weaver recently revised the work and added some new material.

Powell Weaver is well known to readers of THE DIAPASON as the composer of some of the most popular recital pieces for organ and many sacred choral works.

LARGE WICKS ORGAN FOR ST. LOUIS TEMPLE

FOUR-MANUAL IS DESIGNED

Howard B. Kelsey, Organist of Congregation Israel, to Preside Over Instrument of More Than 3,000 Pipes—The Stoplist.

The Wicks Organ Company has been awarded the contract to build a large four-manual organ for Temple Israel in St. Louis. Howard B. Kelsey, organist of the temple, assisted in drawing up the specifications for the instrument of more than 3,000 pipes.

The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Waldflöte, 8 ft., 61 pipes.
Gemshorn, 16 ft., 61 pipes.
Gemshorn, 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Waldflöte, 4 ft., 12 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Trumpet, 16 ft., 61 notes.
Trumpet, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
Chimes.

SWELL ORGAN.

Flauto Dolce, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 12 pipes.
Flute Celeste, 8 ft., 61 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Octavin, 2 ft., 12 pipes.
Mixture, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Fagotto, 8 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolcan, 8 ft., 73 pipes.
Dolcan Celeste, 4 ft., 61 pipes.
Zauberflöte, 4 ft., 73 pipes.
Harmonic Twelfth, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Dolcan, 4 ft., 12 pipes.
Tremulant.

SOLO ORGAN.

Orchestral Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Trumpet, 16 ft., 73 pipes.
Bombarde, 8 ft., 73 pipes.
Trumpet, 8 ft., 12 pipes.
French Horn, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Chimes.
Tremulant.

PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Flauto Dolce, 16 ft., 32 notes.
Bourdon Quint, 10½ ft., 32 notes.
Viol Quint, 10½ ft., 32 notes.
Octave, 8 ft., 32 pipes.
Violone, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 32 notes.
Quint, 5½ ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Choralbass, 4 ft., 32 pipes.
Bombarde, 16 ft., 12 pipes.
Trumpet, 16 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Fagotto, 8 ft., 32 notes.
Trumpet, 4 ft., 32 notes.
Chimes.

ANDREW OLSON, VETERAN BOSTON ORGAN MAN, IS DEAD

Andrew Olson, former superintendent of the Hook & Hastings Organ Company, died Nov. 18 at the age of 86 years. Mr. Olson began his organ career in 1890 and was employed until 1932, at which time the Hook & Hastings Company retired from business. Mr. Olson was well known in greater Boston, having a maintenance business which is now operated by his son, Conrad, who is also representative for the Standaart Organ Company. His son Clarence is connected with the New England Conservatory of Music.

SECOND FOUR-MANUAL FOR SALISBURY, N. C.

ORDER GOES TO STANDAART

Will Be Installed in New Edifice of First Baptist Church, One of the Largest Churches of Its Denomination in the South.

In addition to the contract for a four-manual Standaart for St. John's Lutheran Church a second four-manual has been ordered by the First Baptist Church of Salisbury, N. C. The specifications were drawn up by Dr. Harry E. Cooper, head of the department of music of Meredith College, Raleigh, and Dr. Adrian Standaart. The organ, which is near completion in the Standaart factory at Suffolk, Va., will be installed in one of the largest Baptist churches in the South. The completion of this building will be the crowning achievement of Dr. R. A. Ellis, the pastor. The tower, with its graceful spire, at the intersection of the sanctuary and the educational building, rises to a height of over 150 feet and is designed to house a carillon, which may be played from the console of the organ.

The four divisions of the organ all are under expression and the swell shutters of each division open in twenty-four stages, each shutter being individually controlled. The four-manual console is all-electric, movable and has an all-electric remote controlled combination action.

The tonal resources of the instrument are as follows:

GREAT ORGAN (Enclosed).

- Quintaten, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 5 ranks, 305 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 21 tubes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 73 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bombarde, 16 ft., 12 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tuba, 4 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremulant.

CHOIR ORGAN.

- Dulciana, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Dulcet, 4 ft., 12 pipes.
- Harmonic Piccolo, 2 ft., 73 pipes.
- Tierce, 1 3/4 ft., 73 notes.
- Dolce Mixture, 3 ranks, 183 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.
- Harp (prepared for in console only).
- Celesta (prepared for in console only).

SOLO ORGAN (Enclosed).

- Flauto Mirabilis, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 5 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Quintaten, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dulciana, 16 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes.
- Diapason, 8 ft., 32 pipes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Cello, 8 ft., 32 pipes.
- Dulciana, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Bombarde, 16 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tuba, 8 ft., 32 notes.
- Tromba, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Bass Cornet, 6 ranks, 192 pipes.

GORDON F. BREAREY of Williamsport, Pa., has been appointed organist and choirmaster of the Cathedral Church of St. Stephen (Episcopal) in Harrisburg, Pa., taking the place of the late Alfred C. Kuschwa. Mr. Brearey was the dean of the Williamsport Chapter, A.G.O.

EDWARD N. MILLER



EDWARD N. MILLER, organist of the Central Christian Church of Peoria, Ill., completed fifty years of faithful service to that church in 1950. The year also saw him serve successfully as dean of the Peoria Chapter of the American Guild of Organists.

In honor of Mr. Miller's jubilee several hundred fellow church members and friends gathered for a jubilee celebration last July. Dr. C. C. Carpenter, pastor of the church, who has been associated with Mr. Miller for the last thirty years, served as master of ceremonies and spoke of the "fine association of brotherly love and fellowship." He further spoke of his own appreciation of Mr. Miller's talents and great contribution to the church. Other speakers were T. N. Neal, present dean of the Peoria Chapter, A.G.O., and C. N. Hathway, chairman of the general board of the church. Mr. Neal brought greetings from the Guild and complimented Mr. Miller on his maintenance of high standards. Mr. Hathway, speaking for the members of the congregation, wished Mr. Miller many more years of service at the organ and on behalf of the church presented him with a scroll and with a purse containing fifty silver dollars. Mr. Hathway also complimented Mrs. Miller on her devotion and cooperation with her husband.

An unusual feature of this celebration was the participation in the musical part of the service of Mr. Miller's daughter and his two granddaughters. Mr. Miller included in his selections for this service the number "Matins," which was the choice for his first prelude on the occasion of his first church service fifty years ago. With Mrs. R. E. Fouts, his daughter, and Miss Kay Fouts, his granddaughter, at the piano, he played a Meditation on Bach's First Prelude. Mrs. W. L. Lorton, another granddaughter, assisted at the piano for the postlude, which was Grieg's "Triumphal March." The choir of the church returned from its summer vacation to pay tribute to Mr. Miller by singing the complete service.

Mr. Miller has been associated with the work of the Masonic orders in Peoria nearly as long as he has played at the Central Christian Church. He is widely known as a public accountant.

LAST RECORDINGS BY BOYS UNDER DORR IN YULE ALBUM

A final record album made by the famous boy choristers of St. Luke's Church in Long Beach, Cal., under the direction of William Ripley Dorr has been released by Capitol Records and is available at all three speeds. The choristers, well known to many through their appearances in motion pictures and former recordings, included these Christmas numbers in the current album: "Sleeps Judea Fair," Mackinnon; "Gesu Bambino," Yon; "Noel, Sing Good News," "Sing Noel" and "Sleep of the Child Jesus," Traditional; "Cantique de Noel," Adam; "Masters in This Hall" and "I Saw Three Ships," Traditional. The first two are accompanied by organ, played by Donald L. Coats. Three are a *capella* and three are with orchestra.

THE DIAPASON.

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- O Lamb of God (Lent).....LOYD HUTSON
- Sing We Triumphant Songs.....HEALEY WILLAN
- Thou Art Near.....WILLIAM J. MARSH
- Carol of the Mother (Mother's Day).....AUSTIN C. LOVELACE
- Rejoice in God.....HOMER WHITFORD
- O Lord, Support Us.....SAMUEL WALTER
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ORGAN

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NEW CHORAL SERIES SWEEPS NATION

DASH ARRANGEMENTS ACCLAIMED BY CHORAL CONDUCTORS

High School and College Groups Find Series Ideal

The limited range of the average teenage voice has frequently made the use of standard choral works an unsatisfactory, even dangerous practice. Forcing the youthful voices beyond their normal compass harmed the delicate vocal mechanisms and brought criticism from private vocal teachers. Furthermore, the fatigue caused by constant tension destroyed much of the joy that choral activities should provide. That these arrangements by Dr. Dash open a new realm of safe and pleasurable singing to high school and college choruses, is amply demonstrated in the following comments:

"You have filled a definite need with these anthem arrangements. They are easy enough for young choirs and interesting enough to challenge more experienced groups. Do not stop with Series One,—go on and give us more of these."—William S. Haynie, Supervisor of Music Education, State of Mississippi.

"Hats off to you for putting choral music on the market at a price our budget can afford!"—Vivian Gilbert, Canon City High School, Canon City, Colorado.

"The Dash Choral Arrangements please me very much. He's done the type of thing I've often wished someone would do; in fact, I've tried to do some of it myself, but haven't been satisfied with the results. So I'm enthusiastic about his work. Whenever Dash arranges more, kindly let me know the titles."—J. P. Duerksen, Head of Music Department, Hesston College, Hesston, Kansas.

"I have gone over the arrangements, and they are excellent. Dr. Dash is to be congratulated."—Phillip D. Kaufman, Director of Music, Brighton High School, Rochester, New York.

"Thank you for the choral arrangements by Dr. James Allan Dash. When we make out our new requisition list for the Public Schools of Washington, D. C., I intend to include quite a number of these arrangements."—Paul D. Gable, Head of the Music Department, Public Schools of the District of Columbia.

"I want to thank you for the James Allan Dash numbers. They are splendid and meet a great need in our secondary schools."—Lunata Martin, Public Schools, Huntington, West Virginia.

"These arrangements are well selected and sensibly arranged for our choirs."—Melvin E. Snyder, Supervisor of Music, City of Gary, Indiana.

"I wish to add my thanks to those of others who I am sure must be equally grateful for these splendid vocal arrangements. In our attempt to 'put music over' in the Junior High School, there has been a tendency to stoop pretty low on the scale to keep everyone happy. My choir needs this type of music. It isn't too difficult, it doesn't fill in with humming, but it does give them some solid fare."—Doris Corns, Vocal Instructor, Central Junior High School, Elkhart, Indiana.

"Last night I took your 'Sanctus' (No. 1) up and it was received wonderfully well. I know many a choir will welcome your arrangements."—John Paul Jones, Head of Music Department, Delta State Teachers College, Cleveland, Mississippi.

Advertisement.



JAMES ALLAN DASH STATES PRINCIPLES OF NEW ARRANGEMENTS

Asked to state the principles underlying his new choral arrangements, Dr. Dash summed them up in one guiding rule: "Eliminate all **UNNECESSARY DIFFICULTIES!**"

Dr. Dash said, "For nearly twenty years, I have directed choruses of every type and size. Frankly, I became weary of trying to find tenors who could sing a beautiful high A, of basses who could sustain a rich low E flat. I tired of explaining to amateurs that a quarter-note gets the beat in one piece, but in another selection an eighth-note or a half-note is the unit of pulsation. I became annoyed by accompaniments that a concert pianist would falter on; by translations which put syllables on wrong beats and left musical phrases dangling. All in all, I became fed-up with music which was simply **too difficult for the groups performing it**, and particularly with those **unnecessarily difficult** passages which really add nothing to the total effect. Hence, I have tried to produce a library of selections which my own choirs, and others like them, could perform with a **minimum of effort and a maximum of real singing pleasure.**"

As stated on the front page of these arrangements, "The goal has been to create the most attractive and singable arrangements possible, but in such a manner as to eliminate awkward and unrewarding passages. These are not de-vitalized copies of the originals: many are enriched by the introduction of descants and colorful harmonies."

The vocal range is limited to its most effective levels. The texts coincide exactly with the musical phrases. All parts sing the same words simultaneously. Closed score is used. Only the simpler keys are employed. All difficult intervals are revised. Quarter-notes are used as the time unit throughout. All the selections are in popular harmonic a-cappella style, although they may be accompanied if desired. All types of music are represented, the only criterion being that each piece be enjoyable to both the performers and the listeners."

Half Million Copies Sold in Three Months Hundreds of Grateful Letters Received

Perhaps never before has a new musical publication been so gratefully received as the JAMES ALLAN DASH CHORAL ARRANGEMENTS. During their first 90 days on the market, more than 500,000 copies were purchased by choir leaders in every state in America!

Yet even more impressive are the hundreds of highly complimentary letters received. These spontaneous expressions of gratitude have been most encouraging. The Baltimore Music Company wishes to thank publicly these writers for their kind words:

Lutheran Music Committee "Thrilled" With New Music

When Mrs. Elmo Bell, choir director of Central Lutheran Church, Seattle, Washington, wrote us she put into words a reaction typical of choirs and music committees everywhere: "Our Music Committee is so **thrilled with the singability and effectiveness** of this music that we wish to enlarge our library with many of your numbers."

Other Lutheran Choirmasters have expressed their delight in various ways:

"Your choral arrangements are—'**just beautiful!**'"—Florence Lynn Pearson, Director of Music, Trinity Lutheran Church, Wilkes-Barre, Pennsylvania.

"**Finally!** Good music arranged for the average choir!"—G. H. Boer, Trinity Lutheran Church, Grand Rapids, Michigan.

"I was very favorably impressed with these arrangements. One of the numbers, I have chosen for a Reformation Day Program at the Milwaukee Auditorium. Some 30 or more choirs will prepare the music and we have already ordered more than 500 copies. Congratulations to you and to Dr. Dash for the fine job which you are undertaking."—Louis B. Goodrich, Choral Director, Washington High School and Lake Park Lutheran Church, Milwaukee, Wisconsin.

"I was delighted with the copies of the Dash Choral Arrangements. They are exactly what is needed for our volunteer choir!"—Mrs. George S. Carling, Organist, St. Peter's Lutheran Church, Stockertown, Pennsylvania.

"This type of music is just what we need, as we are a small church. The James Allan Dash arrangements are extremely suitable, and our director was **thrilled** with the possibilities of our group being able to do a fine job with them."—Kenneth W. Dugan, Student Pastor, Holy Trinity Evangelical Lutheran Church, Corona, L. I., New York.

TEN CENTS PER COPY

The remarkable price of only 10c per copy for these arrangements, lowest in the entire choral music field, has been made possible by several economies in their preparation. The use of close score (2 staves instead of 4) and the omission of independent accompaniment, greatly reduces the amount of paper used, and lowers printing costs. Furthermore, the huge demand has made it possible for us to print 30,000 copies of each selection, instead of the usual 500, as an initial printing. All of these savings are passed on to the purchaser.

"The James Allan Dash Choral Arrangements are without doubt the **finest** innovation of their kind in recent years. From the standpoint of a-cappella singing they are **excellent**. For sheer 'singability' they are **superb**."—Mrs. Ruth B. Chatfield, 369 N. Hampton Road, Elmira, N. Y.

"Permit me to express my complete approval of these fine arrangements. You have rendered all choirs an **invaluable service**. All success to you."—Robert Pereda, Minister of Music, The Wyoming Church, Maplewood, New Jersey.

"These arrangements are the **finest I have ever seen!**"—Alice M. Lourden, Ypsilanti, Michigan.

"My hat is off to that very fine gentleman, James Allan Dash. He has added much to the church in his arrangements."—Roy Leslie Holmes, Choirmaster, St. John's Church, Monticello, New York.

"Your numbers are excellent and have been **well received**. At last there is **quality music** for the choir of average ability."—Rev. Robert Volkert, St. John's Evangelical Church, Slinger, Wisconsin.

"I would appreciate seeing more like these arrangements. **THEY ARE TERRIFIC!**"—I. Jennings, Choir Director, St. Andrews Evangelical and Reformed Church, Lancaster, Pa.

"As organist, I believe that many of these arrangements are suitable not only for the choir, but for use as organ service numbers for incidental meditation and response music."—Mrs. Grace M. Bartlett, Organist, First Christian Church, Honolulu, Hawaii.

"I am interested in Dr. James Allan Dash's, A NEW ERA FOR CHOIRS. I think it should be **more than welcomed** by our choirs and choruses."—Sister M. Elizabeth, St. Alphonsus School, Langdon, North Dakota.

"I am delighted with the first order and so is my choir. It is just the kind of music we need and the results are **most gratifying**."—Mrs. R. M. Hood, Organist and Choir Director, Church of Our Father, Unitarian, Lancaster, Pennsylvania.

"Thank goodness **somebody finally got wise**. Your Dash Arrangements are fine and the price is excellent. I have 2 church choirs, a 100 voice high school choir, and a civic male chorus."—Landon Walker, Hickory, North Carolina.

"These are indeed well-suited to the average, untrained choir. I appreciate the music more each time I pick it up, and note that it's **neither too high, too low, nor too difficult** for my choir!"—Roger O. Boehlke, Wanatah, Indiana.

"Please convey my personal appreciation to Dr. Dash for these very practical arrangements. It is an **excellent idea** and the arrangements are fine."—Will James, Springfield, Missouri.

"This is what I have been looking for!"—James M. Wagner, Organist, Zion's Union Church, Hamburg, Pa.

"How happy I am to have had the James Allan Dash Arrangements brought to my attention!"—Miss Jessie A. Sleight, Stony Brook, Long Island, New York.

"Many thanks for publishing such a fine series as found in the Dash Arrangements. They are exceedingly high in quality and well-suited for the work in which I desire to use them."—Davis G. Phelps, Oreland, Pennsylvania.

"I am delighted with Dr. Dash's arrangements of good standard anthems. They solve the problem for small volunteer choirs."—Bess A. Huey, Ravenswood, West Virginia.

"I am more than pleased with this music. It gives all groups a chance to sing good music."—Margaret F. Bell, London Bridge, Virginia.

"The major portion of my work is with teen-age groups whose desire to sing far exceeds their ability. The Dash Arrangements seem made to order for our particular needs."—Mrs. R. R. Hickok, Hotchkiss, Colorado.

"We have tried the James Allan Dash Choral Arrangements and are very well pleased with them. They are especially nice for a small choir where there are few soloists. Thank you for giving us this opportunity."—Miss G. Virginia Fatkin, Cumberland, Maryland.

"Dr. Dash is to be congratulated for his arrangements. These will certainly fill the need for which they are created."—Mary L. Sinle, Baltimore, Maryland.

"These arrangements by Dr. Dash will help us to have music equal to that of other churches."—John D. Tice, Choir Director, Rosell Park, New Jersey.

"I am glad to have found such a good supply of anthems coming from one such arranger."—Mr. Don McCarthy, Director of Music, Rustin Avenue Church, Sioux City, Iowa.

"I was very much pleased to have received your music. We have been anticipating such an opportunity for a long time. We have a large choir which I recently organized and we are extremely interested in this type of arrangement. I am sure we shall enjoy them immensely!"—Rev. Leslie Egry, Pastor, First Hungarian Evangelical and Reformed Church, East Chicago, Indiana.

"This promises to be what the small church choir has been looking for over the years. Congratulations!"—Choirmaster, Zion Evangelical and Reformed Church, New Providence, Pennsylvania.

ADDITIONAL DASH SERIES SCHEDULED FOR PRODUCTION

Series I of the James Allan Dash arrangements consists entirely of sacred selections for mixed voices, S.A.T. B. These may be sung with or without accompaniment. In the very near future additional anthems will be published as part of this same series.

In state of preparation now are several new series for various vocal combinations, both sacred and secular, a cappella and accompanied. Dr. Dash has just completed a group of secular selections for male chorus T.T.B.B., and some sacred numbers for treble voices S.S.A. It is hoped by next season to have these, as well as a number of seasonal cantatas, ready for sale.

One of our most interesting projects will be the publication of master choruses from the oratorios and masses of the great composers. Many of these have never before been available in any form. Others have been much too difficult for any but the finest professional choirs. All in all choral conductors are now assured an ample supply of singable, attractive music within their choirs' capacity. The "New Era" of choral music envisioned by this company when the first James Allan Dash arrangements were published, is fast becoming an inspiring reality.



Backstage in *The Academy of Music, Philadelphia*. Dr. Dash with Metropolitan Opera soloists, Florence Kirk, Frederick Jagel, Karen Branzell and Norman Cordon, following a performance of Beethoven's "Missa Solemnis."

MANY LETTERS RECEIVED FROM PRESBYTERIAN CHURCHES

Of all the Protestant Churches possibly the Presbyterian Church leads in the number and excellence of its choirs. The Baltimore Music Company is proud and happy to have had so many flattering remarks make by Presbyterian choirmasters:

"You are to be congratulated on the fine service you have done to the cause of good church music in presenting the new James Allan Dash Choral Arrangements."

—Paul W. Green, Choirmaster, Woodward Avenue Presbyterian Church, Detroit, Michigan.

"Let's have more Dash Choral Arrangements. They provide just the music which choirs need. I'm sure this series will be heartily enjoyed by volunteer choirs throughout the country."—Pauline Binney, Director of Music, First Presbyterian Church, Virginia, Minnesota.

"These arrangements are really an inspiration!"—Mary C. Swink, Choir Director, Ridgedale Presbyterian Church, South Bend, Indiana.

"I am most interested in the James Allan Dash Choral Arrangements. I am devoting a part of my summer to working with rural church choirs under the Presbyterian Synod of New Jersey. We are trying to get the choirs away from using cheap music in their worship services. Therefore, I am most anxious to put this new material in practice at once."—Walter N. Hewitt, A.A.G.O., CH.M., The Prospect Presbyterian Church, Maplewood, New Jersey.

"These are just what I have been looking for, for years—good music, arranged or written for a small choir of ordinary voices."—Mrs. C. M. Hutchison, Choir Director, Presbyterian Church, Wakeeney, Kansas.

"I am very enthusiastic about the Dash Arrangements I have purchased. I feel that Dr. Dash has met a long-standing need of good music for amateur choirs. During my fourteen years as organist and choir director I have become very discouraged by the type of anthems available for amateur choirs of untrained voices and am very, very pleased with these arrangements!"—Grace J. Currier, Havre de Grace Presbyterian Church, Havre de Grace, Maryland.

"I should like to commend you in your efforts to produce low-cost music of quality in singable form for volunteer choirs. The James Allan Dash Arrangements are definitely the biggest 'find' in my experience in searching for singable music in good taste."—Elred L. Ross, Minister of Music, First Presbyterian Church, Montgomery, New York.

"I am constantly seeking for virile texts set to powerful tunes. Consequently, I deeply appreciate your series of arrangements by James Allan Dash."—Bob Posegate, Youth Director, Grace Presbyterian Church, Peoria, Illinois.

METHODISTS LEAD IN PURCHASE OF SERIES

One of the most surprising facts evidenced by the public acceptance of these arrangements is the universality of their appeal. Schools, colleges, community choruses and churches of all denominations have shown equal enthusiasm. However, in the number of orders placed, the Methodist Choirs have surpassed all others. They have favored us with many letters of commendation:

"This series seems to answer many prayers! The material will be wonderful for our choir. Your arrangements are simple, but they have real sound to them."—D. Waring Smith, Choir Director, First Methodist Church, Birmingham, Alabama.

"This is excellent material!"—Howard W. McIntosh, Choir Director, Hiss Methodist Church, Baltimore, Maryland.

"I have just examined a group of your new arrangements. Congratulations! There is a great need for such choir material and I am sure they will be very successful."—Ralph E. Marryott, Choir Director, Methodist Church, Keyport, New Jersey.

"Congratulations to Dr. Dash for getting good music to the church."—Rev. F. Elwood Perkins, First Methodist Church, Milltown, New Jersey.

"Never have I bought so much for so little!"—William L. Kroh, Choirmaster, Boyles Methodist Church, Birmingham, Alabama.

"I am delighted with Dr. Dash's arrangements."—Raymond E. Musser, Pastor, Woodlawn Methodist Church, Roanoke, Virginia.

"The Pastor of our church turned the Dash Series over to me. I think they are superb!"—Mrs. Grace S. Terry, Choir Director, Fairmount Park Methodist Church, Norfolk, Virginia.

"Your wonderful choral arrangements will fit in beautifully with the fine choir in this church."—Esther Rexer, Choir Director, North Rose Methodist Church, North Rose, New York.

"We're thrilled with the music!"—Catherine Hyde, Director of Music, Washington Avenue Methodist Church, Port Huron, Michigan.

"Our Choir is very enthusiastic about these arrangements. They are simple, yet beautiful—just what we need."—Mrs. W. R. Carter, Choir Director, Columbiana Methodist Church, Columbiana, Alabama.

"I am enjoying so much your arrangement that I ordered for my choir."—Miss Elizabeth Hewell, Choir Director, St. Paul Methodist Church, Greenville, South Carolina.

"Thank you very much for the 'James Allan Dash Choral Arrangements.' I have found this music to be the answer to the needs of my Senior Choir."—Mrs. Ned Armstrong, Director of Music, Highland Methodist Church, Hickory, North Carolina.

EPISCOPAL CHOIRMASTERS LIKE NEW SERIES

The Episcopal Church has long been noted for its dignified service and splendid music. The parish churches have frequently had to struggle to uphold this standard, without an adequate supply of appropriate music. Hundreds of Episcopal Churches have already purchased the new James Allan Dash Arrangements. The choir-masters of many of these churches, both large and small, have been very vocal in acknowledging their gratitude:

"In the Episcopal Church we try to keep our music up to a high standard. I was very much pleased with your Series One. There has been a real need for such arrangements of great music, particularly in small churches where the choirs consist of untrained singers."—Mrs. David E. Holt, Choir Director, The Church of the Good Shepherd, Silver City, New Mexico.

"These arrangements will be a wonderful help to any choirmaster. I plan to use them extensively."—William I. Green, Choirmaster, St. Joseph's Episcopal Church, Detroit, Michigan.

"We like these editions very much. Everyone comments on the interest revived in the choir. You've done a big thing for the average small church choir, and the big choirs will welcome your ideas, too, I am sure."—Louis R. Kains, Choirmaster, St. Luke's Episcopal Church, Saranac Lake, New York.

"I am certainly pleased to see such nicely arranged anthems at this low price. Maybe our small churches can now afford good music!"—Miss Mildred T. Jones, Organist, Christ Episcopal Church, Winchester, Virginia.

"Thank you for the James Allan Dash Arrangements. We are so glad to know that a company has now made available music at a reasonable price. These Dash editions will be especially fine for graduates."—Joseph S. Lilly, Organist-Choirmaster, St. James Episcopal Church and Director Traymore Hotel Chorus, Atlantic City, New Jersey.

"Thank you so much for the new series of choral arrangements. They seem ideal for a small choir such as the one with which I work. I am pleased, too, that such well-known works are being arranged. It can do much to help broaden the musical education of those who have not had much opportunity to know good music."—Ann Fletcher, Organist and Choir Director, Grace Church, Paducah, Kentucky.

"I wish to thank you for the James Allan Dash Choral Arrangements. These are something sorely needed by the small choir."—George W. Norris, Choir Director, St. Margaret's Westminster Parish, Annapolis, Maryland.

"We have a small untrained choir with practically no library. Your publications seem to fit our needs perfectly, both as to quality and price."—Mr. Ira Schroeder, Organist and Choir Director, St. John's by the Campus, Ames, Iowa.

"Our choir was only recently organized and includes no trained voices. It seems to me that these arrangements are indeed the answer to my problem."—Richard A. Reynolds, Organist-Choir Director, Trinity Episcopal Church, Long Green, Maryland.

"This is a fine series and I am most enthusiastic about it."—Ernest G. Landall, Organist and Choirmaster, Church of The Holy Innocents, Philadelphia, Pa.

The James Allan Dash Choral Arrangements are on sale at retail music stores everywhere. The price, 10c per copy! Persons not accessible to local stores may write for sample copies to The Baltimore Music Company, 340 N. Charles Street, Baltimore 1, Maryland.

Advertisement.

Organ and Strings Combined in Concert Directed by Sowerby

Dr. Leo Sowerby and the Illinois Chapter of the American Guild of Organists, which was the sponsor, are owed a debt of gratitude for an evening of music for organ with strings which delighted a large audience at St. James' Episcopal Church in Chicago Dec. 5. The concert proved the beauty of organ music supplemented by other instruments and in this way rendered the organ a real service. The performance was the result of long planning and preparation by the Guild chapter and all others concerned and was marked by the perfection which characterizes anything with which Dr. Sowerby has to do.

Three prominent organists presided at the four-manual Austin in St. James' Church. Wallace Dunn played the Handel Concerto No. 2, in B flat major, the three movements of which were marked by rare style and variety. Frederick Marriott of the University of Chicago played the Mozart Sonata No. 15, in C major, and made one wish for more Mozart on organ programs. The hymn "O God, Our Help in Ages Past," was sung by St. James' choir to what was described as a free organ accompaniment by W. H. Lloyd. This seemed to suffer through overdoing the zeal for variety. The choir sang three choice anthems—Tchaikovsky's "How Blest Are They," Willan's "Behold, the Tabernacle of God" and Charles Wood's "Father, All Holy."

The climax of the evening came in Dr. Sowerby's Classic Concerto for organ and strings, for which Robert Lodine was at the console. The three movements of this work are well-named—"Merrily, with Snap," "Dreamily and Rhapsodically" and "In Broad Style." After some lovely effects in the second movement the composition came to a close with a thrilling finale.

The ensemble consisted of eleven strings from the Chicago Symphony Orchestra.

One feature not to be overlooked was the fact that the concert took just one

hour and thereby left the audience wishing for more rather than suffering from the gorged feeling with which one often leaves a recital.

The Rev. Howard S. Kennedy, D.D., rector of St. James', extended a cordial welcome to the A.G.O. for this and other events.

ORGAN-STRING PROGRAM

PRESENTED BY JOHN HUGHES

Selections of music for the organ and for the organ with a string ensemble were performed by John Hughes, M.S., Ch.M., organist and master of the choirs of St. Aloysius' Church, Great Neck, Long Island, N. Y., Sunday afternoon, Nov. 19. The string ensemble was made up of performers from New York City. These players, all members of the Juilliard Symphony Orchestra when they were students at the Juilliard School of Music, are widely experienced performers.

The program presented was as follows: Toccata in G, Dubois, and Suite on the Chorale "Upon My Loving God," Buxtehude (Mr. Hughes); Trio-Sonata, Op. 1, No. 1, Corelli (string ensemble and Mr. Hughes); "In Paradisum" (from "Esquisses Byzantines"), Mulet; "Basse et Dessus de Trompette," Clerambault; "The Bells of St. Anne de Beaupré," Russell, and Pastorale, Milhaud (Mr. Hughes); Concerto, Op. 3, No. 9, Vivaldi (string ensemble and Mr. Hughes); Finale from Second Symphony, Widor (Mr. Hughes).

Mr. Hughes has been organist and master of the choirs at St. Aloysius' Church for over three years, during which time he has continued concert work. He holds the degree of master of science from the Juilliard School, where he majored in organ. He was awarded the choir-master's certificate by the American Guild of Organists in 1949. His training has been extensive in this country as well as in England, where he studied with W. Townsend, F.T.C.L., A.R.C.O., of Plymouth, and in France, where he studied with Marcel Dupré. His teachers in this country have been Thomas H. Webber, Jr., A.A.G.O., of Memphis, Tenn., and Miss Lillian Carpenter, F.A.G.O., Ernest White and Dr. David McK. Williams of New York City.



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Press comments are no longer necessary when presenting Virgil Fox, for the entire gamut of superlatives has been his for over fifteen years. All of his available time for concertizing is filled to the limit and each year he plays to many thousands of enthusiastic listeners.

Recently Mr. Fox toured in England and France, appearing with his usual success in Bristol, Canterbury, London, Edinburgh and for the British Broadcasting. In Paris he gave a sensational recital at the Salle Pleyel, receiving an ovation from his audience.

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**CHURCH IN RICHMOND
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FOR BEAUTIFUL NEW EDIFICE

St. Giles' Presbyterian in Virginia City Awards Contract—Church Has Four Choirs Under Mr. and Mrs. Frank Bristol.

M. P. Möller, Inc., will be the builder of a three-manual organ for the recently built St. Giles' Presbyterian Church of Richmond, Va., under a contract closed in December. St. Giles' is located in one of Richmond's most popular residence districts and the new building is one of unusual beauty. The music is in charge of Mr. and Mrs. Frank Bristol, both of whom are graduates of the Westminster Choir College. Mr. Bristol is minister of music and Mrs. Bristol is the organist. Besides the regular adult choir there are three youth choirs.

The resources of the new instrument will be these:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viola de Gambe, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Cromorne, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Contrebasse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrbourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte (from Swell), 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bombarde, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

**RECITAL BY DR. FLEISCHER
IN CHICAGO CHURCH JAN. 7**

Dr. Heinrich Fleischer will be heard in a recital at Salem Lutheran Church, Seventy-fourth Street at Calumet Avenue, Chicago, Jan. 7 at 5 o'clock.

The program will include Bach's Prelude and Fugue in E flat major, four chorale preludes, Yury Arhatsky's "Saga of Salem" (first performance) and Franck's "Piece Symphonique."

Heinrich Fleischer, a descendant of Martin Luther, was born in Eisenach. In his teens he became a pupil of Rudolph Mauersberger, director of the Dresdener Kreuzchor. Later he studied at Weimar and Leipzig. In Leipzig he was trained by Karl Straube. He received his Ph.D. degree from the University of Leipzig and was organist and director of the choir in two major cities of Thuringia from 1935 to 1937. From 1937 to 1948 he was a colleague of Straube and a member of the staff of the Leipzig Conservatory, and simultaneously was organist of the University of Leipzig. In addition since 1945 he directed the Leipzig University a cappella chorus and the Riedel Verein. Though severely wounded in world war 2, Dr. Fleischer managed to overcome a handicap which ordinarily would have stopped his career as an organist.

Not quite two years ago Dr. Fleischer and his family were forced to flee at night from the eastern zone of Germany to escape arrest. Temporary asylum was found in a small city in the American zone of Germany.

Since Sept. 1, 1949, Dr. Fleischer has been visiting associate professor in the music department of Valparaiso University. There he teaches organ, choir directing, theory and history of church music, and conducts the newly-founded Bach Chorus.

ROBERT N. NEWCOMB, WHO TAKES MINNEAPOLIS POSITION



ROBERT N. NEWCOMB has begun his duties as organist and choirmaster of St. Paul's Episcopal Church, Minneapolis. Before going to Minneapolis he was minister of music for three years at St. James' Episcopal Church, Columbus, Ohio.

Mr. Newcomb is a native of Minneapolis and began his church music career at the age of 14, when he was appointed organist and choirmaster of Our Saviour's Lutheran Church in that city. While in high school he was assistant to Peter D. Tkach, who directed the school choir.

Mr. Newcomb was attached to the marine corps in world war 2 and, as a chaplain's assistant, had charge of church music on the base at San Diego. Upon his discharge he went to Columbus, where he was appointed organist of Immanuel Lutheran Church. He entered Ohio State University and majored in organ under Wilbur Held and in church music under Louis Dierks.

At St. Paul's Mr. Newcomb directs five choirs and has charge of the church's summer camp for choir boys, Camp Lawton, at Deer Lake, Wis.

DR. GEORGE WILLIAM VOLKEL will appear in recital at the First Methodist Church of Cleveland Jan. 28. He will then fly to St. Petersburg, Fla., as recitalist for the third consecutive season before the St. Petersburg Chapter, A.G.O. This recital will be given on the four-manual Skinner organ in the First Congregational Church of St. Petersburg Friday evening, Feb. 2.

ROBERT F. CRONE, organist and choirmaster, gave a recital of seasonal organ and ensemble music at St. Andrew's Episcopal Church, Louisville, Ky., Dec. 17. Assisting soloists were Jean Mansfield, soprano; Mitzi Bornwasser, contralto, and Albert Zurlfluh, violinist. The program included works by Frescobaldi, Buxtehude, Pachelbel, Böhm, Lübeck and Bach.

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After the great initial success of the new Robert Shaw Choral Club Series we take pride in offering this group of Easter Choruses as performed by Robert Shaw and his famous choir. Selections range from medieval music through works by Palestrina, Tallis, Bach, and Brahms to Negro Spirituals. They are easy or of medium difficulty.

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O Sons and Daughters15	On Easter Morn15
'Tis Finished15	Easter Eggs15
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Salem16	Now April Has Come16

J. S. BACH

O Lord, When Comes the Final Day16	O Sacred Head, Now Wounded16
William Billings			
Easter Anthem15		
Johannes Brahms			
Magdalena16		
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The Strife is O'er15		
Robert Shaw (Arr.)			
Calvary16		
Thomas Tallis			
That Virgin's Child16		

SETTINGS FOR TB

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Christ the Lord Hath Risen15

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ARTHUR R. GERECKE



ARTHUR R. GERECKE is serving his sixth year as organist and director at Redeemer Evangelical and Reformed Church, St. Louis. Before that he served for twenty-two years as organist at Ebenezer Evangelical and Reformed Church.

Mr. Gerecke has charge of a senior mixed choir and a young women's chorus and is forming a choristers' group of the 9 to 14-year bracket. He is fortunate in having ten soloists to assist in the services. One of his young soloists, Miss Ilona Kombrink, recently was awarded a four-year scholarship at Curtis Institute in Philadelphia, where she is majoring in operatic work. She also holds two consecutive superior ratings awarded by the Missouri Federation of Music Clubs and is a 1950 winner in the young artists contest sponsored by the women's association of the St. Louis Symphony Society. In the realm of composition Mr.

Gerecke's Christmas anthem for mixed chorus and women's voices with obligato solo on "Silent Night, Holy Night" was published three years ago by the Hunleth Music Company of St. Louis. This number has had a very good sale throughout the country. He has also arranged responses for service use and at present is working on an organ suite of three pieces for use in the Christmas service. The title will be "Nativity Suite" and it is arranged in the following order: Pastorale on "The Shepherds' Watch," Lullaby on "From Heaven Above, Ye Angels All" and Toccata on "Praise God the Lord, Ye Sons of Men."

Mr. Gerecke is active in Kiwanis International, being a member of the South Side Club of St. Louis, where he organized a men's glee club of twenty voices. He wrote the district song for the Missouri-Arkansas district of Kiwanis, which was published in 1935. He is a past treasurer of the Missouri Chapter, A.G.O., having served in that capacity for ten consecutive years. Mr. Gerecke has been a member of the Guild since 1928.

**BOSTON NEWSPAPER CRITICS
LAUD BIGGS AND NEW ORGAN**

In his series of three recitals at Boston's Symphony Hall Nov. 6, Nov. 20 and Dec. 4 E. Power Biggs elicited almost unreserved praise from critics of the *Boston Post*, the *Boston Daily Globe* and the *Boston Herald*. Commending both Mr. Biggs and the recently-installed Aeolian-Skinner organ, Rudolph Elie of the *Boston Herald* said: "A great performer, a marvelous instrument in an acoustically perfect hall * * * one of the finest series offered in the city this season."

Tucker Keiser of the *Boston Post* said, after hearing the first recital of this series: "It is only necessary to record that his playing was up to his usual high standards—nimble fingers, fleet and sure footwork and remarkably sensitive registration."

In reviewing the final concert, John William Riley of the *Boston Daily Globe* wrote: "This series has served to show, among other things, that the 'new' Aeolian-Skinner organ is a grand and flexible instrument which gives Mr. Biggs' solid talents full rein."

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A distinguished new Wicks Pipe Organ in this beautiful edifice adds another fine name to the ever-growing list of Wicks installations.

Mr. E. V. Pettigrew, Choir Director of Lambuth Church says:

"I would like to personally express to you and to your Company my delight in the wonderful Wicks Pipe Organ that you installed in our Church a few months ago.

Several different organs were considered, before making the purchase, and now I know we could not have purchased an instrument more suited to our needs.

May we offer as an expression of complete satisfaction, our cooperation at any time you should have a church in our vicinity considering buying an organ, and would like to see or hear more about one of your installations."

E. V. PETTIGREW

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Have you examined these Folios for your Lent and Easter Services?

**Folio No. 5
Lent and Communion**
(1587-1766)

- Walther... Christ Whose All Saving Light
- Pachelbel... Chorale Var. on "My Heart Is Filled With Yearning"
- Telemann... O Lamb Of God, Spotless And True
- Scheidt... Lord Christ, Thou Art The Heavenly Light

**Folio No. 6
Georg Böhm**
(1681-1733)

- Christ Lay In The Bonds of Death I
- Our Father Who Art in Heaven II
- Lord Jesus Christ, Be Present Now
- Prelude And Fugue In A Minor

When looking for Toccatas and Voluntaries

**Folio No. 10
Voluntaries**
(1562-1786)

- Purcell... Voluntary on the 100th Psalm Tune
- Stanley... Voluntary No. V
- Kerll... Capriccio Cucu
- Sweelinck... Toccata

**Folio No. 16
John Travers**
(1703-1758)

- Voluntary No. 1
- Voluntary No. 3
- Voluntary No. 4

**Folio No. 18
Lent and Communion**
(1679-1780)

- Krebs... O Lord Hear My Suffering
- Krebs... Jesus Mine, I'll not Leave
- Krebs... O God Who Lookest Down
- Kauffman... Farwell, Henceforth Forever
- Walther... O God and Lord (Verse 1)

**Folio No. 19
Easter Music**
(1587-1756)

- Bach, J. H... Christ is Arisen
- Böhm... Christ Lay in Bonds of Death
- Scheidt... Christ Lay in Bonds of Death Verse 4
- Volckmar... Christ Lay in Bonds of Death—Fughetta
- Walther... To Christ the Easter Lamb
- Walther... The Holy Day is Arrived

**Folio No. 20
Toccatas**
(1625-1735)

- Ahle... Buxtehude... Krieger

**Folio No. 21
Orlando Gibbons**

- Voluntary... No. 1
- Voluntary... No. 2
- Voluntary... No. 3
- Cornet Voluntary
- Pavan to the Lord of Salisbury

**Folio No. 40
Toccatas**
(1623-1735)

- Toccata in D... Johann Krieger
- Toccata in G... Johann Adam Reincken

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Events of the Year 1950 in the Organ World in Review

In the following concise summary of news reported in the twelve issues of THE DIAPASON in 1950 is presented a record of some of the more important events of the year in the organ world:

—A gift of \$50,000 from the Arbuckle-Jamison Foundation in January assured the continuance of the organ recitals in Carnegie Music Hall, Pittsburgh, for at least five years. These recitals were inaugurated in 1896 and have been played by noted organists. The present organist is Dr. Marshall Bidwell.

—Walter Flandorf, prominent Chicago organist, died Dec. 7, 1949, after a short illness. His last position was as organist and director at the People's Church.

—Mrs. Katherine Howard Ward Fellows died Dec. 10 in Aurora, Ill. Her last positions were at the First Methodist Church of Evanston and at the Chicago Sunday Evening Club, both of which she had served for many years.

—The Estey Organ Company of Brattleboro, Vt., again was under the sole control of the Estey family, it was announced in January, Jacob P. Estey having purchased the half-interest held by Premo E. Ratti and his son. The company began the manufacture of organs in 1846.

—The First Baptist Church of Philadelphia, which celebrated its 250th anniversary in 1948 and which lost its edifice by fire in January, 1949, awarded to M. P. Möller Inc., in January the contract for a large organ for its new edifice.

—Syracuse University in January ordered two three-manual and two practice organs to be built by Walter Holtkamp of Cleveland.

—The Reuter Organ Company was commissioned in February to build a four-manual instrument for St. Paul's Methodist Church in Lincoln, Neb.

—Stanley R. Avery, organist and choir-master of the Cathedral Church of St. Mark in Minneapolis for forty years, announced in February that he would retire July 1.

—A milestone in Pittsburgh's cultural history was reached Jan. 8 when Dr. Marshall Bidwell gave the 4000th recital played in Carnegie Music Hall since the building was completed in 1895.

—Dr. Raymond E. Mixsell, eminent pediatrician and organ fan, died Dec. 27 in Los Angeles.

—A memorial service for Samuel A. Baldwin, a founder of the A.G.O., was held in James Memorial Chapel at Union Theological Seminary Jan. 19 under the auspices of the American Guild of Organists.

—The Chesapeake Chapter, A.G.O., celebrated its twenty-fifth anniversary with a dinner in Baltimore Jan. 9.

—Nearly a hundred members of the Illinois Chapter, A.G.O., the Chicago Club of Women Organists and the Van Dusen Club joined in observing the fortieth anniversary of THE DIAPASON at a dinner in the Cordon Club, Chicago, Jan. 30.

—The contract to build a four-manual organ for Jarman Memorial Hall at Longwood College, Farmville, Va., was awarded to the Standaart Organ Company in April. The organ was a gift of the alumnae.

—Miss Claudia Burkhalter completed fifty years as organist of the First Universalist Church of Peoria, Ill., and a reception in her honor was held Jan. 29.

—The order for a large three-manual for the new chapel at Culver Academy in Indiana was placed with M. P. Möller, Inc., in April.

—John Hermann Loud's thirty-five years' service at the famous Park Street Church in Boston was the occasion for an elaborate celebration. A testimonial dinner was a feature March 2.

—J. Lawrence Erb, Mus.D., F.A.G.O., organist, educator and author, died March 17 in Eugene, Ore., to which city he moved from New York a year previously. He had held prominent positions on the faculties of Wooster College and the Connecticut College for Women.

—A large four-manual was ordered in the early spring for the new concert hall of the London County Council on the banks of the Thames River. It was being built by Harrison & Harrison.

—In April the Schantz Organ Company was at work on a large three-manual for Zion Lutheran Church, Wooster, Ohio.

—The second season of "Sunday Symphonette" programs on the large organ in the W. K. Kellogg Auditorium at Battle Creek, Mich., came to a close March 19. The series began Jan. 8 and consisted of ten weekly recitals, a number of Michigan organists participating.

—Neighborhood musical services in churches in each of the five boroughs of New York City were conducted March 14 under A.G.O. auspices.

—Mrs. Ralph Spittlehouse, who before her marriage was Miss M. Ida Ermold, was struck and killed by an automobile in Hollis, N. Y., March 26 on her way to her church.

—Yale University signed a contract in May with Walter Holtkamp of Cleveland to build two organs for Battell Chapel.

—The Church of the Ascension in New York awarded to Ronald K. Arnatt, organist and choirmaster of the Church of the Ascension and St. Agnes in Washington, D. C., the prize of \$100 it offered in its third annual competition for the best anthem submitted. The anthem had its first performance May 18.

—Alfred C. Kuschwa, who had been organist of St. Stephen's Episcopal Cathedral in Harrisburg, Pa., for more than forty years, died May 6.

—Karl Straube, the distinguished organist of St. Thomas' Church in Leipzig, died late in April. He numbered among

his pupils a group of prominent Americans. Dr. Straube was born in 1873.

—The First Baptist Church of Decatur, Ga., placed an order with the Kilgen Organ Company of St. Louis in June for a four-manual.

—A recital of the compositions of Thomas J. Crawford, F.R.C.O., marking the sixtieth anniversary of his first organ appointment in Scotland, was the closing event of the season for the Toronto Centre of the Canadian College of Organists May 15.

—Rolande Falcinelli, young organist of the Sacre-Coeur Church in Paris, made her American debut April 29 at the Church of the Ascension in New York and her brilliant playing left a highly favorable impression.

—Mrs. Marie M. Hine's thirtieth anniversary at Trinity Episcopal Church in Tulsa, Okla., was celebrated May 1.

—The Lakewood Methodist Church of Cleveland, Ohio, signed a contract with Austin Organs, Inc., for a large four-manual, it was announced in July.

—Organists from every part of the United States to the number of 1,141 attended the biennial national convention of the American Guild of Organists in Boston the week of June 19, establishing a record for attendance at any convention of organists.

—The eighteenth annual Bach festival was held at Baldwin-Wallace College, Berea, Ohio, for three days beginning June 2 and drew a capacity audience.

—The seventeenth annual A1bany

church music festival was held in the Cathedral of All Saints May 20. Choristers from all parts of the diocese united in the program.

—Albert Riemenschneider, Mus.D., nationally prominent organist, Bach scholar and founder and director of the Berea, Ohio, Bach festivals, died July 20.

—Nine concerts, all under the direction of Ernest White, constituted the second Bach festival in London, Ont., in June, sponsored by the Music Teachers' College to mark the 200th anniversary of Bach's death.

—The Kilgen Organ Company completed revision of the tonal resources and several additions to the large organ at St. Patrick's Cathedral in New York.

—Whitmer Byrne, prominent Chicago organist, died July 1. He had been at the Eighteenth Church of Christ, Scientist, since 1928.

—William Ripley Dorr, whose St. Luke's Church Choristers of Long Beach, Cal., won widespread fame and had appeared in a number of motion pictures, announced that he would retire after conducting his boys for twenty years.

—An organ erected in memory of John T. Austin, the American organ builder, was presented to St. John's Episcopal Church in West Hartford, Conn., by Mrs. Austin.

—A four-manual organ to be built by the Standaart Organ Company was ordered for the Walter M. Williams High School of Burlington, N. C.

—Lester W. Groom, Mus.D., F.A.G.O., for nearly fifty years an active organist in Chicago, died July 16.

—The Chicago Club of Women Organists concluded a successful season with its annual dinner June 5. Edith Heffner Dobson was elected president of the club.

—Adolf Torovsky completed thirty years at the Church of the Epiphany in Washington in the summer.

—Mrs. Floyd J. Kinneman's thirtieth anniversary as organist of the First Methodist Church of Fostoria, Ohio, was observed June 11, which was designated as "Nelle Kinneman Day."

—The Canadian College of Organists held its annual convention in Toronto for three days beginning Aug. 29. J. J. Weatherseed was re-elected president of the organization.

—Bernard R. La Berge announced in October a busy season for the organists under his management. Flor Peeters was to make his third American tour under Mr. La Berge's direction.

—Joseph W. Clokey spent the summer at Flagstaff, Ariz., and completed "A Rose from Syria," a sacred historical drama.

—Casavant Freres won the contract to build a four-manual organ of ninety-four ranks for the Broadway Baptist Church in Fort Worth, Tex.

—Camil Van Hulse, the Arizona composer, returned to Tucson from a tour of the East in which he was honored in St. Louis Aug. 27 on the occasion of the presentation of his symphonic tone poem "St. Louis, Roi de France," at the St. Louis Cathedral by Dr. Mario Salvador.

—At services in the Basilica of St. Mary in Minneapolis, Minn., Oct. 15 the four-manual organ built by the Wicks Organ Company was dedicated with a recital by Dr. Mario Salvador of St. Louis.

—Canada paid tribute to its distinguished composer, Dr. Healey Willan Oct. 12 on his seventieth birthday. On Oct. 14 a concert of Dr. Willan's compositions was presented in Toronto, with Dr. Charles Peaker as the principal performer.

—The contract for a large four-manual organ for St. Matthew's Catholic Cathedral in Washington, D. C., was awarded to M. P. Möller, Inc.

—Historic St. Paul's Chapel in New York had its organ rebuilt by the Aeolian-Skinner Company and a positiv division was added.

—The Rev. Hugh Giles gave the opening recital Oct. 10 on the four-manual organ of eighty-one ranks in the Central Presbyterian Church, New York City. The instrument was built by M. P. Möller, Inc.

—Claude L. Murphree's twenty-fifth anniversary as organist of the University of Florida was observed in Gainesville Sept. 20 with a recital at which he played

Some of the Special Features of 1950 in The Diapason

Special articles and magazine features in the issues of THE DIAPASON in 1950 included the following among others:

ORGANS OF SEVENTEENTH AND EIGHTEENTH CENTURIES OFFER LESSON FOR TODAY—Robert Noehren of the University of Michigan writes of old instruments still in existence which he saw during a summer in Europe. [January issue.]

HINTS FOR CANDIDATES IN A.G.O. EXAMINATIONS—T. Frederick H. Candlyn writes on how to play the 1950 test pieces. [January.]

SURVEY OF NEW MUSIC PUBLISHED IN 1949—Dr. Harold W. Thompson lists compositions for service use and for organ issued in the course of the year. [January.]

THE TROMPETTE-EN-CHAMADE—New stop and its placement are described by the Aeolian-Skinner Company, which installed this reed in the First Presbyterian Church of Kilgore, Tex. [January.]

CHRISTMAS SERVICE LISTS OF 1949—Dr. Harold W. Thompson comments on the musical offerings as shown by programs received. [February.]

HILBOURNE ROOSEVELT AND HIS REMARKABLE CAREER.—F. R. Webber writes of life and work of eminent American organ builder. [February.]

NEW ANTHEMS FOR EASTER—Dr. Thompson reviews late publications for Lent and Easter. [February.]

RECITAL PROGRAMS OF 1949 ANALYZED—H. J. W. MacCormack summarizes programs published in the twelve issues of THE DIAPASON and presents figures to show present trends as indicated by more than 10,000 listings. [March.]

WOMAN ORGANIST RELATES EXPERIENCES OF FIFTY YEARS AGO—Interesting reminiscences of Mrs. Reba Broughton Maltby, one of the early associates of the A.G.O., tell how she fared in New York on her way to success as a church organist. [May.]

PERFORMING BAROQUE MUSIC TODAY—Richard T. Gore, F.A.G.O., director of the Conservatory of Music of Wooster College, gives valuable advice on the playing of works composed two or three centuries ago. [May.]

TEN YEARS OF ORGAN DESIGN IN GERMANY—Dr. Walter Kwasnik writes of trends, since the war. [July.]

MUSICIAN'S OPPORTUNITY IN THE CHURCH—Sermon of Dr. Theodore P. Ferris at Trinity Church in Boston before convention of American Guild of Organists is presented. [August.]

SCOTTISH PSALTER AND ITS INFLUENCE ON LIFE OF SCOTLAND—The Rev. Robert J. McCracken, D.D., speaks at Riverside Church in New York before Hymn Society at tercentenary celebration of famous volume. [August.]

WIDOR AND HIS ORGAN CLASS RECALLED—A. M. Henderson, M.A., L.R.A.M., A.R.C.M., organist and choirmaster of the University of Glasgow, and a friend of and pupil of the French master, describes Widor's methods and ideals. [September.]

CHORALE PRELUDES GAIN IN POPULARITY—Study by Frederick L. Schwass contains a record of performances of compositions based on chorales. [October.]

SWISS ORGAN DESIGN OF TODAY—Erich Goldschmitt, organist and organ designer of Basel, points out German and French influence on instruments in Switzerland. [October.]

BOY CHOIR HELD IDEAL FOR CHURCH—Its advantages and how to organize it told in paper by Dr. Francis W. Snow, organist and choirmaster of Trinity Church in Boston. [October.]

PRINCIPLES THAT GOVERN GOOD HYMN PLAYING—Paper by Dr. Paul F. Laubenstein of Connecticut College, theologian and church musician, sets out characteristics that mark successful leadership of congregational singing. [November and December.]

CHRISTMAS MUSIC FOR 1950—Dr. Thompson and other reviewers direct attention to the new issues for the season. [November.]

FIFTY YEARS OF PLAYING IN MANSIONS—Seventy-fifth birthday anniversary of Archer Gibson recalls his recitals in homes of men of great wealth over a long period. [December.]

ORGAN MUSIC IN MARTINIQUE—Frederick Erickson tells of visit to great organ in Fort-de-France and its organist, Father Hure. [December.]

NEW MUSIC FOR THE ORGAN—Dr. William Lester writes monthly reviews of publications as they come from the presses of American publishers.

WHAT THE RECITALISTS ARE PLAYING—Programs presented in all parts of the country afford a picture every month of what is heard at performances today.

★ **These Finished Their Tasks in 1950** ★

Organists and others identified with church music or organ building who died in the course of the year 1950 have included the following:

- James H. Nuttall, Los Angeles, Cal.—Jan. —.
- Loyal R. Blaine, New Brunswick, N. J.—Feb. 2.
- Mrs. Harry Rowe Shelley, Altadena, Cal.—Feb. 7.
- Irene Atkins, Springfield, Mass.—Jan. 22.
- Jessie Grant Carpenter, Washington, D. C.—March 6.
- J. Lawrence Erb, Mus.D., F.A.G.O., Eugene, Ore.—March 17.
- Frederick W. Riesberg, A.A.G.O., Norwich, N. Y.—March —.
- Mrs. Ralph Spittlehouse, Hollis, N. Y.—March 26.
- Nelson Sprackling, Westport, Conn.—March 31.
- Ira B. Wilson, Dayton, Ohio—April 2.
- Alfred C. Kuschwa, Harrisburg, Pa.—May 6.
- Karl Straube, Leipzig, Germany—April —.
- Harry S. Bock, Poughkeepsie, N. Y.—April 29.
- Ernest A. Simon, Louisville, Ky.—May 2.
- Graham H. Anderson, Elizabeth, N. J.—May 19.
- Lawrence J. Munson, Brooklyn, N. Y.—June 11.
- Dr. Albert Riemenschneider, Berea, Ohio—July 20.
- Whitmer Byrne, Chicago—July 1.
- Lester W. Groom, Mus.D., F.A.G.O., Chicago—July 16.
- Charles J. Kidder, Binghamton, N. Y.—June 11.
- Charles E. Poston, Columbus, Ohio—June 12.
- Ernest F. Jores, Montpelier, Vt.—July 26.
- Theodore E. Schulte, A.A.G.O., Scarsdale, N. Y.—May 3.
- Mrs. Reginald L. McAll, New York City—Aug. 29.
- John M. Cushing, Long Island, N. Y.—Aug. 20.
- Dr. Minor C. Baldwin, Onset, Mass.—June 22.
- Mrs. Mary S. Wedertz, Chicago—Sept. 7.
- George Lee Tenney, Chicago—Sept. 11.
- W. Llewellyn Wilson, Baltimore, Md.—Sept. 25.
- Mrs. Hamilton C. Macdougall, Wakefield, Mass.—Sept. 25.
- Charles H. Demorest, A.A.G.O., Indianapolis, Ind.—Nov. 22.
- Richard Kountz, New York City—Oct. 14.
- H. Willard Gray, New York City—Oct. 21.
- George Harry Schofield, New London, Conn.—Nov. 8.
- Dean H. Craft, Indianapolis, Ind.—Nov. 10.
- Colonel George Dixon, Cumberland, England—Oct. 21.
- Mrs. Fred W. Boesch, Burlington, Iowa—Oct. 22.
- George Knight, Brockton, Mass.—Oct. 30.
- Charles E. Lutton, Chicago—Dec. 16.
- William E. Griffin, West Orange, N. J.—Dec. —.
- Andrew Olson, Boston, Mass.—Nov. 18.

Among those who died late in 1949 after the December issue had been published were:

- Charles E. Wheeler, F.C.C.O., London, Ont.—Nov. 25.
- Mrs. Katharine Howard Ward Fellows, Chicago—Dec. 10.
- Dr. Raymond Mixsell, Pasadena, Cal.—Dec. 27.
- Mrs. Asenath H. Hayes, Kingston, N. Y.—Dec. 23.
- Charles H. Wright, San Francisco, Cal.—Dec. 15.
- Frederic A. Cowles, Louisville, Ky.—Nov. 24.
- Thomas M. Moran, Watertown, Mass.—Nov. 26.
- Mahlon B. Mercer, Atlanta, Ga.—Dec. 14.
- George O. Kingsbury, New Rochelle, N. Y.—Dec. 25.
- Herbert James Wrightson, West Lebanon, N. Y.—Dec. 24.

the same program he presented at his first recital there.

—It was announced in November that the large organ in the City Hall of Hull, England, was undergoing complete reconstruction by the John Compton Company, increasing its resources to 130 ranks.

—E. Power Biggs returned to Boston after a trip to England which was the occasion for a Bach program played by him at Westminster Abbey and a recital at St. Paul's Cathedral at which he gave the first performance in England of Leo Sowerby's Concerto for orchestra and organ.

—Negotiations were completed, as announced in December, for the construction of a four-manual organ by Austin Organs, Inc., for the First Church of Christ, Congregational, in Pittsfield, Mass.

—The church in which Jefferson Davis was confirmed—St. Paul's in Richmond, Va.—in December commissioned the Aeolian-Skinner Company to build a large three-manual organ.

—The sixtieth anniversary of the American Organ Players' Club of Philadelphia was celebrated with a dinner Oct. 28 and a series of fall recitals at the Washington Memorial Chapel in Valley Forge, Pa.

—The Standaart Organ Company of Suffolk, Va., announced in December the acquisition of a large new plant covering an area of nine acres.

—H. Willard Gray, prominent music publisher, died Oct. 21 at his summer home in Old Lyme, Conn., at the age of 82 years.

—Harold W. Gilbert's completion of thirty-five years of service at St. Peter's Episcopal Church in Philadelphia was

celebrated with a dinner Nov. 15.

—The A.G.O. presented to those who passed its examinations in 1950 their certificates at a dinner in New York Oct. 16.

✦ **HOSPITAL ORGAN REBUILT;**

PLAYED BY HOMER WHITFORD

Through the generosity of the late Mrs. John B. Noyes and in memory of her great-grandfather, the Rev. John Bartlett, the Hook & Hastings organ in the Samuel Eliot Memorial Chapel of McLean Hospital, Belmont, Mass., has been modernized by the Becker Organ Company. The organ, which is played by Homer Whitford, Mus.D., director of music therapy at the hospital, is heard frequently in recitals for the patients and every Sunday afternoon for services.

The modernized instrument was dedicated Nov. 29. Dr. Whitford was assisted in the dedicatory recital by Kayren Morrill, soprano. These were the organ numbers played: Trumpet Tune and Air, Purcell; Aria, Bach; Gavotte, Gluck; Allegro, Handel; Andante, Franck; Procession, Dubois; "Ronde Francaise," Boellmann; "Noel Parisien," Quef; "Invocation," Snow; Paraphrase on "Sleepers, Wake," Martin; Pastorale, Whitford; Toccata on a National Air, Coke-Jephcott.

✦ "THE MESSIAH," Part 1, was sung before a large audience at the Cathedral Church of St. Luke, Portland, Maine, by the Portland Polyphonic Society Dec. 10. Alfred Brinkler, A.R.C.O., F.A.G.O., organist and choirmaster of the cathedral, directed the performance. Malcolm W. Cass was at the organ. The second and third parts of "The Messiah" are to be sung by this group in March.

THE QUINTATEN AND (or) THE QUINTADENA.

This type of flute with pronounced fifth (twelfth) can be supplied at 16', 8' and 4'.

At 16' it affords a *light* double for a *light* flue chorus.

At 8', if properly soft, it is a useful pigment for 8' tints.

But at 4', Audsley to the contrary, it finds its greatest usefulness and application, yielding a variety of delicate and unusual coloring that definitely expands the average tonal palette. It is wonderful what a good man can do with this stop when it is "right".

It has to be specially scaled and voiced for each position.

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HILLGREEN-LANE
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**TWO GIFTS DEDICATED
BY CORNELL COLLEGE**

NINE RANKS ADDED TO ORGAN

La Marche Brothers Install New Stops in Mount Vernon, Iowa—Schulmerich Bells Presented to College—Recital by McCurdy.

Two recent gifts have made it possible to enlarge the musical equipment of Cornell College, Mount Vernon, Iowa. Through Eugene Devereaux, organist of the college, a gift was received from the estate of Nellie R. Sherwood for additions to the organ. This gift made it possible to add nine ranks of pipes. To the great were added a four-rank cymbale, a tierce and a septieme. To the swell were added a fifteenth and sesquialtera of two ranks. The addition of these ranks has greatly enhanced the tonal resources of this large Kimball instrument and added brilliancy.

The work of installation, together with extensive repairs to the choir organ made necessary by water damage from the severe storm of last May, was done by La Marche Brothers of Chicago. Mr. Devereaux writes that George La Marche has done a superb job of voicing and that the additions blend well with the rest of the organ. At the time of installation the wind pressure of the great and swell was lowered from six and one-half to five inches, which has helped to make the organ more effective.

Through a gift from A. L. Killian, former president of the board of trustees, the college has installed a set of Schulmerich electronic bells. The installation consists of a sixty-one-note set of Flemish type bells and a twenty-five-note set of English type bells. It is planned to use these bells in connection with various college functions.

Both of these gifts were dedicated Nov. 21 with an interesting and colorful recital by Dr. Alexander McCurdy, who played the following program: Chorale Preludes, "Our Father, Who Art in Heaven" and "I Call to Thee, Lord Jesus," Bach; Prelude and Fugue in A minor, Bach; Meditation on Bells, McCurdy; "Green-

EVERETT TITCOMB



sleeves," Purvis; "The Tumult in the Praetorium," de Maleingreau; "In dulci Jubilo," Dupré; "Divinum Mysterium," York; Two Sketches, Schumann; "Poem" for organ and carillon bells, Elmore.

After this performance Dr. McCurdy played the following short program on the Flemish type bells, speaking from the chapel tower: "A Mighty Fortress Is Our God," Luther; "Ave Maria," Schubert; "Jesu, Joy of Man's Desiring," Bach; "Fair Old Cornell," Lozier.

**EVERETT TITCOMB HONORED
ON FORTIETH ANNIVERSARY**

Everett Titcomb completed forty years of service as choirmaster at the Church of St. John the Evangelist, Boston, on All Saints' Day. A reception in his honor was held Nov. 8, sponsored by the Society of St. John the Evangelist and attended by hundreds of his friends and former students and choir members. The speakers were the Rev. Granville Mercer Williams, S.S.J.E., the Rev. Peter Blynn of the Church of the Advent, Boston, and George Faxon, choirmaster of the Cathedral of St. Paul. Letters from Dr. Wallace Goodrich and others were read.

Mr. Titcomb is continuing his work as director of St. John's Schola Cantorum and as instructor in liturgical music and choir training at the Boston University College of Music and at the New England Conservatory.

ANTHEMS
For Lent and Easter
— S.A.T.B. —

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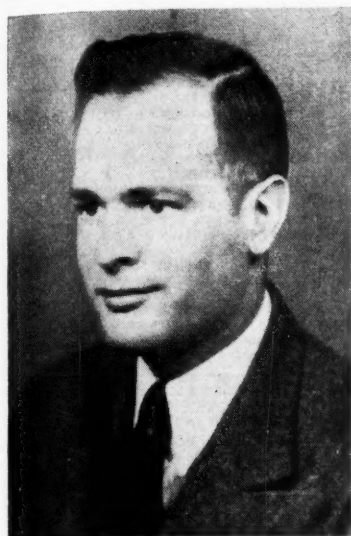
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TRINITY LUTHERAN CHURCH, Lancaster, Pa., has appointed Richard W. Harvey to the full-time position of organist and choir director. Mr. Harvey was formerly at the Congregational Church of Rutland, Vt. He has been succeeded there by Leo D. Aven of Cobleskill, N. Y.

While serving in Rutland, Mr. Harvey organized four choirs, which presented special musical services throughout the state, and he gave organ recitals in various communities. He was active in the reorganization of the Vermont Chapter, American Guild of Organists, and served two terms as dean. He also organized the annual Rutland County hymn festival and was director of the first statewide church choir festival, which was held under Guild auspices. In addition to the foregoing Mr. Harvey was director of the Vermont Conservatory of Music chorus and contributed a weekly church music column in a local newspaper.

Mr. Harvey was graduated from Syracuse University with A.B. and M.A. degrees and holds the associate and choir-master's certificates of the American Guild of Organists. He is also a licentiate of Trinity College, London. Before going to Rutland he served as assistant organist and carillonneur at St. Thomas' Episcopal Church, New York City, under Dr. T. Frederick H. Candlyn. He studied boy choir training under Dr. Candlyn and Dr. Norman Coke-Jephcott of the Cathedral of St. John the Divine and organ and composition with Dr. Coke-Jephcott.

An address which Mr. Harvey delivered at the 1949 A.G.O. regional convention in Portland, Maine, on "Proper Use of the Organ in the Church Service as an Aid to Worship" was printed in the September, 1949, issue of THE DIAPASON.

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FOUR CHRISTMAS PROGRAMS AT BRICK CHURCH, NEW YORK

Four Sunday afternoon programs under the direction of Dr. Clarence Dickinson were offered at the Brick Presbyterian Church, New York City, in the Christmas season. The Brick Church motet choir sang "The Messiah" Nov. 26, Bach's Christmas Oratorio Dec. 3 and Saint-Saens' Christmas Oratorio Dec. 10. A program of carols of many nations was heard Dec. 17.

Special Christmas music was featured at the morning service Dec. 24, with chorus, soloists, violin, cello, harp and organ. At the New Year's Eve service Buxtehude's "Twilight Music" was performed by the full choir, two violins and organ.

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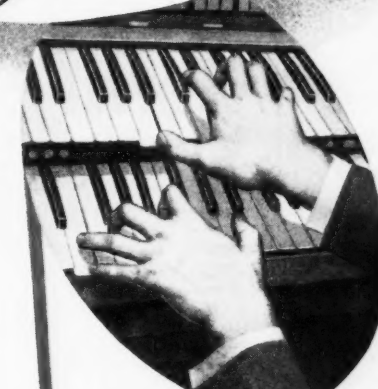
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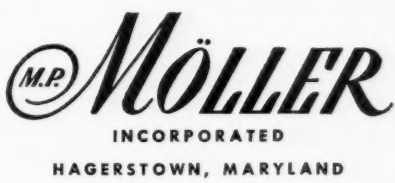
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A new edition of the A.G.O. constitution and by-laws, amended through 1950, is being mailed to every regional chairman, dean and regent. Copies are available at national headquarters. The price is 50 cents.

The thousands of answers to the questionnaire distributed among church musicians in every state by the sub-committee on contacts have been tabulated and the results are interesting as to what subjects are singled out as being of particular interest. These classifications are being used by the committee on members' interests as a basis for disseminating informative material through the chapters and published articles.

Three additional regional conventions are announced for 1951: Cleveland, May; Bloomington, Ind., June 12 to 14; Manchester, N. H., June 19 and 20. We expect to be able to announce the remaining four in the February issue of THE DIAPASON, as it is definitely planned to have all fifteen Guild regions represented, thus providing a grand preparation for the biennial national convention in San Francisco June 30 to July 4, 1952.

Judges for the current anthem competition have been appointed: William A. Goldsworthy, chairman; Dr. Roberta Bitgood and Dr. Van Denman Thompson.

There are so many inquiries about the A.G.O. code of ethics that we have requested THE DIAPASON to print it again in another column in this issue. Copies in any number may be obtained at national headquarters. In addition to familiarizing yourself with this code, by all means give copies to your minister and the members of your music committee.

The record made by our members in paying their 1950 dues to the treasurers was good, but in all fairness to the hard-working chapter treasurers it can be so much better for 1951. Will you please have this in mind and send that little check right away, so you will not be deprived of any copies of THE DIAPASON. S. LEWIS ELMER.

Bach Program in Miami, Fla.

The opening meeting of the Miami Chapter for the season was held at the Musicians' Club of America Nov. 13, with Miss Bertha Foster as hostess. A turkey dinner was served to members and guests. The re-elected officers were installed by the chaplain, Mrs. Florence Ames Austin. Bruce Davis, F.A.G.O., the dean, gave a resume of program plans for the year, including recitals by Virgil Fox and Arnold Dann, organist and choirmaster of Bethesda-by-the-Sea, Palm Beach, and a choral workshop to be conducted by Dr. Ralph A. Harris. Miss Neta Belle Scarborough invited the group to her home for a Christmas party. Gustave Kloehs showed a film on organ building made by the Schantz Organ Company.

The first commemorative Bach concert in Miami was presented by the chapter at Trinity Episcopal Church Dec. 4. Arden Whitacre, brilliant Texas organist, played with clear technique and excellent interpretation the following numbers: Toccata and Fugue in D minor; chorale preludes, "Rejoice, Ye Christians," "My Heart Is Filled with Longing" and "Jesus Christ, Our Saviour" and the Passacaglia and Fugue in C minor. Bruce Davis accompanied and directed the combined choirs of Trinity Episcopal and Plymouth Congregational Churches in the Cantata No. 61, "Come, Redeemer of Our Race" and the extended chorale "Zion Hears the Watchmen Singing," with Mr. Whitacre directing the final number, "The Lamb That Was Sacrificed" from Cantata No. 21. The soloists were Lee Stair, tenor; Mrs. Marylin Pearce, soprano, and Allen Hinkley, bass.

KATHLEEN NORRIS, Secretary.

The President's Column

"A church is not just a parish," said one of our leading younger clergymen to his congregation recently. Neither is the Guild just a chapter. Every member of the A.G.O., one might say, holds three loyalties to the organization—first to the chapter, through which he derives much benefit by reason of interchanges of ideas with other church musicians and hearing talks on professional topics, recitals and model services. Every chapter member also has regional obligations, and by means of the regional conventions receives much through hearing the programs which are representative of the states in each region. The zenith is reached, of course, as a member of the national organization able to participate in the remarkable demonstrations at our national conventions.

In this present-day setup of the Guild every state in the country is organized under the aegis of the national administration; then come the fifteen regions administered by the regional chairmen and the chapters and branches with their deans and regents. (See lists of all these officials in this issue.) May I urge every member of our organization in the year 1951 to view the work and responsibility of the Guild broadly as outlined above and to strive for still higher standards in his own work and in all Guild activities, particularly with respect to our most important project, the examinations. An increasingly large number should have the incentive and be encouraged to prepare for these examinations, which are of incomparable value to the ambitious church musician.

The tours by the president of the Guild from time to time in all parts of the United States are made primarily with the purpose of conveying information concerning the policies and various national projects of the A.G.O. to the chapters; to receive ideas from the chapters which may be of value to the Guild as a whole, for transmission to the council for consideration; and to bring to the realization of the general membership the importance and value of our tri-partite organization—chapter, regional and national—in binding all the component parts of the Guild together in closer relationship.

News of the American Guild of Organists—Continued

District of Columbia Chapter Has Celebration of Its Fortieth Birthday

The District of Columbia Chapter celebrated its fortieth birthday Dec. 4 at a buffet dinner in the Hotel 2400. In addition to two very interesting speakers and some fine entertainment, we were honored to have with us two of our charter members: Miss Maud G. Sewall and Lewis C. Atwater. Members and friends of the chapter listened with interest to the reminiscences of these two, whose lives have been devoted to music in Washington for many years.

One of the features of our birthday party was a shower of books and music, all pertaining to the organ, which the chapter is giving to the District of Columbia Public Library. This collection will be identified in the library as having been contributed by the Guild and additions will be made regularly by the chapter.

The general theme of the evening's activities, which were organized by Mrs. Nancy Poore Tufts, was "Life Begins at 40." The idea behind this quotation is appropriate for the chapter, as is indicated by our rapidly growing membership and constantly increasing activity.

December was marked by two recitals in Washington. The first was by William Watkins Sunday evening, Dec. 3, sponsored by the National Gallery of Art. This was a milestone in that it was the first organ recital to be played at the National Gallery. The east garden court provided a beautiful and comfortable setting and was acoustically favorable to the new concert model Hammond. The recital was heard by a capacity audience of over 500.

On Dec. 28 the chapter presented a recital by Claire Coci at the National Cathedral. This recital was the chapter's contribution to the convention of the Music Teachers' National Association. During the day Miss Coci was entertained at a luncheon by the women of the chapter at the Mayflower Hotel. After the recital a reception was held by the chapter at St. Alban's Parish Hall.

On Dec. 15 three members of the chapter took part in the annual open meeting of Washington's famous Friday Morning Music Club. Dean Marguerite Brice, Mrs. Kathryn Hill Rawls and Miss Viola Fisher contributed to the program, which was presented at the Sixth Presbyterian Church.

WILLIAM G. PECK, Registrar.

Service Music Heard in Cleveland.

The Northern Ohio Chapter met at the Fairmount Presbyterian Church in Cleveland Nov. 20 for a varied program of service music arranged by the program committee. John Reymes King, organist of the Old Stone Church, played eight short numbers by British composers, including Charles F. Waters, George Oldroyd, Percy Whitlock, Purcell, Thomas Adams, Percy C. Buck and R. Vaughan Williams. Cyril H. Chinn, organist of Plymouth Church, Shaker Heights, played six chorale preludes by Bach, Brahms, Vierne, Peeters and A. L. Fay.

Russell L. Gee, organist of the Fairmount Church, explained the organ, which is placed in the rear gallery, with the console facing the semicircular choir loft. The instrument represents a pleasing combination of the conventional and baroque, more suited to congregational and choir music. Mr. Gee played contemporary American numbers by Frederick Jacobi, Frank Campbell-Watson, Richard Donovan, Claude Murphree and Dorothy James. Guild members and guests were seated in the choir loft, where they could watch the performance and the comments about each piece as it was played. Refreshments were served in the church parlors after the musical numbers.

J. LEWIS SMITH.

Central Ohio Service.

The Central Ohio Chapter is indebted to Professor Wilbur C. Held, F.A.G.O., who arranged, rehearsed and directed an orchestra and chorus in the presentation of Bach's "Magnificat" for a Bach anniversary service at Trinity Episcopal Church in Columbus, Ohio, Nov. 19. The Trinity choir and the Columbus Bach Society joined forces to make up the

chorus. An orchestra assembled by Professor George Hardesty accompanied the cantata, with Earl Barr at the organ and Mrs. Bert Thomas at the harpsichord. Mr. Barr also played the prelude and Professor Held the service. The Rev. Robert Wolcott Fay, D.D., rector of the parish, conducted the evensong service.

On Nov. 3 the chapter was proud to entertain President S. Lewis Elmer with a dinner at the Fort Hayes Hotel in Columbus. Mr. Elmer during the day visited Ohio State University, Capital University and St. Mary's-of-the-Springs. He spoke at the banquet, commending our plans for the year, and said we had probably broken the record as we had more representatives at the Boston convention than any other chapter except the host chapter. He traced the history of the Guild and asked us to cherish its traditions. It was a happy family gathering.

H. LEROY LYNN, Secretary.

Flor Peeters' New York Recital.

Members of New York national headquarters heard a recital by Flor Peeters, organist of the Metropolitan Cathedral of Belgium, Dec. 5 at the American Academy of Arts and Letters.

Using a registration that was crisp and clean, Mr. Peeters opened his program with a lively presentation of the Bach Prelude and Fugue in D major. Following this he played works of two old masters, Corelli and Loeillet, whose Preludio and Giga, respectively, provided vehicles for a display of thorough knowledge and technique. In the Franck "Grande Piece Symphonique" Mr. Peeters was completely at home, playing with a warmth of registration. While at times—to this reviewer—more warmth and color would have been desirable, it cannot be denied that the composite effect attained by the artist was pleasing. There followed Richard Purvis' "Greensleeves," a carol-prelude known and appreciated by so many of his fellow organists.

Mr. Peeters closed his program with a performance of his own "Lied Symphony No. 66." This piece, in six parts, is a broad tone picture of all nature and probably arouses as many individual reactions as there are individual listeners. The "Lied to the Ocean," for instance, vies with the "Lied to the Mountains" for supremacy and power, with Mr. Peeters' scoring throwing a preponderance of weight in favor of the ocean, with which this writer cannot completely agree. In the end, however, the "Lied to the Sun" radiates dazzling brilliance over the whole, which leaves the listener not only satisfied with the triumph over all of the life-giving light and heat, but with the personal triumph inherent in the composer also.

At the insistent applause of the audience Mr. Peeters played encores of his own compositions.

HAROLD W. FITTER.

District Meeting in Vermont.

Thirty organists and choir directors in northeastern Vermont were acquainted with the ideals and purposes of the Guild and the Vermont Chapter program at a district meeting in St. Johnsbury Sunday, Nov. 26. It was the first meeting in that vicinity and several new members were received.

The feature of the program was a recital by Harriette Slack Richardson of Springfield, Vt., at Grace Methodist Church. Mrs. Richardson's playing won appreciation from an audience of 200. Her program included: "We All Believe in One God," "I Call to Thee," "Rejoice, Christians" and "From Heaven Above." Bach; Variations on a Noel, Dupré; Bell Prelude, Clokey; "The Swan," Saint-Saens; "Dance of the Candy Fairy," Tchaikowsky; Toccata from Gothic Suite, Boellmann. The pastor of the church, the Rev. S. Wilson Francis, offered a closing prayer, followed by Schubert's "Ave Maria," played by Mrs. Richardson.

Following the recital reports of officers were heard at a business meeting and the advantages of Guild membership were discussed before the visiting organists. After a dinner a visit was made to the North Congregational Church to hear the organ there.

Details of the program were arranged by Mrs. Helen Sleeper and Mrs. Harlan Tolman of St. Johnsbury.

At two district meetings in January in Burlington and Springfield music for organ with other instruments will be featured.

JAMES STEARNS, Dean.

EVERY MONTH SEVERAL chapter reports are omitted because they are received too late for publication. Some of these contributions record events that took place from two to four months in the past. Chapter correspondents are urged to take cognizance of deadlines and to prepare their reports promptly. Items which do not indicate the date and place of the activities described cannot be published. Please help us to make the A.G.O. pages interesting and up to the minute.

Dinner for Knoxville Ministers.

The Knoxville, Tenn., Chapter held its December meeting in the form of an organist-minister dinner at the First Methodist Church Dec. 11. Mrs. R. G. Sawyer, the dean, introduced Dr. Clifford Barbour, who gave a short address. After dinner a recital was given at the Second Presbyterian Church by William Curtis Hughes, organist, assisted by the Maryville College A Capella Choir. Mr. Hughes is instructor of organ at Maryville College and the choir was under the direction of Harry Harold Harter. The program was as follows: Toccata in E minor, Pachelbel; Fugue on the Kyrie, Couperin; Chorale Preludes, "We Pray to the Holy Spirit," Buxtehude; "Lord God, to Thee We Give All Praise," Walthers; "My Soul Doth Magnify the Lord," Bach, and "When Adam Fell," Homilius; "Basse et Dessus de Trompette" and "Caprice sur Les Grand Jeux," Clerambault; choir, "Beautiful Savour" and "Psalm 50," Christiansen; choir, "O Magnum Mysterium," Victoria; "Hodie Christus Natus Est," Willan; "Fum! Fum! Fum!", Scharneck; Carol and "Loud Hosanna," Chacon; improvisation on "Let All Mortal Flesh Keep Silent," Bedell; "Greensleeves," Vaughan Williams; Fantasia on "Veni Emmanuel," Rowley; Festival Toccata, Fletcher.

ALFRED E. LUNSFORD, Secretary.

Christmas Festival in Fargo, N. D.

The Red River Valley Chapter held its annual Christmas festival service Sunday, Dec. 3, at the First Lutheran Church, Fargo, N. D. The invocation, Scripture reading and benediction were by the pastor, the Rev. S. A. Berge. The congregation assisted the choir in the processional, "Come Hither, Ye Faithful," and the recessional, "Joy to the World." Organ solos were: "Good News from Heaven the Angels Bring," Pachelbel (Mrs. Jerome Otteson); Prelude and Fugue in C and "O Hail This Brightest Day of Days," Bach (William Leazer); Prelude and Fugue in G minor, Bach (Roy Stahl). Vocal solos were: "A Star Was His Candle," Teresa Del Riego, sung by Mrs. Phillip, Lier, and "The Birthday of a King," Neidlner, sung by Bjarne Bjornson. The junior choir of Gethsemane Cathedral, under the direction of Mrs. W. H. Temple, with Mrs. A. Ross Fillebrown at the organ, sang "Thanksgiving," Rhenish Folksong, arranged by Margaret Rose White, and "Brother James' Air," arranged with descant, Jacob. The First Baptist choir, under the direction of Mrs. L. W. Bohn, with Mrs. Temple as organist, presented "What a Wonder," Dickinson, and "Praise Ye the Lord"; "Sing, Sing unto the Lord" and "Happy Art Thou, O Israel," from "Psalm of Thanksgiving," Lester.

ROSE M. TEICHMANN, Corresponding Secretary.

Niagara Recital by Vigeland.

The Niagara Falls Chapter sponsored a recital by Hans Vigeland Nov. 20 at the First Baptist Church. Mr. Vigeland, organist and choir director at the Westminster Presbyterian Church, Buffalo, was assisted by Miss Justine Gladkowski, contralto soloist at Westminster Church. The program included: Chaconne, Couperin; Three Chorale Preludes, "Ein feste Burg," Buxtehude; "Schmücke dich, O liebe Seele," Bach; "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in B minor, Bach; "Chant de May," Jongen; "Piece Heroique," Franck; Scherzo, Whitlock; "Carillon de Westminster," Vierne. Miss Gladkowski sang two arias from Bach's B minor Mass and the solo cantata "Strike, Thou Hour."

At the invitation of Herman Schlicker, president of the Schlicker Organ Company in Buffalo, Guild members and guests visited the plant and had the privilege of receiving first-hand information on organ building. Members of Mr. Schlicker's staff were present and explained the various phases of the work, including the pouring of molten metal for pipes and the building of consoles. A business meeting was held later in the evening, and refreshments were provided by Mr. Schlicker.

Guild Code of Ethics

[At the request of the A.G.O. the code of ethics of the Guild as adopted by the council is herewith reprinted for the information of those members who may not be familiar with its contents.]

Rule 1—No organist shall apply for a position, nor shall any teacher or school of music seek to place anyone in a position, unless a present or prospective vacancy definitely has been determined.

Rule 2—When demanded, churches should give organists a yearly contract, which may be terminated upon expiration, at ninety days' notice.

Rule 3—None but the regular organist of a church shall play at weddings or funerals, except by arrangement with said organist.

The committee recommends:

A. That a bureau (or committee) be established at headquarters, and in each chapter, to receive complaints of irregular and unfair practices on the part of both organists and churches. Such complaints shall be kept on file and notices of protest may be sent to the offending organists or churches.

B. That organists be cautioned against these unethical practices and advised to be ready to cope with the situation by preparing themselves for all possible requirements of their positions, thus making themselves invaluable to the churches.

C. That churches appoint as "minister of music" an organist who has proved his worth, with full power to carry out the policies in regard to music in the church, as the pastor and music committee may authorize. That such a "minister of music" shall be protected in his tenure of office and hence be free to do his best work.

Your committee does not think it desirable to unionize the Guild. Nor do we recommend any effort to fix a minimum rate of pay, either in amount or in its relationship to other expenditures of the church. In our opinion, owing to the varied conditions in churches throughout the country, any such effort would be futile. We do, however, strongly recommend that at headquarters and in all chapters steps be taken to strengthen the Guild by bringing into its membership a larger proportion of the organists of the country.

In conclusion we wish to emphasize the fact that a large majority of churches need no code; that in them music has its rightful and highly honored place. But we deplore the increasing number of cases brought to our attention of organists who have been discharged without adequate notice and of efforts by organists and others to supplant another organist in his position.

We hope the mere calling attention to these highly unethical and unprofessional practices may result in their diminution.

COMMITTEE ON CODE OF ETHICS.

George Mead, Chairman.

Lilian Carpenter.

Harold W. Friedell.

Frederick Schlieder.

Reginald Mills Silby.

Pennsylvania Chapter Events.

The Pennsylvania Chapter presented Dean Harry Wilkinson in a recital at the Church of St. Martin-in-the-Fields, Chestnut Hill, Nov. 14. It was a fine recital, difficult technical passages being executed with facility, while the registration was colorful and appropriate. The program was as follows: Fanfare Fugue in C, Chorale Prelude, "Sleepers, Wake," and Toccata in F, Bach; aria, "Come, Visit, Ye Glowing God-Given Ardours" (Elizabeth Taylor Lear, soprano); French organ music: "Le Coucou" and "Noel," d'Aquin; Elegie, Op. 38, Peeters; "Spinning Song," Dupré; "La Nativité," Langlais; "Litanies," Alain; "Pie Jesu," Faure, and "Tu es Petra," Mulet.

The annual clergy-organist dinner was held in St. Mark's Episcopal Church, Frankford, Nov. 18. Following the dinner a short program of sacred music was sung by the volunteer choir of forty-six voices under the direction of Anna McGregor, F.A.G.O., organist and choirmaster of St. Mark's. The remainder of the time was occupied by Dr. Carl F. Pfatteicher of the University of Pennsylvania, whose subject was "Toward Better Congregational Singing." He discussed, in the main, good and bad hymn-tunes, urging more singing of the German chorales.

ADA R. PAISLEY.

News of the American Guild of Organists—Continued

Progress by First Negro Chapter.

It was early in 1946 when Llewellyn Wilson, a former pupil of mine, called me up one evening to discuss the possibility of forming a chapter for Negro organists. Mr. Wilson was a member at New York headquarters. As soon as we found that headquarters were pleased to have an all-Negro chapter, Mr. Wilson called a meeting at the Enon Baptist Church in September, to which six organists responded. In October twenty organists attended the meeting and in December a number of interested persons came to hear Richard Ross give a talk and an organ recital at the Enon Church. The Patapsco Chapter was organized at headquarters Dec. 31, 1946, with fourteen members.

As a rule, meetings that followed through 1947 were devoted to musical discussions, with no regular program. The following year, because of cold churches where the meetings had been held, attendance began to drop off and meetings became irregular. It was not until the summer of 1949 that interest in the chapter again was awakened. New officers were installed and since October, 1949, meetings have been held regularly every month, with more or less definite programs.

This season opened in October with a splendid recital by Dorothy Q. Flexner at Centennial Methodist Church. At the November meeting Miss Lucke gave a talk on "Some Phases of Early Church Music" with records of choral and organ music. And at the December meeting, held at the home of the dean, the members sang Christmas carols and heard records of Robert Shaw's hymns and carols and organ music by E. Power Biggs.

Two events of recent date have been a stimulus to the members: on his trip to Baltimore last fall S. Lewis Elmer included a visit with the Patapsco Chapter members and at the December meeting of the Chesapeake Chapter Dean Stanley and Mr. Mitchell, registrar of the Patapsco Chapter, were invited guests.

This pioneer chapter, the first of its kind in the country, is deserving of our best interest and friendship. Its desire for growth and Christian fellowship is making itself felt in real service to our community. The officers at present are: Dean, Charles A. Stanley; sub-dean, William Young; corresponding secretary, Mrs. Grace Casper; treasurer, Mrs. Ivy Branch; registrar, Luther Mitchell. Four charter members are still active members—Mrs. Margaret R. Franklin, Mrs. Ivy Branch, Charles Stanley and Luther Mitchell.

KATHARINE E. LUCKE.

Fourteen Binghamton Chords Unite.

The Binghamton, N. Y., Chapter sponsored a junior choir Thanksgiving vesper service in the West Presbyterian Church Sunday, Nov. 19, at 4 o'clock. Youth choirs from fourteen churches united in singing the anthem "But the Lord Is Mindful of His Own" (Mendelssohn) and the hymns "Come, Ye Thankful People, Come," "We Gather Together," "For the Beauty of the Earth," "Praise to the Lord" and "All Things Bright and Beautiful." Miss Elizabeth Britton directed the choirs and the organists were the Misses Evelyn McCann and Emily E. Williams. Charles Allen, cornetist, played "Open the Gates of the Temple." Knapp. The Rev. Frederick Sterne addressed the youth choirs.

Dec. 4 the Guild group gathered at the home of Mr. and Mrs. Jeffers D. Richardson to discuss, play and sing new anthems. Many of the members took advantage of Mrs. Richardson's new Wuritzer organ to try some modern organ solos from her large library. All of the members who had ventured forth into the snowstorm agreed that the evening was well spent.

ELLOUISE HEFFELFINGER, Secretary.

Auction Sale in Rochester.

A novel meeting of the Rochester Chapter took place at Gannett House Dec. 4, when members and friends gathered for an auction, the proceeds from which were devoted to the chapter's recital fund. A former resident of Rochester who is still a member of the local chapter of the Guild but who prefers to remain anonymous, spent much of his time in recent years on the west coast and in the Orient. In the course of his travels he acquired a large collection of Oriental gift items—hand-carved ivories, Chinese lacquered

bowls, hand-painted raw silks, figurines carved from shark and whalebone and hand-embroidered silk scarves. These objects he donated to the chapter to be sold. Plans for an auction were made by a committee under the chairmanship of Mrs. Rolland H. Canfield. Prior to the sale itself, which was conducted by Charles Carruth, Miss Cecilia Chang, a Chinese graduate student of the Eastman School of Music, sang a group of Chinese folk-songs, accompanied at the piano by Dean Richard Warner. To conclude the evening tea was served by the hostesses, Mrs. William S. Vaughn and Mrs. David Berger.

J. H. RICHMOND, Registrar.

Vesper Service in Wheeling.

The Wheeling Chapter and friends were guests of Miss Corina Friedrich, organist of St. James' Lutheran Church, at a beautiful and impressive vesper service Nov. 19. The Rev. C. J. Bauer, pastor of the church, presided. Organ numbers by Miss Friedrich were: "Beautiful Saviour," Kreckel; "Prelude Solemn," Noble; tone poem, "Northern Lights," Torjussen; "Ein feste Burg," Faulkes, and "Now Thank We All Our God," Karg-Elert. The choir, under the direction of Mrs. C. M. Gayley, added much to the beauty of the service by singing "Holy Lord God," Cain; "Thine, O Lord," Macfarlane; "Prayer for Service," Harvey Gaul (Tom Gayley soloist); "Glorious Forever," Rachmaninoff. After the service members of the Guild and the choir enjoyed a tea in the church social rooms. This was followed by a business session, with Dean John K. Zorian presiding.

The weekly radio programs presented every Wednesday at 8 p.m. over radio station WKWK will be continued for sixteen weeks.

HELEN B. GORDON,
Recording Secretary.

Guild Service in Tacoma.

An impressive Guild service was held at St. Luke's Episcopal Church in Tacoma, Wash., Nov. 6. Canon Arthur Bell read the service and gave a brief message appropriate to the occasion. The choir, directed and accompanied by Frank Nurdning, Ch.M., presented four special numbers: "With a Voice of Singing," Shaw; "The Twenty-third Psalm," Nurdning; "All Creatures of Our God and King," Chapman, and "God Be in My Head," Nurdning. Richard Giltner, M.S.M., played "The Land of Rest," Donovan, and the moderato from the Roman Symphony, Widor, as the prelude. Doris Helen Smith, A.A.G.O., read the Declaration of Religious Principles of the American Guild of Organists. The choir guild of St. Luke's Church held an informal reception in the parish-house after the service.

DORIS HELEN SMITH, A.A.G.O.,
Secretary.

Central Tennessee Students Heard.

Mrs. Neil Wright, Mrs. James Bassett and Arthur Croley presented some of their students in a recital for the Central Tennessee Chapter on the evening of Dec. 5 at Wishman Chapel, Scarritt College, in Nashville. The young artists on the program were Mary Altie Caffey, Carolyn Nicholson, Betty Reiney, Mrs. R. N. Manter, Everard Austin, Olaf Grobel and William Hoffmann. A business meeting was held after the recital.

CORINNE G. ANDERSON, Secretary.

Events in St. Petersburg, Fla.

The St. Petersburg, Fla., Chapter sponsored a program of music at the First Congregational Church Nov. 24. Charlotte Pratt Weeks, Ann Ault, John Miller and Helen Morgan were heard in organ numbers. Ethel Perkinson, soprano, and Paul Lodsins, baritone, sang solos. A group of sacred numbers was sung by the choir of St. Paul's Catholic Church, directed and accompanied by Sister Cecelia.

A round-table discussion by Guild members and choir directors was held at the home of Charlotte Pratt Weeks Dec. 8.

We are looking forward to a hymn festival scheduled for Jan. 11 at the First Methodist Church, to be conducted by Dr. H. Augustine Smith, professor of hymnology at Boston University.

The response to associate memberships this year is the largest on record.

VIRGINIA BOCKSTANZ, Secretary.

Little Rock Hears Robert Baker.

Dr. Robert Baker of New York delighted a large audience in Little Rock, Ark., when he was presented in a recital at Trinity Cathedral Nov. 15 by the Arkansas Chapter. Dr. Baker offered a program of interest, reflecting high ideals and uncompromising taste without being academic or dull. His program included the following numbers: "The Cuckoo and the Nightingale," Handel; Adagio from Ninth Violin Sonata, Corelli; Two Ritornelles, Rameau (transcribed for organ by Karg-Elert);

Prelude and Fugue in A minor, Bach; Rondo for the Flute Stop, Rinck; Fantasia in F minor, Mozart; "Carnival" Suite, Robert Crandell; "Pastoral Dance," Milford; "The Nativity," Langlais; "Litanies," Alain; "Rhythmic Trumpet," Bingham; Berceuse, Dickinson; Prelude and Fugue on "B-A-C-H," Liszt.

Guild members and friends enjoyed an informal reception in the cathedral parish-house after the recital.

The next morning Dr. Baker conducted a master class at the First Methodist Church. He gave suggestions for hymn playing, accompanying soloists and adapting piano music to organ, illustrating his points from the console.

MRS. JOHN STROM, Sub-dean.

Ministers Speak on Hymns.

The meeting of the Oklahoma Chapter Dec. 5 came at a time of severe winter storms, snow and icy streets, which caused the cancellation of many dinner reservations; yet about sixty organists and their pastor guests braved the elements. The meeting-place was St. Paul's Methodist Church, Tulsa.

After the dinner Dean Marie M. Hine, A.A.G.O., introduced the speakers. Ed Flynn, organist of the First Christian Church, gave the history of the A.G.O. and concluded by reading the Declaration of Religious Principles. Mrs. J. Harold Haynes, organist of Immanuel Baptist Church, read the code of ethics. The Rev. Winfred T. McBride, pastor of St. Paul's Church, introduced the principal theme of the evening—the importance and use of hymns—and spoke on the value of hymns in the service. He also emphasized the important place of the organ prelude. Among others who took part in a general round-table were the Rev. Lemuel G. Fenn of the First Methodist Church, who spoke of formal hymns and gospel songs; Dr. E. H. Eckel, rector of Trinity Episcopal Church and chaplain of the chapter, and the Rev. George B. Whittaker of the First English Lutheran Church, who called attention to the beauty of hymns, both words and music.

At the close Dean Hine had the assembled group sing several hymns, concluding with the "Old Hundredth." For this last Mrs. Hine requested the organist, Miss Martha Blunk, to play through the Doxology without pauses and in rapid tempo, as it is frequently sung; second, in slow tempo, with pauses, after which the group joined in unison singing in the second manner. One could not fail to see how the Doxology gained in majestic impressiveness when sung in the second manner, as it appeared originally in the Geneva Psalter of 1552.

JOHN KNOWLES WEAVER, Sub-dean.

News of New Hampshire Chapter.

The New Hampshire Chapter presented Claire Coci in a recital Sunday evening, Nov. 12, at the Franklin Street Church, Manchester, N. H. Not only was the recital well attended but those present were treated to a performance highly artistic and at the same time charmingly informal.

On Halloween Night a number of members of the chapter turned out for a party at the Westminster Presbyterian Church, Manchester. Entertainment consisted of four reels of silent film, accompanied at the organ by several members. Those who played were Mrs. Ralph Watson (news reel); Irving D. Bartley, former dean (comedy); Norman W. Fitts (Western drama) and Robert Hale (comedy). The grimaces and exaggerated pantomime occasioned much hilarity.

Prior to the show there was a business meeting and afterward the group went to the church parlors for a social hour and refreshments.

Nashua members had a district meeting at the parish-house of the Church of the Good Shepherd Nov. 6 under the supervision of James Wood, sub-dean.

The executive committee met at the Mill House, Short Falls, the home of the dean, Nov. 20. He recently installed a Baldwin electronic organ, in addition to another electronic organ which he himself built several years ago. Enjoyment was derived from impromptu trios consisting of two organs and piano and running the gamut from Bach to Berlin. Light refreshments were served.

ROBERT K. HALE, Dean.

Harrisburg Recital by Virgil Fox.

The Harrisburg Chapter was privileged again to present Virgil Fox Nov. 2 in the Market Square Presbyterian Church on the new four-manual Aeolian-Skinner organ, where Mrs. John R. Henry is the organist. The church was filled to capacity, including the choir loft. Mr. Fox's program included works of Mozart, Bach, Davies, Willan, Satie, Vierne and Dupré. New to the organists was the "Solemn Melody" by Davies, which captured the minds of all in attendance through Mr. Fox's fine interpretation. The most unusual number was Eric Satie's "Messe des Pauvres," which Mr. Fox played at the national convention in Boston last June. He was assisted in this number by the choir of the Market Square Presbyterian

Church, singing in the chapel, with Mrs. Henry at the piano and Professor Earl Miller directing the choir.

After the recital a reception for Mr. Fox was held in the social hall of the church. Mrs. Joseph L. Steele, the dean, headed the receiving line with the other officers of the Guild. Mrs. Mary Jelly Good and Miss Dorothy A. M. Peters presided at the tea tables. Three hundred were in attendance at the reception.

MARGUERITE G. WHARTON, Registrar.

Cumberland Valley Chapter.

An abundance of ice and snow curtailed the attendance of the Cumberland Valley meeting at Dr. G. E. Luke's Nov. 25. A small group thoroughly enjoyed the warmth of genial hospitality. The program was divided between the Hammond and recordings. After a short business meeting Asher Edelman opened the program at the Hammond with "Benedictus," Edmundson; Prelude and Sarabande, Corelli; "In Summer," Stebbins; Meditation, Sturgis. A beautiful recording of Mahler's "Songs of the Wayfarer" followed this. William Sprigg then played Bach's Fifth Trio-Sonata in C and the program closed with an exciting recording of the first part of Berlioz's Requiem.

The chapter is anticipating a program by the Mozart Trio of Washington, D. C., Dec. 31, which we are sponsoring with the Washington County Museum of Fine Arts. This trio of two baritones and a soprano has received wide acclaim from critics.

MARJORIE A. PEACHER, A.A.G.O., Dean.

Alabama Chapter Recital.

The Alabama Chapter presented Sam Batt Owens, director of music at the South Highlands Presbyterian Church, in a program from the works of Bach Oct. 22 at the Independent Presbyterian Church, Birmingham. Mr. Owens was assisted by Charles Oliver, baritone. A short meeting was held in the church parlor before the concert, with the dean, Miss Virginia Metcalf, presiding.

Dinner at the Old First Presbyterian Church preceded the monthly business session Nov. 27. Plans for the Christmas party of the chapter were completed, with Mrs. Leona Golden in charge. The chairman of the artists' committee, Mrs. William Steele, led a discussion on a spring recital by an outstanding organist, Dr. Edward V. Ramage, minister of the host church, gave a most interesting and instructive talk on "How to Raise Money to Buy a Pipe Organ." At the close of the meeting Guild members were invited to the church auditorium to inspect the new Skinner organ being installed and to hear Larry Mogue and Henry Seibery, builders, explain its construction.

WILLIAM KROH,
DIAPASON Correspondent.

Catharine Crozier Plays in Detroit.

Members of the Eastern Michigan Chapter were hosts to Catharine Crozier of the Eastman School of Music, Rochester, N. Y., Nov. 28. The recital took place on the four-manual Casavant in St. John's Episcopal Church, Detroit. A large audience, considering the weather, was privileged to hear a very artistic and thoroughly workmanlike rendition of the program.

MARK WISDOM, Secretary.

Ragatz Plays in South Bend.

Professor Oswald G. Ragatz, head of the organ department at Indiana University, Bloomington, was sponsored by the St. Joseph Valley Chapter Nov. 21 at the First Methodist Church of South Bend. His program was as follows: "Grand Jeu," Du Mase; Concerto No. 5, in F major, Handel; Two Chorale Preludes and Prelude and Fugue in D major, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Divertissement," Vierne; "La Nativité," Langlais; "The Rhythmic Trumpet," Bingham; "Carillon," DeLamarter; Humoresque, Yon; "Carillon-Sortie," Mulet.

ELSA HAYMAKER, Registrar.

Bloomington Chapter Meets.

The Bloomington, Ind., Chapter met Nov. 10 at the University School of Music building. Professor Oswald G. Ragatz, faculty advisor, presided in the absence of the dean. Officers were elected for the ensuing year. They are: David Drinkwater, dean; Lee Sneeden, sub-dean; Robert Deadman, secretary; Hanna Morris, treasurer. Joan McCandles was elected social chairman. The chapter enjoyed some recordings made by E. Power Biggs, one of which was the Sowerby Symphony.

ROBERT DEADMAN, Secretary.

Delaware November Meeting.

The November meeting of the Delaware Chapter was held in Newark Nov. 13, when members and friends of the chapter attended a recital in Mitchell Hall, University of Delaware, by William E. Barnhill. Works of Bach, Franck, Vierne, Widor and Verrees were played.

At the close of the recital the chapter enjoyed a social hour at the home of Mr. and Mrs. Barnhill in Newark. At the business meeting five new colleagues were welcomed by the dean, Miss Sarah Hudson White.

CAROLYN CONLY CANN, Registrar.

News of the American Guild of Organists—Continued

Guild Events in New York

Jan. 22, 8:30 p.m.—Group singing and discussion of new anthems. Assembly hall of Church of the Incarnation.
 Feb. 13, 8:30 p.m.—Subscribers' night. Annual Guild service, Central Presbyterian Church. Dr. Robert Baker guest organist; choir of Central Church, Hugh Giles organist and choirmaster. Reception.
 March 12, 8:30 p.m.—Lecture by Robert E. Crandell on "An Organist's Scrapbook and Some Torn Pages."
 April 11, 8 p.m.—An evening of liturgical music. Choir of Plux X School, the Rev. Mother Alleen Cohalan director.
 May 3, 8:15 p.m.—Ascension Day service, St. Bartholomew's Church. Combined choirs under direction of Harold W. Friedell, F.A.G.O., organist and choirmaster.
 May 14, 6:30 p.m.—Dinner and annual general meeting.
 The regional convention for New York State and northern New Jersey will be held in Buffalo June 18 to 20.

Junior Choirs Sing in Springfield, Mass.

The Springfield, Mass., Chapter held its fourth annual junior choir festival in First Church of Christ Sunday, Nov. 19. Seventeen churches were represented. The chorus was conducted by Max T. Ervin, coordinator, of elementary school music in Great Neck, Long Island, N. Y. The chorus sang the following numbers: "Awake, Thou Wintry Earth," Dutch Carol; "Alleluia," Mozart; "O God, Thy Goodness Reacheth Far," Beethoven; "God Is a Spirit," Kopyloff; "Hear Thou My Prayer," Arkadelt; "O Nightingale, Awake," Swiss Folksong; "Happy Flocks in Safety Wander," Bach; "Listen to the Lambs," Dett; "Prayer of the Norwegian Child," Kountz. The Christ Church Cathedral boy choir sang this group of numbers: "Praise to the Lord," Seventeenth Century German melody; "Thou the All-Holy," Gibbons; "List to the Lark," Dickinson; "Onward, Ye Peoples," Sibelius.

Frances E. Sutcliffe played "Carillon de Westminster," Vierne, and Introduction and Passacaglia, Reger, for the prelude; Voluntary on Old Hundredth, Purcell, for the offertory and the St. Anne's Fugue, Bach, as the postlude. Merle Mather was the accompanist for the chorus and Roland Pomeroy played for the boy choir.

CHRISTINE M. METCALF, Secretary.

Eastman Students Open Season.

The student chapter at the Eastman School of Music in Rochester, N. Y., has begun its first full season by attending three recitals, two of which were given by Catharine Crozier, a member of the faculty at the Eastman School.
 On Nov. 13 a group of students went to Syracuse to hear Arthur Poister inaugurate the Holtkamp organ at the university there. The chapter has also presented two programs by seven of its members.

Other events have included a picnic to welcome and become acquainted with the new members and an auction sale of old music and other items donated by Harold Gleason to raise money for the treasury. Additional plans included three Advent recitals at Christ Church, Rochester, by six members of the chapter.

LOIS FINCKE, Secretary.

Institute in Charleston, S. C.

The Charleston, S. C., Chapter held its first church music institute Nov. 24 and 25, with Claude L. Murphree of the University of Florida in charge. A very interesting program was presented, including instruction in choir direction, repertoire, organ, etc. A lecture on music for services and anthems for the average choir was a feature and Mr. Murphree conducted a rehearsal of five or six anthems. Saturday afternoon a recital was played by Mr. Murphree at The Citadel cadet chapel, with the following program: Chorale in A minor, Franck; Chorale Prelude on "Hark, a Voice Saith, All Are Mortal," Bach; Prelude and Fugue in A minor, Bach; Spiritual, Purvis; Toccata on "How Firm a Foundation," Meditation on "Amazing Grace" and "Humoresque Americana," Murphree; Noel in G, d'Aquin; A Carol Rhapsody, Purvis.

This institute was such a success that all the members and those not members who attended suggested that we have another one the next year. Everyone was enthusiastic over the results.

ELIZABETH McCRANIE, Reporter.

News of the South Carolina Chapter.

Fred H. Parker, organist and choirmaster of the First Presbyterian Church

of Columbia, S. C., conducted a senior choir workshop Oct. 30 in the Washington Street Methodist Church, assisted by Mrs. F. Lawrence Davis, Mrs. Latta Johnston, Robert Van Doren and Gregory Pearce. They presented many interesting anthems and reviewed some outstanding old ones.

The annual organist-minister dinner took place Nov. 27 in the Shandon Presbyterian Church with Mrs. Davis as hostess. The speaker was the newly-installed pastor of the church, the Rev. Fred Poag.

Robert Van Doren, former dean of the chapter, was the organist for two performances of Handel's "Messiah" by the Columbia Choral Society with the newly-formed South Carolina Philharmonic Orchestra Dec. 2 and 3 in the Columbia Township auditorium.

MRS. E. ARTHUR TARRER, Publicity Chairman.

Bach Festival in Louisiana.

The Louisiana Chapter cooperated with the Louisiana State University School of Music in the presentation of a Bach festival for clavier. The four programs were given Nov. 7, 9, 14 and 16. Organ numbers were played by Frank Crawford Page, F.A.G.O., L. D. Burkett, Jr., Frank Collins, Genevieve Collins and Marshall Bretz of Louisiana Polytechnic Institute. The outstanding performance of the festival was a complete presentation of the Goldberg Variations by Nancy Humphrey, pianist.

Dec. 3 the chapter collaborated with the L.S.U. A Cappella Choir, Dallas Draper conductor. Kenneth Osborne, head of the division of fine arts of the University of Arkansas, played: Prelude, Fugue and Chaconne on "How Brightly Shines the Morning Star" and "When Adam Fell," Pachelbel; "Rejoice, Christians," "Sleepers, Wake," "In Thee Is Gladness" and Toccata, Adagio and Fugue in C major, Bach, and First Sonata, Hindemith. This program was played to an overflow audience of 700.

FRANK COLLINS, Dean.

North Louisiana Chapter.

The North Louisiana Chapter held a meeting Nov. 26 at the base chapel of the Barksdale Air Force, Shreveport. The topic of discussion was Christmas organ and choral music. Christmas organ selections were played by Mrs. Lois Simen, Ronald Cross and Sergeant William R. Leonard, organist and choirmaster of the chapel.

WILLIAM R. LEONARD, Secretary.

Ministers Speak in New Orleans.

The monthly meeting of the New Orleans Chapter was held in the Prytanía Street Presbyterian Church Dec. 6. Speakers of the evening were Father Francis Burkley, Rabbi Nathaniel Share and the Rev. James Gregory, who were given the general topic "The Role of Music in the Worship Service." The excellent talks were followed by a spirited general discussion among the clergy, who were the guests of their organists and members of the chapter.

Plans were made for the elimination contest to be held Feb. 24 at the St. Charles Avenue Christian Church and music was given out in preparation for Guild Sunday observance. Refreshments were served by Mrs. Marvin Fair, organist of the church, and her committee.

SARA B. KOST, Reporter.

Events in Louisville, Ky.

Walter Baker gave a recital at St. Mark's Episcopal Church, Louisville, Nov. 28. After the recital the members of the executive committee were invited to a reception at the home of Mr. and Mrs. William E. Pilcher in honor of Mr. Baker. His program: "Fugue a la Gigue," Chorale Prelude, "O God, Have Mercy," and Vivace, from Sonata 6, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "The Soul of the Lake," Karg-Elert; Scherzetto, Vierne; Berceuse and Spinning Song ("La Fleurette"), from "Suite Bretonne," Dupré; Toccata from Suite for Organ, Durufle.

The annual Christmas party of the Louisville Chapter was held Dec. 11 at St. Mark's Episcopal Church. After dinner Miss Dorcas Redding read her own poem, "Song on a Sour Note." Mrs. Esther Murray read "The Story of Santa Claus," by Edward Redding. The Madrigal Singers of the University of Louisville, under the direction of Dr. Claude Almand, sang a program of madrigals and Christmas carols. They were seated around a large table in true madrigal style. Gifts were exchanged. MAIVA DICKSON, Registrar.

Events in Seattle, Wash.

The Seattle, Wash., Chapter visited two of the largest organs in the downtown area Nov. 15. At the newly-renovated, imposing St. James' Catholic Cathedral Eugene M. Nye, organist and choirmaster at Trinity Episcopal, demonstrated the organs. The original sanctuary organ of twenty ranks, a Hutchings-Votey, was installed in 1907 under the direction of the late Dr. Franklin Sawyer Palmer. The gallery organ of forty-six ranks, built by Casavant, was installed in 1926 by Charles W. Allen of Seattle.

At Plymouth Congregational Church our host, Carl Jangord, organist and choirmaster, played an informal program on the four-manual Ernest M. Skinner organ.

Built in 1902, this instrument contains forty ranks, including an echo division installed in 1943 by Charles Allen. A lovely chapel has been built in the rear balcony which is used for small weddings and meetings and at such times the echo organ is used. Installation of a console in this chapel is planned.

A short business meeting preceded the program, and a social hour followed it in the church parlors.

The December meeting, held Dec. 1, planned for relaxation, was held at Assumption Church, with Mrs. Charlotte Bosserman as hostess and Mrs. Verla Pierson in charge of the program.

MILDRED WASSBERG, Sub-dean.

Southwest Michigan Chapter.

The November meeting of the Southwest Michigan Chapter was held at St. John's Episcopal Church, Sturgis, Nov. 6. After dinner at the hotel the group assembled in the parish-house for the business meeting, presided over by Dean Henry Overley. After the business meeting the members went to the church for the program of the evening. The first part of the program was a brief recital by the new organist and choirmaster of St. John's, Myron Casner, F.A.G.O. Mr. Casner's numbers were the Toccata, Adagio and Fugue in C major and two chorale preludes by Bach and one movement from a Handel Concerto.

The remainder of the evening was devoted to a round-table discussion of service music, led by James Autenrith of Battle Creek, assisted by Philip Steinhaus of Kalamazoo and Paul A. Humiston of Marshall. Preludes, offertories and postludes were played and discussed.

PAUL A. HUMISTON, Registrar.

Eastern Michigan Chapter.

The November meeting of the Eastern Michigan Chapter was held at the Woodward Avenue Baptist Church, Detroit, on the evening of Nov. 21, with William Hohmeyer, organist of the church, as the host. After a dinner served by the women of the church to about forty members and their guests a business meeting was conducted by Mrs. Elizabeth Root Murphy, dean of the chapter.

The program of the evening was provided by the Don Large Chorus under the direction of Glenn Wilcox. The accompanist was one of our own colleagues, William Alsa Fox. This chorus and its conductor are well known through their programs on a nationwide radio network. Mr. Wilcox led the chorus in several typical radio numbers and then explained how the chorus goes about preparing a program. He also passed out sight-reading and ear tests which candidates for the chorus are required to pass before they can be admitted. Mr. Wilcox took the Guild members through some of the tests and the results were revealing. He ended the evening by taking the chorus through a number which it had not previously seen, demonstrating how the chorus goes about "breaking the back" of a new number.

MARK WISDOM, Secretary.

Grand Rapids Recital by Claire Coci.

The Western Michigan Chapter enjoyed a wonderful evening Dec. 4. Dinner was served smorgasbord style at the Bethlehem Lutheran Church in Grand Rapids, followed by a business meeting conducted by the dean, Henry Brandt Rose. We then went to the Park Congregational Church, where Claire Coci provided a truly magnificent recital. To conclude a reception was held in the church parlors.

MRS. J. A. KRONEMEYER, Corresponding Secretary.

"Messiah" Rehearsal in Boston.

The Massachusetts Chapter held its second meeting of the season at the First Baptist Church, Boston, Nov. 27. Herbert Irvine, treasurer, read a favorable report of the chapter's financial condition. The program committee reported its schedule for the year, including a concert of French music at Symphony Hall in February.

Dean Ruth Barrett Phelps introduced Alfred Greenfield, director of the Oratorio Society of New York, who conducted the members in a rehearsal of Handel's "Messiah." Mr. Greenfield's refreshing interpretation of many of the familiar portions of this work was noted. An informal social hour followed the rehearsal.

H. WINTHROP MARTIN, Registrar.

Events in Peoria, Ill.

The Peoria, Ill., Chapter held its first meeting of the 1950-51 season at the home of Mrs. Lillian Morgan Miller Oct. 18. Approximately forty members and friends gathered to view the "movies" taken by Dr. Deane Hutchison on a trip to Europe during the summer. Dr. Hutchison and Mrs. Miller presented interesting sidelights of the trip.

The evening was brought to a close with the serving of refreshments by the social committee headed by Mrs. H. G. Six.

The Peoria Chapter presented Flor Peeters Nov. 5 at St. Mary's Cathedral. Mr. Peeters delighted his audience with his program selected from both the classic and modern schools. Outstanding among his own compositions was the "Flemish Rhapsodie," free in style, with varied

figures and contrasting masses of tone bringing the work to a thrilling climax. After the program Guild members and patrons were guests of the St. Mary's Cathedral choir at a reception for Mr. Peeters in St. Mary's Hall.

Dr. Heitmann at Duke University.

The North Carolina Chapter was greeted at Duke University in Durham Oct. 21 by its new dean, Mildred L. Hendrix, for its first meeting of the year. The chapter and Duke University sponsored a two-day session with Dr. Fritz Heitmann. Oct. 21 Dr. Heitmann gave a lecture on German organs, followed by a dinner at which he and Mrs. Heitmann were guests of honor. Approximately 2,000 people heard Dr. Heitmann's recital on the large Aeolian organ in the Duke Chapel Oct. 22.

CATHERINE RITCHEY MILLER.

Recital by Peeters in Denver.

The Rocky Mountain Chapter, in Denver, Colo., was more than happy with the recital played by Flor Peeters Nov. 24 at St. John's Cathedral. Mr. Peeters played with a deep feeling for the beauty and spirit found in the music. He was the complete master of the organ at all times. The Guild honored him with a luncheon.

A meeting of the chapter was held in the First Baptist Church Dec. 4. The program was in charge of Richard Shaffer, organist of the First Baptist Church, who showed slides of the building of the new Aeolian-Skinner organ just completed. During the showing of the slides he discussed the problems of the installation, the pipes and their arrangements. Stanley Williams, Western representative of the Aeolian-Skinner Company, spoke of some of the problems met in building an organ. He also discussed the differences between the classical organ and the romantic. The Fantasia and Fugue in G minor and "Nun komm, der Heiden Heiland," by Bach, were played by Mr. Shaffer. David Pew played the Sketch in F minor by Schumann, the Andante Espressivo from the Sonata in G by Elgar and "Westminster Chimes," Vierne.

ESTELLA C. PEW, Publicity Chairman.

Albuquerque, N. Mex., Meeting.

Members of the Albuquerque, N. Mex., Chapter met Nov. 20 at the Danfeller School of Music, where the newest organ in Albuquerque was demonstrated by Joe Grant. The organ will be dedicated in January by Mr. Grant. Wesley Selby played several Bach numbers.

MRS. VIRGINIA SIMPSON.

Last Event of 1950 in Auburn, N. Y.

The last program of the Auburn Chapter for 1950 was a Bach commemoration service in St. Peter's Episcopal Church Sunday afternoon, Dec. 10. Dr. Melvin LeMon, faculty member at Wells College and organist-choirmaster of the church, was in charge. His senior choir was augmented by members of other Auburn choirs directed by Guild members and gave a thrilling performance of the cantata "For Us a Child Is Born," with Mrs. Howard Underhill, Keith Wilson and George Johnston as soloists. Two familiar chorales from other cantatas—"Now Let Every Tongue Adore Thee" and "Jesus, Joy of Man's Desiring"—gave the average man in the pews something he could enjoy and make him feel that Bach is not only for the highbrows.

Dr. LeMon opened the program with four contrasting chorale preludes—"Now Let Us Sing with Joy," "Sleepers, Wake," "My Heart Is Filled with Longing" and "In Thee Is Joy"—and made the most of the limited resources of the organ, which is still in the process of rebuilding.

On Nov. 30 a group of Guild members met for dinner at the inn in Aurora, N. Y., and attended an excellent concert at Wells College by the Mozart Chamber Orchestra, Robert Stolz conductor, with Helen Kwastwasser, violinist.

LOUISE C. TITCOMB, Registrar.

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News of the A.G.O.—Continued

Interesting Day in Columbus, Miss.

The Mississippi Chapter held its first meeting Nov. 27 on the campus of the Mississippi State College for Women in Columbus. The members observed a junior and primary choir rehearsal at the First Baptist Church under the direction of Miss Marion E. Davis, minister of music. After the rehearsal the group inspected the organ and a social hour was held.

A business and program meeting was held in Poindexter Hall Auditorium at M.S.C.W., with R. C. Penick, newly-elected dean, presiding. Members of the student Guild group at M.S.C.W. met with the group at this meeting. After the business meeting a program of organ music was played by Mr. Penick. Numbers included were: "Greensleeves," Purvis; "I Cry to Thee," Scheidt; "In Peace and Joy I Now Depart," Bach; "Our Father, Thou in Heaven Above," Pachelbel; "Wake, Awake, for Night Is Flying," Walthier; "O World, I Leave Thee Sadly," Brahms; "The Cross, Our True and Only Hope," Penick; "Ecce Jam Noctis," Edmundson; "Adeste Fideles," Demessieux; "Puer Natus Est," Titcomb.

MARY BOB POSS, Secretary.

Four Thousand Hear "Messiah" in Iowa.

The Waterloo, Iowa, Chapter drew 4,000 people to the First Methodist Church for two performances of "The Messiah" Sunday, Dec. 3. Maurice Gerow of the Iowa State Teachers' College directed the chorus of 175 voices from thirty-two churches. Soloists were Mrs. Dick Wilson of Des Moines, soprano; Mrs. Robert Moore of Des Moines, contralto; Roy Glahn, Waverly, tenor, and John Powell, Cedar Falls, bass. Mrs. Jean Sherburne was the organist and Mrs. John Powell pianist. After the last chord of the "Hallelujah Chorus" died away the silence proved how the audience had been impressed and drawn from thoughts of war and unrest.

MRS. ADELAIDE E. ALTLAND, Secretary.

Program in Dubuque.

The Dubuque, Iowa, Chapter held its regular meeting at Loche Chapel, Wartburg Seminary, Nov. 20. There was a large attendance. The Rev. Gerhard Bunge, dean of the chapter, was in charge of the program, which dealt with the service of the Lutheran Church. He explained the various parts of the service and the audience joined in the singing of the hymns and responses. The prelude, the chorale movement from the Gothic Suite by Boellmann, was played by Mrs. E. Harold Kettner. Dr. Albert A. Jagnow was in charge of the singing of Franck's "Psalm 150" by the male chorus of Wartburg Seminary. The Rev. Elroy E. Buhr played the andante movement from Mendelssohn's Sixth Sonata as the offertory and Kenneth A. Krueger concluded the service with the andante from the "Grande Piece Symphonique" by Franck.

Service Playing Demonstrated.

The monthly meeting of the Lehigh Valley Chapter was held Monday evening, Dec. 11. The members met at the Presbyterian Church in Bethlehem (Stoddard Smith organist), where service playing was demonstrated on a comparatively small organ. The members then proceeded to Christ Evangelical and Reformed Church (Carleton Weaver organist), where service playing was demonstrated on a larger organ with a larger variety of stops. Dr. Ifor Jones, the dean, presided and the organists present endeavored to solve some of their problems with regard to choir conducting and accompaniment and congregational singing. The same anthems were tried out on each of the organs and comparisons were made with regard to stops used and manner of rendition.

After the meetings the members were invited by Carleton Weaver to his home, where luncheon was served by Mrs. Weaver. SUE F. ENRIGHT, Secretary.

Recital by David Craighead.

The Pasadena and Valley Districts Chapter and Occidental College presented David Craighead, first recitalist of the master organ series, in a program at Thorne Hall, Occidental College, Nov. 28. The following selections were played: "Ad Nos, ad Salutarem Undam," Liszt; "Landscape in the Mist," Karg-Elert; Sketches in F minor and D flat, Schumann; "In dulci Jubilo," Dupré; "Pagant," Sowerby.

MRS. MARVIN D. KAHN, Registrar.

Wedding Music Reading Topic.

A clergy-organist dinner was held in the Hotel Berkshire, Reading, Pa., Nov.

18. There were sixty-two pastors and organists present. The main topic of discussion was wedding music. For at least three years on similar occasions this topic was discussed, but it was never brought to a head. It was decided that a list of suitable wedding music should be compiled and a copy sent to all pastors and organists.

The secondary topic of the evening was ethics. A short discussion took place on what the Guild is trying to do to raise the standards of church music.

GEORGE TOBIAS, Registrar.

Mr. and Mrs. LeRoy Brant Hosts.

Mr. and Mrs. LeRoy V. Brant entertained the San Jose, Cal., Chapter for its annual Christmas party Sunday, Dec. 10. The Brant home was decorated for the Christmas season to welcome guests from Watsonville, Santa Cruz, Palo Alto, Los Gatos and San Jose. A business meeting was conducted by Dean William Flynn. Mr. Brant then presented the talented soprano, Miss Esther Duarte, who sang a group of Christmas songs, after which all joined in singing carols. Refreshments were served.

The next recital in the concert series will take place Feb. 6, when David Craighead will appear at the First Methodist Church, San Jose.

ALICE OLTZ, Recorder.

South Dakota Chapter Meets.

The South Dakota Chapter met at the home of Mr. and Mrs. C. B. Van Ausdall in Sioux Falls Nov. 7. Reports from two committees were heard. Kendall Cressey, chairman of the nominating committee, reported the recommendation of his committee that the present officers—Mrs. Elmer Garness, secretary; Miss Verona Rogness, treasurer; L. Gilbert Piaggi, sub-dean, and Maynard Berk, dean—be elected for a second term. His report was accepted.

A. Eugene Doult, professor of organ at Huron College and South Dakota representative of M. P. Möller, gave a report on the small pipe organ. He was able to present convincing evidence that considerable resources could be derived from four to six ranks of pipes. Discussion and refreshments followed.

On the evening of Dec. 1, Jack Noble, professor of organ at the University of South Dakota and organist of the First Congregational Church in Vermillion, gave a recital at the First Congregational Church in Sioux Falls. From Bach, Buxtehude and Handel to Messiaen, Mr. Noble presented a well-balanced recital. This correspondent liked best his interpretation of Messiaen's "Vision of the Eternal Church," in which the imagination of the composer was given rich expression.

After the recital the audience was invited to a reception for Mr. Noble by the chapter in the church parlor.

MAYNARD BERK, Dean.

Toledo Chapter to Hear Noehren.

The Toledo, Ohio, Chapter will hold its next meeting Jan. 16 at the Glenwood Lutheran educational building. A dinner will precede the meeting. Robert Noehren, organist and head of the organ department at the University of Michigan, will be the guest speaker. His lecture will concern European organs and he will bring slides to illustrate his talk.

On Sunday, Jan. 7, at 3 p.m., in the peristyle of the Toledo Museum of Art, Mr. Noehren will give a recital.

GRACE ERLER, Publicity.

Northeastern Pennsylvania Chapter.

The Northeastern Pennsylvania Chapter held its annual Christmas party at the Everhart Museum in Scranton Dec. 12 with a lecture in the planetarium by C. Clay Aldridge, curate of the museum and a member of the chapter, on "The Stars at the Time of Christ's Birth." Two "movies" also were enjoyed. Gifts were exchanged and Miss Ruth White, the dean, gave a reading entitled "Radio Santa Claus."

Miss White announced that Harold Mundy, organist at St. Peter's Cathedral, would speak on Gregorian chant at the January meeting.

HELEN FITZE RAWLINGS, Secretary.

Dr. Rhein Harrisburg Host.

Dr. Harry D. Rhein was host to the Harrisburg Chapter at the annual Christmas program and entertainment Saturday evening, Dec. 16. This is an annual event to which all the members look forward, for Dr. Rhein's home makes a lovely setting for a Christmas program, with its pipe organ and two grand pianos. A very attractive musical program was arranged by Miss Irene E. Bressler. Those participating in the formal part of the program included Miss Glenda Scott, organist of St. Matthew's Lutheran Church; Miss Jean Bair, Fourth Street Church of God, and Mrs. Catherine Copenhaver, Christ Lutheran Church. Guest artists assisting

were Miss Joyce Carpenter, soprano, and Palmer Thomas, baritone.

Departing from the formal part of the program, Miss Bressler continued with the entertainment in the festive spirit of the season. Carols were sung by the group and Santa Claus appeared to present gifts to all in attendance. Then the members and guests were invited to the dining-room for refreshments. The home was attractively decorated in keeping with the Christmas spirit.

MARGUERITE G. WHARTON, Registrar.

Springfield, Ill., Chapter.

The Springfield, Ill., Chapter met at the First Methodist Church on the evening of Dec. 1 to hear reports of the June convention of the A.G.O. in Boston by the dean, Mrs. Philip Turner, and sub-dean, Donald Allured.

A suggestion brought back from the deans' conference relative to encouraging talented children to become church organists brought out a discussion of the children between the ages of 11 and 16 who are being taught organ by Guild members. Christmas cookies and punch were served, after which we sang together the "modern music" of William Billings from copies brought back from the convention.

EMILY B. LAMEY,

Corresponding Secretary.

Santa Claus Visits Trenton Choirs.

Repeating last year's successful venture, the Central New Jersey Chapter held a youth choir Christmas program at the First Methodist Church in Trenton on the evening of Dec. 4. Participating were the junior choirs of Prospect Presbyterian (Miss Lois Whittaker director), St. Mark's Lutheran (Miss Helen Huston), Broad Street Methodist (Miss Ethel May Weaver), Hamilton Avenue Methodist (Mrs. Norman W. Hartman, A.A.G.O.), Trinity Cathedral (Albert Ludecke, Jr.) and First Methodist Churches. Most of the choirs sang individual numbers, such as "Sleep, Little Dove of Mine," "Come with Torches, Jeannette, Isabella" and other traditional carols, and all joined in singing the familiar Luther "Away in a Manger" and the popular "When the Crimson Sun Had Set," under Miss Huston's direction. Master David J. Harper, student organist, played Dubois' "March of the Magi Kings" as an organ solo and Miss Lynn Hartman, young concert artist, accompanied by her mother, Mrs. N. W. Hartman, played as a solo the violin arrangement of Bach's "Sheep May Safely Graze." William Wharton entertained the children with Christmas monologues, and their spontaneous expressions of appreciation were enjoyed as much by the adult audience as were the readings.

A feature was the presence of the official Trenton Santa Claus, who is none other than Carl A. Gebhard, brother of the Central Chapter's dean. Dean Gebhard had solicited a donation from a Trenton business man to assist the chapter in the purchase of boxes of candy, which Santa Claus distributed among the children at the close of the service.

RAMONA C. ANDREWS, Registrar.

Annual Monmouth Vespers.

The Monmouth Chapter, New Jersey, held its annual vesper service and induction of new members Dec. 3 at the First Presbyterian Church, Belmar, where John Cubbon and Mrs. Everett H. Antonides are ministers of music. Mrs. Antonides played No. 26 of Dom Benoit's Elevations for the prelude; Cantabile, from the Symphonic Fantasy on the Tune "St. Patrick's Breastplate," by Clokey, and "The Joy of the Redeemed" ("O Quanta Qualla"), Dickinson. Alfredo Luizzi, baritone, sang the recitative and air "Thus Saith the Lord" and "But Who May Abide," from "The Messiah" and "Why Do the Nations Rage." The senior choir of the church, John Cubbon directing, sang "Incline Thine Ear," Arkhangelsky. The Rev. Blanchard D. Romaine then addressed the congregation and members of the chapter on "Glory to God through Music." For the offertory Mrs. Antonides chose "Magnificat on the Sixth Tone," Titelouze.

Arthur J. Reines, the dean, inducted thirteen new members into the Guild. The next meeting will be held Jan. 8 at St. George's-by-the-River, Rumson, where the minister of music, Paul Thomas, will play the associate test pieces and his mother, Mrs. Virginia Carrington Thomas, F.A.G.O., will play the fellowship test pieces. This recital will be open to the public and a reception will follow.

LILIAN B. CONNELLY, Secretary.

Tour of Brockton Churches.

The tour of churches in which members serve as organists proved so popular at the November meeting of the Brockton, Mass., Chapter that at the meeting on Dec. 4 we enjoyed a similar tour. The chapter visited the Waldo Congregational Church, where Mrs. Gladys Porter is organist, and then went to the Church of Christ, Scientist, where Miss Avis Wixon plays.

The group then adjourned to the home of the secretary, Mrs. Gertrude Bryant, where a business meeting was conducted by Dean Francis L. Yates. A musical program followed this, with several of the members playing Mrs. Bryant's electronic organ. Duets for piano and organ were played by Miss Wixon and Mrs. Bryant. Refreshments were served by the hostess,

assisted by Miss Barbara Packard of Abington.

The next meeting will be held Jan. 8 at the home of Mr. Yates, when a question night will be observed. Each member is to bring questions concerning music to be deposited in a question-box and discussed.

GERTRUDE K. BRYANT, Secretary.

Southwest Michigan Chapter.

The monthly meeting of the Southwest Michigan Chapter was held in Kalamazoo Dec. 4. The members were guests of Dean Henry Overley and the student group at Kalamazoo College. Dinner was served at Welles Hall with forty members in attendance. After the business meeting the group went to Stetson Chapel for the program. "Guild Examinations" was the subject, led by Henry Overley, A.A.G.O., and Paul Humiston, A.A.G.O., of Marshall. The discussion centered in the examination for the associate certificate. Test pieces for the 1951 examination were played by Kenneth Louis of the student group, Mrs. Harold Peterling of Zion Lutheran Church, Kalamazoo, and Philip Steinhaus of the Third Christian Reformed Church, Kalamazoo.

Virginia Chapter.

The Virginia Chapter held its December meeting on the 12th, with a turkey dinner at Centenary Methodist Church in Richmond. After a business meeting everyone enjoyed the sound "movie" "Singing Pipes," produced by Casavant Freres, Ltd. As the "movie" lasted only thirty minutes all of the members went together to the Mosque to hear Handel's "Messiah," sung by the Richmond Opera Group.

LUCILLE BRITTON, Registrar.

Chautauqua Branch.

The Chautauqua Branch met at the Zion Mission Church in Jamestown, N. Y., Dec. 3 and members brought Christmas music that they had used and played it for one another. Howard Zettervall, the dean, presided.

HAROLD STEVENS, Registrar.

Memphis Chapter Meets.

The Memphis, Tenn., Chapter met Dec. 12 at St. John's Episcopal Church. After dinner a business meeting was held and plans for the year were discussed. The delegate to represent the chapter at the convention in New Orleans was announced to be Adolph Steuterman, F.A.G.O.

Richard T. White, F.A.G.O., organist and choirmaster of St. John's Episcopal Church, gave a short talk on the Müller organ installed last year in St. John's. Nineteen ranks of a total stoplist of forty-seven have been installed. The following selections were played by Mr. White: Toccata, Muffat; Pastorale and Fugue on "Vom Himmel hoch," Pachelbel; "Now Again Be Thou Joyful, O My Spirit" and "My Soul, Direct Thy Thoughts," Bach; Chorale in E major, Jongen.

SALINA KELEGG ACREE,

Corresponding Secretary.

Entertain Central Florida Group.

The Central Florida Chapter met with Mr. and Mrs. Walter Kimble in Orlando Nov. 21. Mrs. R. H. Walthour, the dean, presided over a business session and eighteen members were present. W. S. Bush, Jr., of De Land and Miss Jane Hood of Orlando were accepted into membership.

A series of vespers has been held at the Congregational Church in Winter Park in November and Shirley Bush gave a recital there Dec. 3 as the last of this series.

Miss Ruth Richardson of De Land gave an interesting talk on her trip to Boston last June. She attended the national convention as a delegate from this chapter. Walter Kimble entertained the members with selections on his Hammond, also playing a group of records. Refreshments were served by the hostess.

MRS. J. L. MCEWAN, Secretary.

News of Tallahassee Chapter.

The Tallahassee, Fla., Chapter held its November-December meeting Sunday evening, Dec. 3. A buffet supper for members and guests preceded the business session. Dr. Warren D. Allen, Florida State University musicologist, gave an informal talk on "Historical Background for Good Taste in Church Music." He pointed out that there are three criteria for good taste in church music: "Is it appropriate?" ("Good music: Good for what?") "Is it worshipful? For me, for us?" "Is it supported by tradition?" A discussion period followed the talk.

The student Guild group at Florida State University in Tallahassee is being reorganized under the sponsorship of Mrs. Ramona C. Beard, organist of the university and dean of the Tallahassee Chapter.

ELEANOR CALDWELL, Secretary.

Heal Talk on Social Security.

The Long Island Chapter met in the Cathedral house at Garden City Dec. 10. After a short business session the meeting was turned over to John Form, Long Island manager of the United States Social Security agency. Mr. Form explained the benefits of social security for church employees. A discussion period followed the talk. The high point of the evening was one member's graphic description of his conception of his own declining days and how social security would be of some help.

MARGARET P. BULL, Secretary.

News of the A.G.O.—Continued

Events in Galveston, Tex.

The Galveston, Tex., Chapter began the season with a meeting and social hour at the home of Mrs. Wesley Merritt Oct. 4, at which time the season's programs were announced.

William Teague was presented in a recital at the First Lutheran Church Nov. 28. Mr. Teague's program, which was enjoyed by a large and appreciative audience, included: March from "Dramma per Musica," Bach; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Concerto No. 10, in D minor, Handel; Prelude, Fugue and Variation in B minor, Franck; Canzona ("Liebster Jesu"), Purvis; Toccata on a French Psalm-tune, Fisher; Scherzo, Whitlock; "La Nativité," Langlais; Sonata, "The Ninety-fifth Psalm," Reubke.

A reception for Mr. Teague, Guild members and patrons was held at the home of Mr. and Mrs. Michael Collier after the program.

A business meeting and showing of a film of the Schantz Organ Company factory was held Dec. 11 at the First Presbyterian Church.

Mrs. WILLIAM H. BENSON, Registrar.

Annual Guild Service in Dallas.

The annual Guild service of the Texas Chapter was held Oct. 23 at the Oak Lawn Methodist Church, Dallas, with Robert Y. Evans in charge. The choir of the church, with Barbara Stephens, soprano, and George Stephens, baritone, as soloists, sang three anthems. Robert Webb was at the organ with Mr. Evans directing.

Preceding this service a dinner and business meeting were attended by sixty members and subscribers. Reports from all standing committees were read. The recital committee, Henry Sanderson chairman, gave a detailed report of ticket sales. Mrs. Fred Buchanan, the dean, presided.

The first recital of the 1950-51 series was played at the Highland Park Methodist Church, Dallas, by Hugh Giles of New York City Nov. 3. A large audience thoroughly enjoyed Mr. Giles' fine playing. After the recital a reception was held for Mr. Giles in the activities building of the church. Frozen punch and cookies were served by the social committee, with Mrs. Katherine Brand as chairman.

Texarkana Chapter Program.

The Texarkana Chapter met Nov. 25 at the First Presbyterian Church. The program was in charge of Mrs. Carl Pelley, organist and choir director of the First Presbyterian Church. Miss Dorothy Elder gave a brief review of a new book, "Hymns in Worship," by H. A. L. Jefferson. Mrs. Pelley played the following organ numbers: "Grand Jeu," Du Mage; Chorale Prelude, "O Traurigkeit, O Herzeleid," Brahms, and Chorale Improvisation, "Now Thank We All Our God," Karg-Elert.

DOROTHY ELDER, Registrar.

Christmas Music in Sherman, Tex.

The Sherman-Denison Chapter gave a program of Christmas music at St. Stephen's Episcopal Church, Sherman, Tex., Dec. 11, with Francis H. Mitchell, organist-director of St. Stephen's, directing the twenty-voice choir. Soloists were Mrs. Francis H. Mitchell, Mrs. Jess Rehmet and Buddy Butler, with Mrs. R. S. Davis playing a violin obligato. Sergeant Gene Danner sang "The Angel's Song," Stickers. Mrs. Frank Spindle, organist, played "Romanza" and Allegretto, Wolstenholme; Mrs. Jack Hannah played "The Holy Night," Buck.

MABEL SPINDLE, Registrar.

Hear All'en Electronic Organ.

The meeting of the Los Angeles Chapter Dec. 4 was in the form of an electronic demonstration. After dinner those present assembled at the Devereaux Piano Company, where the Alfred G. Kilgen Organization had installed a three-manual Allen electronic organ for the occasion. After demonstrating the individual stops, Bruce Prince-Joseph played a group of compositions which employed the resources of the instrument.

MARVIN BLAKE, Secretary.

Redwood Empire Chapter.

A workshop meeting was held in the First Baptist Church of Petaluma, Cal., Dec. 5, at which time everyone present participated in one way or another. New as well as old Christmas music was presented and performed. Guild member organists and choir directors took turns presenting the materials. Refreshments were served by the host church, with the social parlors festive in Christmas decorations.

INEZ KAARTINEN, Chairman of Publicity.

San Jose, Cal., Chapter.

The November meeting of the San Jose, Cal., Chapter was held Sunday afternoon, Nov. 19, at Calvary Episcopal Church, Santa Cruz, Cal. William Reid was chairman for the day. He presented Winifred Jolley Bengson, A.A.G.O., M.A. Mrs.

Bengson played a varied program in a manner that made listening sheer enjoyment. A reception and tea followed the program. Mrs. William Reid presided at the teatable. Dean John Flynn presided at the business meeting.

The first recital in the 1950-51 series under the auspices of the chapter presented Flor Peeters at Trinity Episcopal Church, San Jose, where he played an interesting, well-chosen program with brilliance and artistry.

ALICE B. OLTZ, Recorder.

Chico Chapter News.

The Chico, Cal., Chapter held a meeting at the home of Peter Gibson in Thermalito Nov. 17. Members were treated to several organ solos played by the host on his Hammond, after which they were entertained with a demonstration of the instrument's possibilities. Mr. Gibson played Bach's chorale prelude "My Heart Is Filled with Longing," Nevin's Toccata in D minor and the "Kyrie Eleison" from the Episcopal Hymnal.

CHARLES VAN BRONKHORST, Publicity Chairman.

Meeting of Utah Chapter.

The Utah Chapter held its monthly meeting Dec. 1 at the Lion House Social Center, Salt Lake City, where dinner was served to twenty-two members and friends. Alma Selander, sub-dean, presided at the business meeting and announced that the annual holiday party would be held Jan. 6, with Gwen Summerhays in charge.

Mr. Selander announced that the chapter has engaged Richard Purvis to give a recital in the Salt Lake Tabernacle March 14. This will be the big event in the Guild's activity for the winter.

The Rev. Eric L. Hawkins, minister of Zion's Lutheran Church, Salt Lake City, spoke on the liturgy of the church and its history.

The group then went to the Tabernacle, where a recital was played by Roy M. Darley, assistant organist at the Tabernacle. Mr. Darley played the following program: Concerto No. 4, Bach; "Dreams," McAmis; Fanfare and Gothic March, Weitz; Carol Rhapsody, Purvis; "In dulci Jubilo" and "Cortege et Litanie," Dupré.

ELEANOR H. TODD, Registrar.

Delaware Chapter.

The Delaware Chapter met Dec. 11 in the recreation hall of Mount Salem Methodist Church in Wilmington. Mrs. Rita Krapf announced a Christmas carol program by her group, accompanied by a string trio, in Calvary Church. Miss Caroline Heinel announced a Bach program to be given in Calvary Church. Mrs. Firmin Swinnen was chairman of the neediest family fund.

Mr. and Mrs. Firmin Swinnen were host and hostess for the Christmas party. Mrs. Carolyn Conly Cann led the carols and Frederick White accompanied. Santa Claus remembered each one with a gift. Mr. and Mrs. Swinnen showed "movies" of Rome and Belgium. Mrs. Cann was in charge of arrangements.

CAROLYN CONLY CANN, Registrar.

Relaxation in Rhode Island.

Organists of the Rhode Island Chapter put aside their work for an evening of fun Dec. 18. They joined in a smorgasbord supper at the guild house of St. Stephen's Church. After the supper there was a hilarious performance by the Quarry Heights Quintet. Following this Paul Colwell, Margaret Powers, Edward Esty, Annie Rienstra and William Gerald White played music of Marcello, Bedell, Messiaen, Edmundson and Pachelbel.

MARJORIE OGILVIE, Registrar.

Wilkes-Barre, Pa., News.

Oct. 27 in St. Paul's Church Charles Henderson, minister of music at the First Presbyterian Church, Wilkes-Barre, and a member of the Wilkes College faculty, gave an interesting account of his summer at the French-American School of Music in Fontainebleau, France. Mr. Henderson also attended the Bach festival at Prades.

W. Richard Weagly, minister of music at the Riverside Church, New York, addressed the Wilkes-Barre, Pa., Chapter in St. Stephen's Church House Nov. 6 on "Modern Church Music." Mr. Weagly discussed choral techniques with a sample choir of Guild members and choir member guests reviewed choir music recently published.

Nov. 17 the Wilkes-Barre Chapter presented Alberta Z. Kent of Pittsfield, Mass., in a recital. LOIS M. LEE, Secretary.

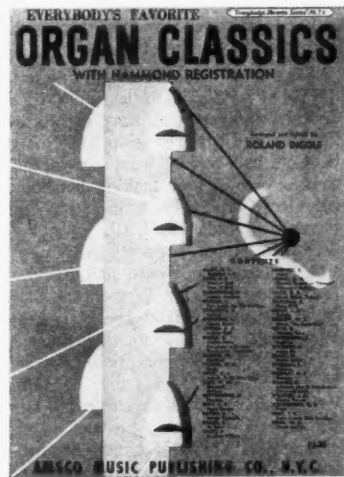
Wisconsin Chapter Hears Lectures.

The Wisconsin Chapter held a dinner meeting at the Capitol Drive Lutheran Church, Milwaukee, Nov. 20. Sumner A. Jackson, A.A.G.O., director of music at Beloit College, lectured on "The Guild Examinations." Mr. Jackson gave many reasons why the examinations should be taken and told us how to prepare for them. Another interesting lecture, entitled "Newer Thoughts in Choral Conducting," was delivered by Dr. Hermann A. Nott, director of the Arion Musical Club of Milwaukee. JANE KRENKEL, Secretary.

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 the issue for the following month. For
 routine news, recital programs, etc., the
 closing date is the 15th.

CHICAGO, JANUARY 1, 1951.

A.G.O. Members Please Note

To Members of the American Guild of
 Organists and Chapter Treasurers:

Subscriptions to THE DIAPASON paid
 by Guild chapters for their members are
 now due for the year 1951. To avoid dis-
 appointment and inconvenience to any of
 our readers the January issue will be
 mailed to all for whom the A.G.O. made
 payment in 1950; but in order to enable
 us to send future issues promptly it will
 be necessary to receive orders from the
 chapters at the earliest possible date.

Entering a New Year

Another twelve months having passed
 into history, the time has come again to
 wish our readers a happy new year. And
 we hope and pray especially this year that
 it will be a happy one, though it takes an
 optimist to perceive much in the world
 outlook that is cheering. The beginning
 of 1951 sees a world in turmoil and the
 "heathen nations raging." We are in a
 time when solemn resolution and serious
 thinking should take the place of the
 hilarious celebrations which seem to be
 necessary to make a large part of the
 population satisfied with the old and the
 prospects for the new year.

What we can do is never to abandon
 hope that the forces of evil eventually will
 meet their Waterloo, as they always
 have; to tighten our belts and continue
 with our daily work, comforted by the
 conviction that the nation's strength lies
 as much in its faith as in its military
 forces, and that the church musician is
 doing as much to keep that faith alive as
 anyone. In two previous world wars
 victory has been achieved, and while it
 requires blood and sweat to overcome
 communism and other Pagan ideologies,
 history is bound to repeat itself and the
 Stalins will go the way of the Hitlers.

If the picture of the future is not too
 encouraging it might be well to take a
 look back. The year 1950 has been one
 of prosperity and encouragement for the
 organ builder and the organist. The organ
 builders have had one of the best years—
 if not the best—since the days of theater
 organs. Many new instruments have been
 installed and the factories are busy at the
 turn of the year finishing accumulated
 work. Unless restrictions on the use of
 materials that go into the making of
 organs put a halt to present activity it
 will take all of 1951 to complete contracts
 already closed. It is evident at the same
 time to all who concern themselves with
 church music that the profession is gain-
 ing steadily in recognition. More and
 more churches are placing greater em-
 phasis on their music and are engaging

full-time organists and choir directors.
 All of this means a wider realization of
 the value of music to the religious service.
 Salaries also have been on the upgrade,
 although not in proportion to the increase
 in the cost of living. One need only revert
 to, say, 1910 in our files to become cog-
 nizant of the advancement made in the
 character of recital and service programs
 and in the design of organs.

So we still have much to encourage us;
 and if we may venture to prophesy let us
 predict that when 1952 is entered our
 fears will be dispelled and our hopes
 realized.

Dr. Cole's Retirement

After more than sixty years of service,
 during which his influence as a teacher,
 organist and composer have greatly bene-
 fitted the musical profession, Dr. Rosseter
 G. Cole has retired from his varied ac-
 tivities. He is now making his home at
 the Great Lakes Foundation on Hilltop
 Farm, near Lake Bluff, Ill.

A little more than forty years ago Dr.
 Cole moved to Chicago and he has di-
 rected our attention to the fact that he
 came to this city from the University of
 Wisconsin just about the time THE
 DIAPASON had its inception. Previously
 he was professor of music at Grinnell
 College in Iowa for seven years. During
 a number of summers he was in charge
 of music at Columbia University in New
 York. In Chicago he was connected dur-
 ing his active career here with the Cosmo-
 politan School of Music and was its dean
 for a long period. He held the office of
 dean of the Illinois Chapter of the
 American Guild of Organists for two
 periods, each of two years, and was pres-
 ident of the M.T.N.A. for three terms.
 Most of his church work was as organist
 of the First Church of Christ, Scientist,
 in Evanston. As a teacher of theory he
 was in the front rank in the United States.

A quiet and unassuming man, who never
 sought the limelight, Dr. Cole has been
 held in the high regard of all of the
 musical fraternity and no man's opinions
 have been solicited with greater respect
 for his judgment. He and the late Mrs.
 Cole, also an accomplished musician, en-
 couraged scores of young musicians. Now
 in his eighty-fifth year, his friends wish
 Dr. Cole many more years in which rest
 and recreation will take the place of the
 daily grind. He is in good health and
 spirits and during his vacation period is
 planning "something to which to hitch
 my thoughts."

Our sympathy is extended across the
 ocean to *Musical Opinion* of London. A
 card to its readers signed by the publisher
 states that "owing to the long dispute in
 the London printing trade we will not be
 able to produce an issue for November." THE
 DIAPASON has had similar experi-
 ences on more than one occasion. Strikes
 are wars and, like all wars, bring only
 loss and misery in their wake and seldom
 any benefit that could not have been
 gained through peaceful means. Yet the
 world seems unable to outlaw violence by
 nations or small groups. And no war,
 whether waged by nations or by labor
 unions, is ever desired by the people who
 are directly concerned as sufferers.

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PROGRAM IN KANKAKEE, ILL.

Members of the faculty of the division
 of fine arts at Olivet Nazarene College,
 Kankakee, Ill., took part in an annual
 Thanksgiving vespers recital at Howe
 Memorial Chapel Sunday afternoon, Nov.
 19. The program was sponsored by Dr.
 Ella Leona Gale, A.A.G.O., chairman of
 the organ department. The following
 program was presented: Sixth Sonata,
 Mendelssohn (Wayne Spalding); "Bless
 the Lord," LaForge, and "Entreat Me
 Not to Leave Thee," Wintner Watts
 (Naomi Larsen, contralto; Walter B.
 Larsen, accompanist); Sonata in D minor,
 first movement, Guilman, and Scherzo,
 Second Symphony, Vierne (Wanda Mae
 Fulmer); "Abide with Me," Liddle
 (Naomi Larsen); Adagio from Sonatina,
 Sowerby; "Evening Hymn with Chimes,"
 Barnby; "Night," Jenkins, and "Dorian"
 Toccata, Bach (Kenneth Bade).

Britten's "St. Nicolas"
 and Bach Magnificat
 at Union Seminary

Hugh Porter directed the Union Semi-
 nary choirs of 100 voices and chamber
 orchestra in a New York performance of
 the Bach Magnificat and the Britten "St.
 Nicolas" Nov. 28 in James Chapel. Two
 a cappella motets, "O Wonder Ineffable,"
 by Vittoria, and "O Praise God," by
 Whyte, conducted by Robert Lee, com-
 pleted the program. A capacity congrega-
 tion was enthusiastic about the Britten
 work, which received its first public per-
 formance in New York on this occasion.
 The text for the naive "St. Nicolas"
 (written in 1948) is by Eric Crozier, who
 has made reference to many legends that
 have developed around the figure of
 Nicolas, the fourth century Bishop of
 Myra. Britten and Crozier are responsible
 for the current Broadway show "Let's
 Make an Opera," as well as several earlier
 works. "St. Nicolas" is effective through
 simple means. Mr. Britten has utilized
 chant forms, two psalm-tunes and his own
 fresh harmonies in his choral writing.
 The role of Nicolas is a dramatic one and
 was exciting as it was sung by Lucius
 Metz, tenor. The accompaniment is
 written for strings, piano duet, organ and
 percussion. The unusual color of orchestra
 and voices within a stark modern harmo-
 nic structure gives the flavor of the
 East in a strange mixture of ancient and
 modern idioms. An antiphonal choir of
 women's voices was directed by Robert
 Lee.

The sixteenth century motets were sung
 by the chancel choir under the direction
 of Mr. Lee. The sensitive Vittoria motet
 "O Wonder Ineffable" was especially
 subtle in its nuance and tempo contrasts.

The Bach Magnificat opened the pro-
 gram in a strong devotional manner. The
 student soloists, who were Marietta Reyn-
 olds, Jean Trautmann, Rosemary Bowers,
 Malcolm Foster and Audrey Adams, sang
 with mature artistry. Especially com-
 mendable was the "Deposit" aria for
 tenor, sung by Walter James, who is on
 leave of absence from the music faculty
 of Florida State University in Tallahas-
 see in order to pursue work toward the
 doctor of sacred music degree.

The annual candlelight carol service
 was given three times at Union Theologi-
 cal Seminary Dec. 18 and 19. The chapel
 was aglow with 300 candles, placed at each
 pew and carried by each singer in proces-
 sion, and the chancel was banked with
 evergreen trees. The carols were divided
 equally between the two groups of singers,
 some using the two choirs antiphonally,
 while a few climaxes were reached by a
 blend of voices from both chancel and
 gallery. Dr. Porter directed the chancel
 group and Robert Lee directed the gal-
 lery choir. The children's choir of the
 Madison Avenue Presbyterian Church,
 under the direction of Robert McGill, also
 was in the chancel. Miss Myrtle Regier
 was at the organ.

The service opened with a Noel by
 d'Aquin, followed by "Sonate a Trois,"
 by Loeillet, and "Touro Louro Loo," Old
 French, for two flutes and organ. After
 the colorful processional the gallery choir
 sang the seventeenth century Ebeling tune,
 "All My Heart This Night Rejoices,"
 followed by three carols: "Masters in
 This Hall," arranged by Candlyn, "The
 Snow on the Street," by Vaughan Wil-
 liams, and "Sing We Noel," sixteenth
 century. The Annunciation section opened
 with the ancient plainsong "Puer Natus
 Est." "A Tunc There Is" and a congrega-
 tional hymn, "O Come, O Come, Em-
 manuel." The birth of Jesus was cele-
 brated in "O Nightingale, Awake," ar-
 ranged by Dickinson; "An Old Carol," a
 solo arranged by Roger Quilter, "Upon
 My Lap My Sovereign Sits," a seventeenth
 century carol by Peerson and "Silent
 Night." The shepherd sequence was told
 through "A Virgin Unspotted," Billings,
 arranged by Dickinson; "Come Here,
 Shepherds," arranged by D. S. Smith;
 "Jacques, Come Here," Old French, ar-
 ranged by R. Donovan, and the congrega-
 tional hymn "The First Nowell." The
 story of the wise men was told in the old
 Scottish carol "What Strangers Are
 These?," arranged by Purvis; "Three
 Kings Have Journeyed," Cornelius, and
 the "Christmas Song," arranged by Holst.
 The service closed with the traditional
 chant, Nunc Dimittis, sung by the chancel
 choir.

Looking Back into the Past

Forty years ago the following news was
 recorded in the issue of Jan. 1, 1911—

The large Skinner organ for the Cath-
 edral of St. John the Divine in New York
 City was approaching completion. It was
 described in THE DIAPASON as having
 between 6,000 and 7,000 pipes and costing
 \$70,000.

THE DIAPASON made note of several
 gifts of organs to churches in various
 states by Andrew Carnegie.

The Western (now the Illinois) Chap-
 ter of the A.G.O. held a service at the
 First Congregational Church of Oak Park
 Nov. 29, with Carl D. Kinsey, William
 E. Zeuch, Mrs. Katherine Howard Ward
 and Allen W. Bogen at the organ. Dec.
 4 the same chapter gave its fourteenth
 vespers recital at the Woodlawn Methodist
 Church, with Miss Anne Pearson at the
 console.

Twenty-five years ago the following news
 was recorded in the issue of Jan. 1,
 1926—

Six hundred persons sat down to a
 dinner at the factory of M. P. Möller in
 Hagerstown, Md., Dec. 8 to celebrate the
 fiftieth anniversary of Matthias P. Möller
 as an organ builder. The event also
 marked the completion of a large addi-
 tion to the Möller plant, including an
 immense erecting room.

"The Temple of Tone," the last book
 by Dr. George Ashdown Audsley, was
 published by J. Fischer & Bro., following
 the death of Dr. Audsley.

Ten years ago the following events were
 recorded in the issue of Jan. 1, 1941—

A total of 636 pipe organs, valued at
 nearly \$2,000,000, were built in the United
 States in 1939. This was announced in
 a preliminary report of the Bureau of the
 Census, covering the biennial census of
 manufactures. In a summary for the
 organ industry the report showed thirty-
 four establishments engaged in building
 organs, which is the same number as in
 1937, the year of the preceding census.

James H. Rogers, organist, composer
 and critic, died Nov. 28 at his home in
 Pasadena, Cal., where he had lived since
 his retirement after a distinguished career
 in Cleveland.

Raymond Nold, prominent church mu-
 sician and director at the Church of St.
 Mary the Virgin in New York City, died
 after a long illness.

The Brick Presbyterian Church in New
 York City opened its new organ, built by
 Ernest M. Skinner, with Dr. Clarence
 Dickinson at the console; Cornell Univer-
 sity opened its new Aeolian-Skinner; the
 large four-manual built by Ernest M.
 Skinner was dedicated in the First Baptist
 Church at Jackson, Miss.; Agnes Scott
 College opened its new Austin four-
 manual and Juniata College its Möller
 three-manual.

VARLEY DIRECTS SERVICE
 AT CATHEDRAL IN DETROIT

The first all-musical service of sacred
 music to be given by the choir of men and
 boys at St. Paul's Cathedral, Detroit, was
 heard Nov. 26. Ellis C. Varley, organist
 and choirmaster, directed the group in a
 program consisting mainly of numbers
 by Bach. In announcing the service the
Detroit Free Press said: "Music at St.
 Paul's has become notable under the di-
 rection of Varley. * * * All branches of
 church music at the cathedral have reached
 high estate."

A special carol service, in which all the
 choirs of the cathedral participated, was
 heard Dec. 24. Besides traditional carols
 many new Christmas hymns were sung.
 The cathedral New Year's Eve service
 was televised and featured the boy choir.

BEAUTIFUL DREAMER.

[Written in honor of Archer Gibson's
 seventy-fifth birthday Dec. 5, 1950, after
 listening to his inspiring recording of
 "Beautiful Dreamer."]

Chimes swell,
 And memories flow in a shining river
 Of melody
 Shadows of leaves on passing water,
 Echo of beloved words fervently said,
 Moonlight pressure of lips
 Long dead,
 Essence of flowers
 Whose shattering petals shed
 Fragrance like distilled romance,
 Tracery of old brocade
 Like the phantom of a stately dance;
 Fragments of years living forever
 In the river
 Of reverie.

JESSIE LOFGREN KRAFT.

**VAN DENMAN THOMPSON
HONORED AT DE PAUW**

FORTY YEARS AT UNIVERSITY

**Sixtieth Birthday and Service of
Two-Score Years on Faculty Cele-
brated with Concert of His Com-
positions and Reception.**

In recognition of Van Denman Thompson's forty years' service to DePauw University and in celebration of his sixtieth birthday anniversary the DePauw Chapter of the American Guild of Organists honored Dr. Thompson on Dec. 10 with a concert of representative selections of his music and a reception which followed this program. The celebration was held at the Gobin Memorial Methodist Church in Greencastle, Ind.

The DePauw University choir and members of the music faculty presented choral and organ works on this program, which was a surprise to Dr. Thompson. Dr. Clyde E. Wildman, president of DePauw University, presented to Dr. Thompson a bound volume of congratulatory letters and a watch, a gift from music school alumni.

Dr. Thompson, "writer of music, master of its rendition, inspirational teacher of youth," went to DePauw in September, 1911, after having served as director of music at Woodland College, Jonesboro, Ark., in 1910-11. In 1919 he received his bachelor of music degree from Lincoln-Jefferson University and his fellowship certificate from the American Guild of Organists, and in 1935 DePauw conferred upon him the degree of doctor of music. His earlier education was received in Colby and the New England Conservatory. Since 1937, following the retirement of Dean Robert G. McCutchan, Dr. Thompson has directed the school of music.

Dr. Thompson's compositions include works for organ and piano, as well as motets, anthems, songs, cantatas and oratorios. So full of wit are his talks that some of his witticisms are lost in the laughter which ensues.

Music is not Dr. Thompson's only interest. His hobby is raising flowers—irises, roses, tulips and dahlias. Another of his hobbies is cooking—especially cakes and fancy concoctions. An incessant reader, he is well informed on a great variety of subjects.

Dr. Thompson is a member of the American Musicological Society, the American Guild of Organists, the American Association of University Professors, Pi Kappa Lambda and Phi Mu Alpha.

ADOLPH STEUTERMAN, F.A.G.O., conducted the choir of Calvary Episcopal Church, Memphis, in its twenty-sixth annual performance of "The Messiah" Dec. 10. This was the church's sixty-fifth oratorio presentation with orchestra. The attendance was so large that hundreds of people were turned away.

"The Messiah" at U. of C.

The annual performance of "The Messiah" at the University of Chicago's Rockefeller Chapel Dec. 3 was a revelation of what can be accomplished with a small, well-trained group of singers and instrumentalists. Under the capable direction of Richard Vikstrom the chapel choir of fifty voices, twenty players from the Chicago Symphony, harpsichord and organ united to reproduce, as nearly as possible, "The Messiah" as it was performed in the time of Handel. All the performers were in the gallery and only the gallery division of the organ was used.

Good sense, good musicianship and good performing technique made what might otherwise have been a dull attempt to be authentic a thing of beauty and delight. The ensemble was amazingly good and the acoustics of the chapel gave the string players just the right amount of natural amplification. We can't remember a better reading of the Sinfonia, especially the fugue, which was well defined and crystal clear. Carefully observing the peculiarities of style common to the French overture form and adhering to the composer's orchestration, Mr. Vikstrom proved that a scholarly performance need not be stilted. Nor can we remember a better "For unto Us a Child Is Born." The lightness and freshness of this usual bugaboo were exhilarating.

Miss Dorothy Lane's harpsichord continuo was played with style, understanding and sympathy. Miss Lane is not afraid of using full registrations and we were glad actually to hear the harpsichord for a change.

The organ was used sparingly and left most of the continuo work to the harpsichord. Under the skillful hands of Frederick Marriott, whose superb carillon recital was heard just before the oratorio, it was just what it should be in this case—an instrument in the orchestra. Among the vocal soloists the work of Carl Honzak, tenor, deserves special mention.

J. S. D.

**BOOKLET SHOWS CHOIR WORK
OF LARGE CHURCH IN TEXAS**

An attractive year-book showing work done by the choirs has been issued by the First Methodist Church of Fort Worth, Tex., where Robert R. Clarke, M.S.M., is minister of music. This church has seven choral organizations, known as the carol choir, the cherub choir, the cantus choir, the chapel choir, the cloister choir, the chancel choir and the men's chorus.

Besides telling of musical events in the church in the course of the year the booklet outlines activities for the present year, which include an organ recital, a cantata program, two oratorios and a three-day festival.

A two-manual organ has been installed in the memorial chapel. This organ was a gift of Mrs. J. Fred Cleveland. The organ in the church is a large four-manual Kilgen.

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MARGARET W. POWERS



MARGARET WESTLAKE POWERS, director of music at the Pawtucket Congregational Church, opened the season of the Rhode Island Chapter, A.G.O., with a recital Oct. 16 featuring works of Langlais and Messiaen, presented at Sayles Hall, on the Brown University campus. The program consisted of: Concerto in D minor, Bach; Chorale Prelude, "Num komm, der Heiden Heiland," Bach; Chorale in E major, Franck; Introduction and Passacaglia, Reger; "Neuf Pièces pour Grande Orgue," Langlais; "La Nativité du Seigneur," Messiaen; Improvisation on "In dulci Jubilo," Karg-Elert.

THE CHAPEL OF THE INCARNATION choir, under the direction of M. Searle Wright, F.A.G.O., was heard in New York Dec. 3 when the following numbers were sung at an evensong service: Magnificat and Nunc Dimittis, Byrd; "Be Not Afraid," Bach; "Psalm 86," Holst; "Hosanna to the Son of David," Weelkes; "Psalm 67," Ives; "Lord, Thou Art My God," Darke. Also on the program was Mr. Wright's Fantasy on "Wareham," a composition for organ with brass and choir.

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**FLUSHING CHURCH ORDERS
THREE-MANUAL FROM AUSTIN**

The principal feature of the observance of the centennial of the First Congregational Church, Flushing, N. Y., will be the dedication of a new organ which is being given as a memorial to the late Rev. George Drew Egbert, who served the church as its minister for nearly a third of its existence. The three-manual instrument will be built by Austin Organs, Inc. It is to be located behind a case spread across the east end of the colonial type structure.

The organist and musical director of the First Congregational Church is Frank Cunkle of New York City. Mr. Cunkle studied extensively in America and abroad and taught at the Universities of Kansas and Nebraska before going to New York. He is a program researcher and arranger on the staff of the Fred Waring organization.

The stoplist of the new organ is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Diapason Conique (prepared for in console), 8 ft.
- Harmonic Flute 8 ft., 68 pipes.
- Chimes.

SWELL ORGAN.

- Geigen, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Sallcional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Dolce Celeste, 8 ft., 56 pipes.
- Fugara, 4 ft., 68 pipes.
- Chimney Flute, 4 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Vox Humana (prepared for in console), 8 ft.
- Tremolo.

CHOIR ORGAN.

- Gemshorn, 8 ft., 68 pipes.
- Bourdon, 8 ft., 68 pipes.

- Flute, 4 ft., 68 pipes.
 - Nasard, 2 2/3 ft., 61 pipes.
 - Block Flöte, 2 ft., 61 pipes.
 - Tierce, 1 3/4 ft., 61 pipes.
 - Clarinet, 8 ft., 68 pipes.
 - English Horn, 4 ft., 68 pipes.
 - Tremolo.
- PEDAL ORGAN.**
- Open Diapason, 16 ft., 32 pipes.
 - Gemshorn (Choir), 16 ft., 12 pipes.
 - Gedeckt (Choir), 16 ft., 12 pipes.
 - Octave, 8 ft., 12 pipes.
 - Gedeckt (Choir), 8 ft.
 - Super Octave, 4 ft., 12 pipes.
 - Trumpet (Swell), 16 ft., 12 pipes.

**DANCE AT PACIFIC COLLEGE
TO BACH'S "SLEEPERS, WAKE"**

Use of the arts—including the dance—as an aid to worship was demonstrated at a special Sunday morning service Dec. 3 in Morris Chapel on the campus of the College of the Pacific, Stockton, Cal. Organ music of the eighteenth, nineteenth and twentieth centuries was played and a free accompaniment and descant for soprano voice was heard. Before the service the chimes from the conservatory tower were played. These were followed by the playing of two Bach chorales by a brass choir from the cloister of the chapel.

The high point in the service came when, after the Parable of the Virgins was read by a verse choir, the parable was interpreted in modern dance by ten members of Orchesis, national honorary dance sorority, in the chancel. They danced to the music of Bach's "Sleepers, Wake", which was sung by the choir, with accompaniment from a string quartet, flute, trumpet and organ.

The student-directed service was sponsored by Alpha Kappa Phi fraternity as a contribution to campus and community life and was planned and played by Fred Tulan. The sermon, entitled "In the Beauty of Holiness," was offered by Miss Virginia L. Short, professor of music history at the college, and traced the origin and contributions through the years of the arts in religion.

**A FEW SIGNIFICANT FACTS ABOUT THE
CONCERT MODEL HAMMOND ORGAN**

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

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

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

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

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

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

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



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

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

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

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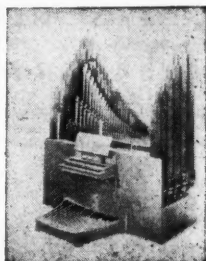
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Galt Centre.

A meeting of the Galt Centre was held in Wesley United Church, Galt, Ont., Dec. 2. A program by organ students, pupils of A. F. M. Timms, was presented. W. U. Lethbridge thanked the students for their performance and complimented them and their teacher on the excellent progress they had made during the year. A social hour was spent at the home of Mr. and Mrs. F. L. Haisell and refreshments were served by our hostess.

Sunday evening, Dec. 10, our centre sponsored a massed choir carol service in Wesley United Church. Seven choirs were represented in the chorus, as well as junior choristers, who contributed two numbers on the program. The adult choirs sang well-known carols and Handel's "And the Glory." Organ preludes were played by F. L. Haisell, A. F. M. Timms and Miss Patricia Ironside, A.R.C.T. Conductors were W. U. Lethbridge, A.T.C.M., and C. R. Kilgour, Mus.B.

CLAUDE P. WALKER, Secretary.

London Centre.

More than 2,000 Londoners thronged the Metropolitan United Church Dec. 10 for the twenty-third annual Christmas carol service. T. C. Chattoe conducted the choirs from sixteen city churches and Raymond Wicher was organist. The Very Rev. R. C. Brown, rector of St. Paul's Cathedral, and the Rev. G. W. Goth, minister of Metropolitan, presided. The Salvation Army band, conducted by Glen Shepherd, played "Gloria in Excelsis," Mozart and "Jesu, Joy of Man's Desiring," Bach. Selections from "The Messiah" and traditional carols were sung by the choir. The service was held under the auspices of the London Centre and the offering will go to the B.O.R.F.

MARGARET NEEDHAM, Secretary.

Vancouver Centre.

The December meeting of the Vancouver Centre took the form of an evening of films and was held in Canadian Memorial Church Hall. Three films—"Oil for Canada," "Motoring in the Maritimes" and "Vacationing in Quebec"—were shown by courtesy of the Imperial Oil Company. A fourth film, "Singing Pipes," illustrated the construction of the modern Casavant organ.

G. HERALD KEEFER, Secretary.

WILLIAM E. GRIFFIN DEAD;

WELL-KNOWN ORGAN EXPERT

The passing of William E. Griffin of West Orange, N. J., in December removed a well-known organ maintenance man of the East. Mr. Griffin, who died after an illness of only a few days, conducted his own business for over a quarter of a century in New Jersey. Up to the week before his death he had been active in overhauling organs in Essex County. Mr. Griffin was an enthusiastic devotee of hunting and fishing and had a summer home which afforded him this recreation at Lake Lackawanna. N. J. Mr. Griffin was a reader of THE DIAPASON for thirty years. He is survived by his widow, Violet Seaman Griffin.

RECITALS BY ROBERT M'GILL

MARK ADVENT IN N.Y. CHURCH

The Madison Avenue Presbyterian Church, New York City, sponsored a series of organ recitals by Robert McGill, the associate organist, on Thursdays in Advent beginning Nov. 30. These recitals were played in the church between 12:30 and 1 o'clock, immediately following the noonday prayers. Among the numbers used were: Concerto in F, Handel; Gigue Fugue, Bach; Chorale, Jongen; Introduction and Passacaglia, Reger; "Divinum Mysterium," Purvis; "Adoration," Bingham; "In dulci Jubilo," Karg-Elert, and several chorale preludes of Bach.

A CAROL FESTIVAL was held at Toronto's Park Road Baptist Church Dec. 20 under the direction of Muriel Gidley, organist and director. The program featured many carols, ancient and modern, and Vaughan Williams' Fantasia on Christmas Carols for baritone solo and chorus. Miss Gidley played Sammartini's Allegro Vivace, Willan's "Quem Pastores Laudavere," Pastorate by Clokey and Variations on a Noel by Dupre.

ORGAN STUDENT GROUP AT HIGH SCHOOL IN WASHINGTON



THIS PICTURE SHOWS the 1950-51 McKinley High School A.G.O. student group in Washington, D. C. Reading from left to right those in the illustration are: Front row, Jean Blue, Barbara Neidlinger, Nancy Fowler; second row, Mary Norman and Thomas Perry; third row (at the console), Barbara Donaldson, Catherine Calhoun, Barbara Smith, Bennett Miller; fourth row, William Grigg, Barbara Baxter, Betsy Boos, Carolyn McVeary, Miss Katharine Fowler, instructor.

AT THE FIVE-CHOIR Christmas vesper of the Evangelical Lutheran Church of St. Luke in Chicago Dec. 17 a performance of J. C. Bach's "The Childhood of Christ" was featured by the united adult choirs. This was their second performance of the work, the performance last year having been the first in Chicago. Herbert D. Bruening is organist and choir director.

THREE SUNDAY CONCERTS

AT CHURCH IN PITTSBURGH

Three Sunday evenings of music at the Sixth United Presbyterian Church of Pittsburgh, under the direction of John R. Lively, M.S.M., were heard Dec. 3, 10 and 17. The first program, in which members of the Pittsburgh Symphony Orchestra assisted, included Handel's Fourth Concerto, Mozart's "Eine Kleine Nachtmusik." Three Pieces for viola d'amour by Casadesus (played by Vladimir Bakaleinikoff) and Poulenc's Concerto in G minor for organ and orchestra. Mr. Bakaleinikoff conducted the orchestra and Mr. Lively was at the organ.

The "Spanish Church Lieder," Op. 31, by Wolf, were sung Dec. 10 by Jean Rodefer, soprano, accompanied by Mr. Lively. The Dec. 17 program featured J. C. Bach's Cantata "The Childhood of Christ."

TWO PREMIER PERFORMANCES—one a cantata and the other a masque with choreography—were given at the John Hall Memorial Presbyterian Church, New York City, under the direction of Beatrice M. Kluefter, organist and director, Dec. 10. The new cantata is entitled "Birthday in Bethlehem," the music by Gene Bone and Howard Fenton. The other production was "The Masque of Our Lady in Egypt," by Antoinette Scudder. Miss Kluefter's choir specializes in dramatic presentations of cantatas. A specialist in choreography, Milton Miltiades, assists her in these productions.

THE ANNUAL CHRISTMAS service at Lincoln Memorial University, Harrogate, Tenn., which is presented by the student Christian association and the a cappella choir, took place Dec. 10. Klaus Speer directed the choir in numbers by Praetorius, Watt, Westra, Wright, d'Aquin and Hassler. The choral offerings were interspersed with chorale preludes played by Mr. Speer.

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On a chilly morning in 1869 in a St. Joseph, Mo., railroad yard, several workmen busily unloaded twenty-three sets of organ pipes, four windchests, bellows, keys, a pedalboard and a simple walnut case. These were all reloaded on a north-bound Missouri River steamboat. Thus probably the first organ in Nebraska began the last stage of the journey to its eventual destination in Omaha, where a group of Catholic thinkers had contracted to lay out the then considerable sum of \$4,000 for the purpose of musically beautifying the service of worship.

One wonders with what trepidation William A. Johnson, back in Westfield, Mass., sent this instrument on its precarious journey, for it was the 293d of some 800 or 900 organs he was to build in the course of a lifetime. Confident that the organ would reach its destination, he might still suffer from considerable anxiety about the condition of the pipes after their 1,800-mile journey across the prairies. But they arrived in good order and the whole structure was set up in St. Philomena's Church, Omaha.

In more ways than one this organ is a monument to the labors of a skillful artisan. For thirty-nine years opus 293 played its part in the services of this church, which meanwhile had become the cathedral of the Omaha diocese. Then a new cathedral, the present St. Cecilia's, and a new edifice for St. Philomena, now again a church, occasioned its removal. In 1908 it was set up in the gallery of the new Church of St. Philomena. Twenty years elapsed, during most of which the organ functioned satisfactorily in its new home.

In 1928 a contract was let to H. T. Dupue of Omaha, who reconditioned the organ. In 1950 a contract was let to Mr. Dupue to dismantle and rebuild the instrument. The result today is an organ modern in every respect with electrical equipment to replace the old tracker system. The only thing that remains of the old organ is the pipes, which are the same that were placed in it in 1869.

The rebuilt organ was dedicated in a service Dec. 10. Martin W. Bush, F.A.G.O., eminent Omaha organist and critic, assisted by St. Philomena's choir, presented a service of sacred music. Mr. Bush's organ numbers were: Fugue in G minor, Bach; Improvisation on "Cibavit Eos," Titcomb; "Marche Religieuse," Guilmant; "Sortie," Ropartz.

**SIX BACH RECITALS PLAYED
BY DR. RICKETTS AT HIS HOME**

Dr. Rowland Ricketts, who teaches at the Hahnemann Medical College of Philadelphia and conducts a private practice in medicine, but has a "Sunday job" at Grace Episcopal Church in Merchantville, N. J., has played on the electronic organ in his home a series of six Bach programs for his musical friends. Dr. Ricketts writes that a friendly informality pervaded the recitals and since there were learned musicians present they did not hesitate to discuss the structure, purpose and effectiveness of the compositions as well as other things pertaining to the composer. He says: "All in all we have had six wonderful evenings of beautiful music and the spiritual renewal that comes as a result of such music, and we are all better friends for having enjoyed this music together."

Typical of the programs played by Dr. Ricketts was the last in the series, which included the following numbers: Fantasia in C minor; "O God, Be Merciful to Me"; Fugue in G major; "The Walk to Jerusalem"; Fugue in G minor; "Awake, Thou Wintry Earth"; Passacaglia in C minor; "Before Thy Throne I Now Appear."

This was the program Dr. Ricketts used for his fourth recital: Fantasy and Fugue in A minor; "Out of the Depths Have I Cried"; Fantasy and Fugue in C minor; "Jesu, Joy of Man's Desiring"; Partita, "O What Shall I Do, Poor Sinner"; Prelude and Fugue in C minor; Air from the Suite in D; Fugue in D minor; Aria and Siciliano; Toccata and Fugue in D minor.

Miss Crozier Plays in N. Y.

BY ROBERT BAKER

The large audience which greeted Catharine Crozier on the occasion of her recital on the new Möller organ in the Central Presbyterian Church, New York, Nov. 2 was rewarded with an evening of sheer delight. One has such a relaxed feeling of confidence in her ability as she plays that the tendency is to take for granted such things as flawless technique, a sensitive and appropriate use of color, crisp and clean rhythmic pulse and smooth handling of the console. These things, which are all too often the stumbling blocks of recitalists, Miss Crozier meets so easily that her listeners can go on to revel in her magnificent sense of poise and in her unfolding of the grand line and architecture of the music.

The program, with the exception of the Liszt Prelude and Fugue on "B-A-C-H," was of contemporary works and your reviewer found himself welcoming the advent of the Liszt number, which came at the close. One might have wished to hear Miss Crozier's artistry in works of the classic school as well. Perhaps, too, there could have been use made of the antiphonal organ. But these are small matters, and if only more organ recitals like this could be played perhaps our instrument would take a new lease on life.

The complete program was as follows: Passacaglia from Symphony in G, Sowerby; Prelude on Psalm 23, Howells; "The Tumult in the Praetorium," de Maleingreau; Fantasy for Flutes, Sowerby; Pastorale, Roger-Ducasse; Fantasia, Alain; "Ascension Day Meditation," Messiaen; Fantasia and Fugue on "B-A-C-H," Liszt.

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Open Diapason, 8 ft., 61 pipes.
Diapason Conique, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Night Horn, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.

- SWELL ORGAN.**
Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

- CHOIR ORGAN.**
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolce Conique, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 73 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Block Flöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinete, 8 ft., 73 pipes.
Cor Anglais, 4 ft., 73 pipes.
Tremolo.

- PEDAL ORGAN.**
Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten (from Great), 16 ft., 32 notes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Flute Ouverte, 8 ft., 32 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
Super Octave, 4 ft., 32 pipes.
Bombarde, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Claron, 4 ft., 12 pipes.

TRINITY ENGLISH LUTHERAN Church, Fort Wayne, Ind., was filled by a thousand people Nov. 12 when the festival choir sang Mendelssohn's "Elijah." The eighty-voice choir is under the direction of the Rev. L. David Miller, minister of music. The Rev. and Mrs. Paul Bankston of Marietta, Ohio, sang the bass and soprano roles. Claire Searles of Springfield, Mass., and Defiance, Ohio, was the contralto. Allan Schirmer of Indianapolis was the tenor soloist. Robert Shaffer of Fort Wayne was organist and Mrs. Varner Chance, Fort Wayne, pianist. Mrs. Everett Perry of Warsaw, Ind., played the prelude. Mendelssohn's Sixth Sonata.

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Again thank you for all you have done, and with very best wishes,

Sincerely yours,

Eugene Devereaux,
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WALLACE DUNN



WALLACE DUNN, winner of the 1950 young artist contest of the Society of American Musicians, will appear in a recital under the auspices of the Bertha Ott Concert Management Jan. 22 at the First Methodist Church of Oak Park, a suburb of Chicago. The opportunity of a debut recital under professional management is given each year by the society to the winner.

Mr. Dunn has been a pupil of Dr. Frank W. Van Dusen for five years at the American Conservatory. He won the 1950 commencement contest in organ at the conservatory, resulting in an appearance with orchestra in Orchestra Hall. Mr. Dunn was heard in December in Chicago as a soloist in the concert of music for organ and strings under the direction of Dr. Leo Sowerby.

Recitals by Mr. Dunn have been given recently in Elmhurst and Wheaton, Ill., Grand Rapids and Birmingham, Mich. He is organist of St. Peter's Evangelical and Reformed Church, Elmhurst, and assistant organist of the Seventeenth Church of Christ, Scientist, Chicago.

Mr. Dunn has chosen the following program for his recital: Concerto No. 2

in B flat major, Handel; Variations on a Noel, d'Aquin; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Scherzo from Second Symphony, Vienne; "Cortege and Litany," Dupré; Fantasia, Langlais; Toccata, Sowerby.

THREE ADVENT RECITALS AT ST. PAUL'S IN TORONTO

A series of Advent recitals at St. Paul's Church, Toronto, were played Nov. 25, Dec. 2 and Dec. 9. The first recital was by Edwin Arthur Kraft, F.A.G.O., and the others were by Charles Peaker, F.R.C.O., organist of the church. In the Dec. 9 program Dr. Peaker was assisted by the choirs and soloists of the Bloor Street United Church and St. Paul's. Frederick Silvester conducted the chorus in the Bach cantata "Sleepers, Wake."

Mr. Kraft's selections were as follows: Sinfonia, "We Thank Thee, God," Bach; "Ave Maria," Reger; Chorale and Fugue from Fifth Sonata, Guilman; Autumn Song," Elmore; Finale from Second Symphony, Weitz; Chorale Improvisation, "From the Depths of My Heart," Karg-Elert; "Toccata di Concerto," Bossi; "Jubilee" Suite, Van Hulse.

Perry Baumann, oboist, assisted Dr. Peaker Dec. 2. This was their program: Prelude and Fugue in E minor, Bruhns; "Sister Monica," Couperin; Pavane, Byrd; "Diferencias," de Cabezon; "Von Gott will ich nicht lassen," Buxtehude; "Passion Symphony," Dupré; "Concerto Grosso" No. 8, Handel; "Piece Heroique," Franck; "Litanies," Alain.

Besides the Bach cantata Dec. 9 these organ numbers were played: Capriccio and "Benedictus," Reger; Pastorale, Old French; "Sleepers, Wake," Reger.

ROBERT C. SHONE, recently appointed organist and choirmaster of St. Anne's Church in Annapolis, Md., presented a program of Christmas music for organ, strings and voices Nov. 28. Featured on the program were two cantatas—the Christmas Cantata of Lübeck and the solo cantata "Jubilata Dominum," by Buxtehude. Mr. Shone played three of the Mozart Sonatas for organ and strings and these solo numbers: Noel for the Flutes, d'Aquin; Chorale, Jongen; "La Nativité," Langlais; Prelude and Fugue in E flat, Bach.

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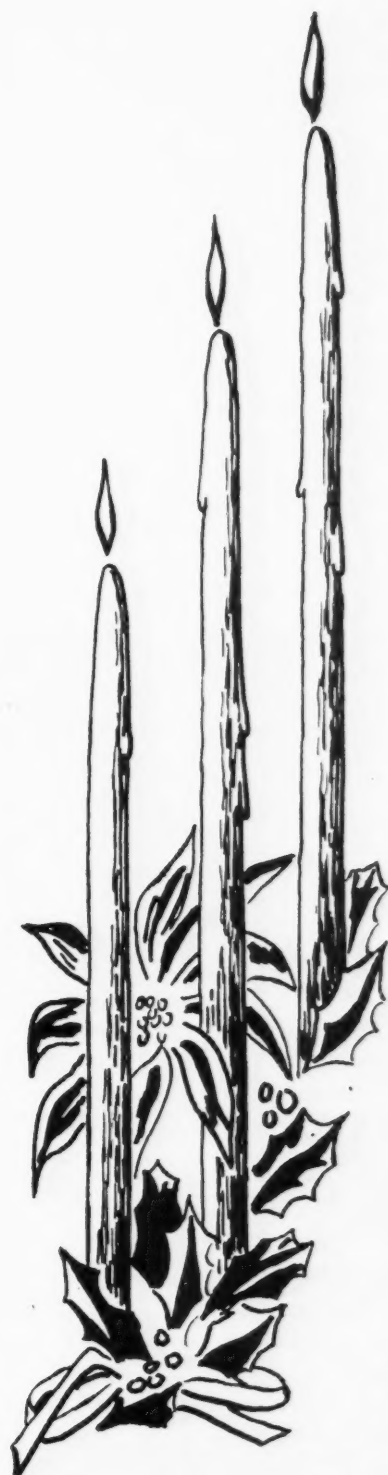
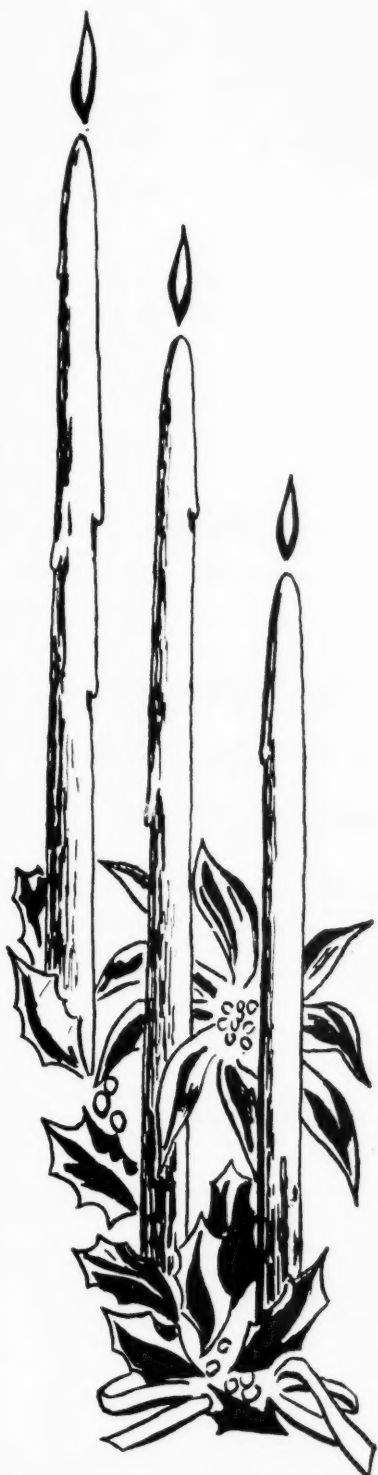
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NEW MUSIC FOR THE ORGAN

BY WILLIAM LESTER, D.F.A.

"Symphonia Mystica," by Camil Van Hulse, Op. 53; published by J. Fischer & Bro., New York.

In this column over the past few years praise—and merited praise—has been accorded this composer for a succession of large-scale organ works, compositions which have placed him without question in the front rank of composers writing for that instrument. Now comes this suite, dedicated to and already successfully played by that sterling virtuoso, Alexander Schreiner. Its five movements are: Prelude, Meditation, Scherzo, Intermezzo and Finale.

Mr. Van Hulse has imagination and uses it. Frequently the music is difficult, but never clumsy. The idiom used is advanced, frequently harshly dissonant, but always in keeping with the emotional pressure of the music. And there is emotional pressure and content. There is little or none of that note padding that so often mars the writings of our contemporaries. The composer of this suite exercises that economy of notes and textures that comes only with maturity and true inspiration. The separate numbers are sharply contrasted in type and style; the sequence of moods, tempi, tonalities, etc., is cleverly managed.

Paper analysis of such a work as this is rather futile. It will be much more to the point if the reader of this review will make it his business to examine this new work and see for himself what sort of achievement it is. In our estimation this suite is one of the most significant and valuable organ works to reach publication for many years. The acid test of such a statement and appraisal will be how much the work is played and the reaction of an intelligent public to the playing over a fair period.

The suite extends over forty-five pages of musical text; average playing time for the whole work is twenty-one minutes. Each movement can be played separately and is complete in itself except for the last two sections. The intermezzo leads directly into the finale. The prelude is provided with an optional close for single use; otherwise it also is planned to continue into the next number without pause.

"Meditation Religieuse," by William A. Wolf; published by Theodore Presser Company, Bryn Mawr, Pa.

Subtitled "Memories of Dunfermline Abbey," this unpretentious, attractive melodic piece makes effective use of the chimes. The registration demands are on the simple side; technical requirements are modest and the piece has musical quality.

Chorale, "Vom Himmel hoch, da komm' Ich Her"; Offertoire-Pastorale; two organ pieces by Max Reger, edited by R. L. Bedell; published by Edition "Le Grand Orgue," Brooklyn, N. Y.

Two more reprints of characteristic Reger works. These are short and easier to play than much of this composer's work.

"All My Heart This Night Rejoices," chorale trio for two keyboards and pedal, by Paul Bunjes; published by Concordia Publishing House, St. Louis.

The two manual parts move in flowing counterpoint; the pedal comes in and out with the theme of the chorale. The piece will be a serviceable number for seasonal use. It is simple, direct and not too long-drawn-out. The composer evidently knows his Bach—assuredly a fine model!

Six Chorale Preludes, by Healey Willan, Set One; published by Concordia Publishing House.

A very interesting and significant set of short organ pieces whose themes are familiar chorales or hymn-tunes. There is nothing about these numbers that smacks of the amateur or the untried craftsman—it is writing that is urbane and polished; everything will sound well and at the least possible expenditure of effort. The individual pieces are short.

but complete, and replete with musical values. All too many of the published treatments of hymn-tunes or chorale themes are too much on the dull side—purely technical procedures put down on paper without musical meaning or emotional inspiration. These half-dozen fantasias are refreshingly different; they are technically impeccable, but they can boast of displaying, in addition to all this, sensitiveness to the inner meaning of the music.

RIVERSIDE CHURCH, NEW YORK, OFFERS JANUARY PROGRAMS

The activities of the ministry of music at the Riverside Church in New York City in January will include a program of works of contemporary composers by Virgil Fox Jan. 14 and a recital Jan. 21 by Marilyn Mason of the faculty of the University of Michigan at which she will play: Concerto 4, in F major, Handel; Capriccio, "Cucu," Kerll; Phantasic and Fugue on "B-A-C-H," Reger; Scherzo, Duruflé; Pastoral, Roger-Ducasse; Lento, Blanchard; "La Nativité," Messiaen. Jan. 28 a program of concertos for organ and orchestra will be presented by Mr. Fox and the National Orchestral Association orchestra. On Jan. 7 Miss Hazel Gravell, soprano, will be heard in solo cantatas by Telemann, Schubert, Mozart and Karg-Elert, accompanied by string orchestra and organ.

CHARLES E. LUTTON IS DEAD; PLACED MANY IN POSITIONS

Charles E. Lutton, head of the music department of the Clark-Brewer Teachers' Agency for many years and a partner in the Lutton Music Personnel Service, with offices in the Lyon & Healy Building, Chicago, died Dec. 16 in Florida on a vacation trip. Mr. Lutton was known affectionately to hundreds of organists and choir directors as "Casey" Lutton and was one of the best informed men in the music education field, having placed many teachers in colleges and universities throughout the United States. In his early days he was a soloist in the Northwestern University A Cappella Choir, directed by Dr. Peter C. Lutkin. From 1918 to 1948 he was secretary and treasurer of the Phi Mu Alpha Sinfonia fraternity.

Mr. Lutton left his widow, Nell; three sons, Charles, Bert and Richard; a daughter, Mrs. Walter Imig, Jr., and a sister, Mrs. George Sanders.

APOLLO CLUB'S 79TH SEASON INCLUDES ANNUAL "MESSIAH"

The Apollo Musical Club of Chicago, now in its seventy-ninth season and one of the country's oldest choral societies, gave its annual performance of "The Messiah" in Orchestra Hall Dec. 26. The group was under the direction of Edgar Nelson, conductor, and was assisted by the Chicago Symphony Orchestra. Robert Birch was at the organ. The soloists were Maud Nosler, soprano; Grace Hoffman, contralto; Ralph Nylund, tenor, and Louis Sudler, baritone.

VERNE R. STILWELL, organist and choirmaster of Grace Episcopal Church, Grand Rapids, Mich., planned a service of morning prayer Nov. 10 in which all the music, choral offerings and organ numbers were by Bach. For the prelude Mr. Stilwell played "Now Is Salvation Come," Air for the G String and "Christ Lay in Death's Embrace." His postlude was the Toccata and Fugue in D minor.

JOHN LEO LEWIS, F.A.G.O., assisted by William Welch, baritone, will give a recital on the new three-manual Möller organ at the House of God, Mooseheart, Ill., Sunday, Jan. 28, at 3 o'clock.

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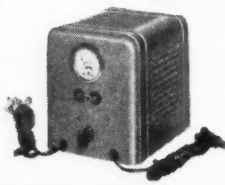
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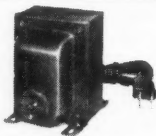
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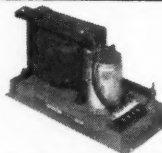
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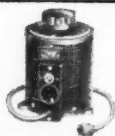
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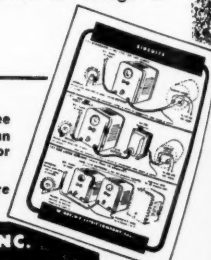
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Heard over the Air

CLARKE SEARLE, WHO PLAYED IN YOKOHAMA SERIES



In commemoration of the tercentenary of Bach's death the Japan National Broadcasting System and the national ministry of education arranged a series of recitals broadcast throughout the nation. The programs are designed to help the Japanese listening public, which knows little of organ music, to appreciate the literature of the instrument.

Clarke Searle, organist at the Eighth Army Chapel Center in Yokohama, was selected to open the series. The initial broadcast was played on the large three-manual Wurlitzer in Tokyo's huge Mitsukoshi department store. This program marked the first post-war appearance of an American artist on the Japanese network. Other broadcasts, played by leading Japanese organists, will be heard from the Ueno School of Music, Tokyo Christian College and the Mitsukoshi.

Mr. Searle is a student of Miss Mildred Andrews of the University of Oklahoma. A member of the American Guild of Organists, he has been active in promoting the Guild's cause in Japan. Under his direction the first combined Japanese-American music festival was held in Yokohama. A choir of 175 voices, composed of two army chapel choirs and groups from four local Japanese churches, was heard in a variety of numbers, both English and Japanese. Mr. Searle played the Handel Concerto No. 13 for organ and orchestra with the Yokohama Symphony and directed the massed choirs and orchestra in his own setting of the "Battle Hymn of the Republic," with Pfc. Lynwood Rainey as tenor soloist. Pfc. Rainey was killed in Korea only a few weeks after singing "As He died to make men holy, let us die to make men free."

Mr. Searle has returned to America to continue study at the University of Oklahoma. He intends to return to Japan as a teacher in several years.

**HAMILTON COLLEGE ORGAN
OPENED BY ERNEST WHITE**

An organ designed by Ernest White and John L. Baldwin, Jr., has been installed in the chapel of Hamilton College, Clinton, N. Y., by the Buhl Organ Company of Utica. The instrument is a memorial to John Crowley Richardson and George Frederick Gouge. The best of the pipework from a Johnson organ built in 1898 was retained.

The three-manual instrument at present has great, swell and positiv divisions and provision has been made for a choir organ. The instrument contains forty-two ranks and a total of 2,428 pipes. The main part of the organ is situated behind and above a gallery in the west end of the church and the positiv is bracketed on the front of the gallery.

The dedicatory recital was played by

Ernest White Nov. 9. He included these numbers: "Dialogue," "Muzete" and "Offertoire pour le Jour de Paques," d'Andrieu; Prelude, Fugue and Chaconne, Pachelbel; "Aria con Variazione," Martini; "Herzlich thut mich verlangen," Kirnberger; Flute Solo, Arne; "Allein Gott in der Höh," Armstorff; Fantasia in G major, Bach; "Cortege et Litanie," Dupré; "Ronde Francaise," Boellmann; "Weihnachten, 1914," Reger; "Carillon de Westminster," Vierne.

John L. Baldwin, Jr., gave a recital of contemporary music Dec. 10 which consisted of the following: Prelude and Finale, Shute; "In Memoriam" and Variations on "Old Hundredth," L. Hastings Bristol, Jr.; "Salix," Whitlock; "Symphonie de l'Agneau Mystique," de Maleingreau; Prelude on "Iam Sol Recedit Igneus," Simonds; "Dieu Parmi Nous," Messiaen.

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Amsco is one of the country's youngest large publishers, having been organized in 1933. It was the outgrowth of the Ashley Music Supply Company, which was begun in 1930 by Abe Schlager and Al Wise. The company enjoyed rapid growth and after the signal success of its first "Everybody's Favorite" issue turned its attention to supplying collections. Amsco now numbers among those who have assisted in compiling its publications such well-known composers and arrangers as Roland Diggle, Harry L. Vibbard, Robert L. Bedell and Virginia Carrington Thomas.

Amsco recently made arrangements to participate in an extensive radio program which will include stations in many cities. The program will be built around quiz contests, with the winners receiving an order permitting them to go to their local music dealers and select any four copies of the "Everybody's Favorite" series.

FOR HIS McMYLER ORGAN recitals Jan. 7, 14, 21 and 28 Walter Blodgett, curator of musical arts of the Cleveland Museum of Art, will play the Chaconne in E minor, by Buxtehude, Nativity Song, by Seth Bingham, and Pastoral Sonata, by Rheinberger. Mr. Blodgett will also give a curator's recital Wednesday, Jan. 17, playing the Prelude and Fugue in F major of Buxtehude, versions of "In dulci Jubilo" by Bach and Dupré, Noel for the Flutes by d'Aquin and Three Gregorian Paraphrases by Langlais.

THE WASHINGTON, D. C., CANTATA Choir, Ronald K. Arnatt conductor, gave a concert at the Church of the Ascension and St. Agnes Dec. 10. The program featured the first performance of two motets for soprano and organ written by Mr. Arnatt and the first Washington performance of Britten's "St. Nicolas." Also included on the program was "Psalm 121," set to music from Bach's cantatas 37 and 71.

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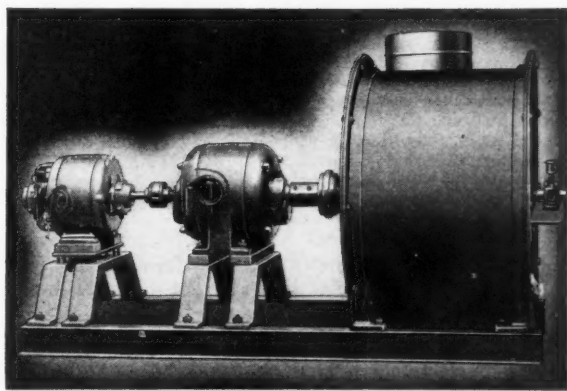
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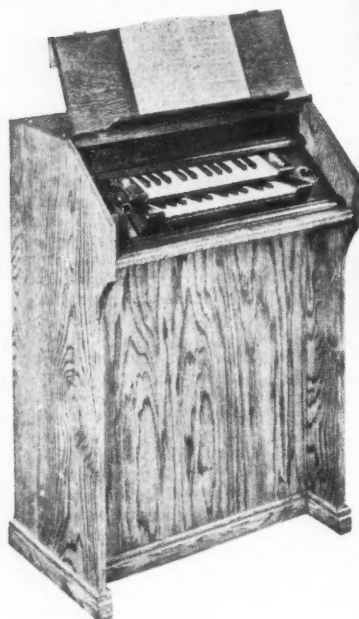
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NEW SYMPHONIC CARILLON



TUCSON, ARIZ., WAS THE SCENE ON Oct. 29 of the premier performance of the new "Symphonic Carillon," described as a revolutionary tower bell instrument. The "Symphonic Carillon," installed in the picturesque St. Philip's Episcopal Church-in-the-Hills by the manufacturer, the Maas-Rowe Electromusic Corporation of Los Angeles, was presented in a recital by Frederick Marriott of the University of Chicago Rockefeller Memorial Chapel. The instrument is a gift to the church from Mr. and Mrs. Scott Appleby of Tucson.

This electronic tower bell system is said to be the first electronic carillon in which it is possible for the carillonneur to vary the tonal coloring. Its sound, though not identical, is similar to that of cast bells. The principal difference between the new "Symphonic Carillon" and previous electronic bell systems is said to be in the tonal structure. There are two bells of identical pitch to each note. One of these is tuned to a minor tonality and the other to a major tonality. The "inner tuning," or correlation of overtones, or partials, within the harmonic structure of each note determines whether or not a given bell tone will sound in tune with another bell. Everyone has heard tower bells, either cast or electronic, which in certain combinations of notes sound out of tune. The "Symphonic Carillon" is described as the first successful attempt to solve this problem. Through its dual-tone tuning and its double manual it produces harmonious musical sound in every combination of notes, major or minor. The two manuals are designed to assist the organist or carillonneur in selecting the bells of major or minor tonality, as the music requires. They also serve to enable the musician without special training to learn to play carillon music with a minimum of difficulty.

Special music has been composed for the "Symphonic Carillon" and special arrangements have been made of well-known classical and sacred music. The new carillon is produced in a wide range of tones and power. Carillons are offered with from fifty to ninety-eight bells and thirteen additional pedal bells also are available. Sound coverage from the church tower, roof or belfry extends from one to several miles, depending upon the amplification selected.

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KARL P. SCHMIDT PLAYS WANAMAKER ORGAN



KARL F. SCHMIDT, the 13-year-old son of Mr. and Mrs. Hugh Schmidt of Schwenksville, Pa., gave a recital on the Wanamaker organ in Philadelphia at noon Oct. 10. He is believed to be the youngest organist ever to play this great instrument. He played the following numbers: Chorale Preludes, "Salvation Now Is Come to Earth" and "Christ Lay in Bonds of Death," Bach; Preludio and Adagio from Third Sonata, Guilman; "Grand Choeur" in C, Maitland; Adagietto from "Suite l'Arlesienne," No. 1, Bizet; "Jubilate Deo," Silver. On Oct. 8 he played the same program at the Schwenkfelder Church in Norristown, Pa., and Nov. 18 he played these numbers in the American Organ Players' Club series at Valley Forge, Pa., adding the "Marche Pontificale," de la Tombelle, and "Will-o'-the-Wisp," Nevin. He also broadcast a portion of the program from the Wanamaker organ over station WIBG Oct. 23. At the Norristown and Valley Forge recitals his father sang baritone solos.

Karl began the study of piano at the age of 4 with Mrs. Daniel Marquette of Pottstown, Pa., and has been an organ pupil of Dr. Rollo F. Maitland since he was 9. He is a colleague of the A.G.O. and is the youngest member ever to have been admitted into the American Organ Players' Club, having given a recital under the club's auspices in Jerusalem Lutheran Church, Schwenksville, Pa., in June, 1949.

THE VAN DUSEN ORGAN CLUB program presented Nov. 13 in the American Conservatory organ studio, Chicago, included: Prelude in G major, Bach (Julian Goodwin); Fantasie and Fugue in G minor, Bach, and "Piece Heroique," Franck (Preston Rockholt); Sonata No. 1 (second and third movements), Borowski (Richard Mitchell); "Carillon-Sortie," Mulet (James Calhoun); Toccata from Fifth Symphony, Widor (Rex Bateman); "Variations de Concert," Bonnet (Eleanor Clingen).

BENJAMIN HADLEY DIRECTS STRATFORD, ONT., PROGRAMS

The musical season at the Knox Presbyterian Church in Stratford, Ont., began Oct. 29 with an organ recital played by Benjamin Hadley, organist and director of music. The program consisted of the following: Concerto 2 in A minor, Bach; "Was Gott thut, das ist wohlgetan," Kellner; Rondeau, "The Fifers," d'Andrieu; Gavotte and Flute Solo, Arne; Chorale in B minor, Franck; Scherzo from Symphony 4, Widor; "Chant de May," Jongen; "Variations sur un Noel," Dupre.

A choral vesper service was held Nov. 19 with the choir singing Franck's "Psalm 150," Gibbons' Motet "O Lord, Increase My Faith" and Bach's cantata "Sleepers, Wake!" Soloists were Dorothy Gallop, soprano, and Raymond Wicher, baritone, with Gordon Jeffery at the harpsichord for the Bach cantata.

Another recital was given Sunday evening, Dec. 10. Mr. Hadley played the following program: Passacaglia and Fugue in C minor, Bach; Pastorale from "Le Prologue de Jesus," Anonymous; "Es ist ein' Ros' entsprungen," Brahms; "Vom Himmel hoch," Pachelbel; Canon in B major and Canon in B minor, Schumann; Chorale and Fugue, Honegger; Prelude and Fugue on "B-A-C-H," Liszt.

At the choral vesper service Dec. 24 the choir sang the following: Fanfare for Christmas Day, Shaw; "Of the Father Sole Begotten," Nylandensis; "Drop Dew, Ye Heavens," Tye; "All My Heart This Night Rejoices," Ebeling; "Hark! What Mean Those Holy Voices?," Bortniansky; "Break Forth, O Beauteous Heavenly Light," Bach; "What Is This Lovely Fragrance?," Willan; "Shepherds, Quickly Wake!," Wasner; "Sounding Clear This Glad Day," Bingham; "To Us Is Born a Little Child," Vulpius; "And the Glory of the Lord," Handel.

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They that Trust in the Lord... ..		
.15		
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.15		

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Programs of Organ Recitals of the Month

Edward Eigenschenk, Mus.D., Chicago—Dr. Eigenschenk was assisted by Patricia Rayney, soprano, in a recital of Christmas music at the Second Presbyterian Church Dec. 17. After the recital tea was served to those present. Dr. Eigenschenk's numbers were as follows: "Psalm 18," Marcello; Two Invocations, "Stella Matutina" and "Hymn to the Sun," Dallier; Fantasia and Fugue in G minor, Bach; "March of the Magi," Dubois; "Puer Natus Est," Titcomb; "La Nativité," Langlais; "Hallelujah" Chorus, Handel.

Rachel Pierce, F.A.G.O., Spartanburg, S. C.—This was the program Miss Pierce played at Converse College Nov. 27: Fantasia and Fugue in G minor and Chorale Preludes, "Jesu, meine Freude" and "Wenn wir in höchsten Nöthen sein," Bach; Fugue in G major, Bach; Sonata No. 6, Mendelssohn; Chromatic Study on the Name of Bach, Piston; "Chant de Mai," Jongen; "Gavotte Antique," Peeters; Finale from Symphony in E minor, Vierne.

Grover J. Oberle, F.A.G.O., Boston, Mass.—Mr. Oberle was sponsored by the Bridgeport, Conn., Chapter of the A.G.O. in a recital at Christ and Holy Trinity Church Dec. 4. These were his offerings: "Chaconne, Buxtehude; Chorale Prelude, "Nun komm, der Heiden Heiland" and Prelude and Fugue in D major, Bach; Adagio, Allegro and Adagio, Mozart; "Pageant of Autumn," Sowerby; Little Preludes and Intermezzi, Schröder; Introduction and Passacaglia, Noble.

Mabel Zehner, Ashland, Ohio—Miss Zehner was assisted by the senior high school a *cappella* choir in her recital at the First Presbyterian Church of Mansfield, Ohio, Nov. 19. Her numbers were as follows: "Lord Jesus Christ, Be Present Now," Karg-Elert; Arioso, Pasquet; Prelude and Fugue in G major, Bach; "Liebestod," Wagner; Gigue-Rondo, Bach; "The Brook," Dethier; "Concerto Gregoriano," Yon.

Ernest Willoughby, A. R. C. M., Bryn Mawr, Pa.—Mr. Willoughby's recital at the Washington Chapel at Valley Forge Nov. 4 consisted of these numbers: Andante and Allegro, F. E. Bach; Prelude and Fugue in D minor, Boyce; "Clacona," Pachelbel; Prelude and Fugue in C minor, Bach; March, Aria, Minuet and Musette, Gavotte and March, Handel; Solemn Prelude, Elgar; "The Musical Clocks," Haydn; Larghetto, Mozart; Miniature Suite, Ireland; Prelude on the Tune "St. Anne," Charlton-Palmer.

Klaus Speer, Harrogate, Tenn.—Mr. Speer gave a recital at the Memorial Presbyterian Church, Oxford, Ohio, Nov. 16 under the sponsorship of Miami University. His program consisted of the entire set of "Catechism" Chorale Preludes by Bach, the Prelude in E flat and the "St. Anne" Fugue.

Theodore W. Ripper, Coraopolis, Pa.—Mr. Ripper was guest organist for the Dec. 10 recital at Pittsburgh's North Side Carnegie Hall. He played the following selections: "Agincourt Hymn," Dunstable; Concerto 10, Handel; "Come, Saviour of the Gentiles," Bach; Swiss Noel with Variations, d'Aquin; Prelude on "Pange Lingua," Kodaly; "The Shepherds," Messiaen; "L'Orgue Mystique," Tournemire.

Arnold Blackburn, Lexington, Ky.—The University of Kentucky sponsored Mr. Blackburn in a recital at Christ Episcopal Church Nov. 5. This was his program: "Toccata Avanti il Ricerare" ("Flori Musicali"), Frescobaldi; "Clausulas de VIII Tono," Tomas de Santa Maria; "Tiento Lleno por B Cuadrado," Juan Cabanilles; Chorale Prelude, "Erharm dich mein, O Herre Gott," and Prelude and Fugue in B minor, Bach; "Prelude sur une Antienne," Langlais; Toccata, Mulet; Fantasia in A major, Franck.

Arnold Dann, Palm Beach, Fla.—The first organ recital of the season at the Episcopal Church of Bethesda-by-the-Sea was played by Mr. Dann Dec. 3. He was assisted by Kenneth Purdy, baritone. Mr. Dann's selections were as follows: Toccata-Prelude on the Plainchant "Pange Lingua," Bairstow; "Evening Song," Bairstow; "Vendanges" and "Sous le Noyer," Jacob; Toccata and Fugue in D minor, Bach; "The Harmonious Blacksmith," Handel; "Fantasy Dialogue," Boellmann.

John T. Erickson Mus.D., A.A.G.O., New York City—At the annual "Lucia" festival in Gustavus Adolphus Church Dec. 2 Dr. Erickson played the following numbers: Fantasia in G minor, Bach; "Advent," Otto Olsson; "Koral Fantasi," Vrethblad. Metropolitan Opera stars Set Svanholm and Sven Nilsson sang several numbers. The second part of the program was devoted to a pre-Christmas musical service with incidental music by Dr. Erickson. Dr. Viola Sponberg was the "Lucia" bride and directed the program.

Robert W. Glover, La Grange, Ill.—Advent and Christmas music was featured in Mr. Glover's recital Nov. 3 at the First Presbyterian Church. His program: Noel in G, d'Aquin; "A Virgin Unspotted," Le Begue; "From Heaven Above," Pachel-

bel; "Now Comes the Gentiles' Saviour" and "In dulci Jubilo," Bach; Pastoral Symphony, Handel; Prelude on "God Rest Ye Merry, Gentlemen," Diggle; "Noel Landais," Bonnal; Christmas Prelude, MacLean; Variations on an Old Carol, Glover.

Mr. Glover played the dedicatory recital on a two-manual Wicks organ at the First Presbyterian Church, Ottawa, Ill., Nov. 26, using these numbers: Prelude and Fugue in C major, Böhm; Chorale Preludes, "Our Father, Who Art in Heaven" and "I Call to Thee," Bach; Prelude and Fugue in E flat major, Bach; "The Primitive Organ," Yon; "Abide with Us" and "The Last Supper," Weinberger; "Rise Up, O Men of God" and "Nearer, My God, to Thee," Bingham; "Now Thank We All Our God," Karg-Elert; Finale from First Symphony, Vierne.

Lawrence Richard Sears, Washington, D. C.—Recitals given by Mr. Sears at St. Patrick's Cathedral Nov. 5, 12, 19 and 26 included four organ works not played before in Washington—Yves' "Adeste Fideles," Elliot Griffis' Ostinato, Bruckner's Prelude and Fugue in C minor and Largo by David Flynn. Other numbers on the programs (which also included vocal numbers) were these: Chorale, Honneger; Fugue in C sharp minor, Rheinberger; Cantabile in B minor, Franck; "Pange Lingua Gloriosa," Edmundson; "Praise God in His Heaven," Lahmer; "O Stay with Us, Lord Jesus Christ," DeLamarter; Pastoral, Bach; "In dulci Jubilo," Dupré; "Lo, How a Rose E'er Blooming," Brahms; "Weihnachten 1914," Reger.

G. Criss Simpson, Lawrence, Kan.—At a faculty recital of the University of Kansas Dec. 3 Mr. Simpson played the following: Allegro from Sixth Symphony and Andante Sostenuto from Gothic Symphony, Widor; Canon in B minor, Schumann; Chorale Prelude, "To God on High Alone Be Praise," Bach; "Fugue a la Gigue" and Fugue in E flat, Bach; "Plymouth" Suite, Whitlock.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—For his recital at the close of evensong in Trinity Cathedral Dec. 3 Mr. Kraft selected these numbers: Trumpet Voluntary, Stanley; Menuet, C. P. E. Bach-Kraft; Prelude and Fugue in E minor, Bach; Prelude on "Rhosymedre," Vaughan Williams; Scherzo in G minor, Bossi; Cantilena, McKinley; "Symphonia Mystica," Van Huise.

The Rev. W. James Marner, Wichita, Kan.—Mr. Marner gave the dedicatory recital on an organ built by Charles W. McManis of Kansas City at St. Matthew's Episcopal Church, Newton, Kan., Nov. 26. His program was as follows: Rhapsody on the Sursum Corda, Caudlyn; "Advent," Yon; Prelude and Fugue in D minor, "Bist du bei mir" and Fantasia, Bach; "Song of the Basket Weaver," Russell; "Ave Maria," Bach-Gounod; Canon; Toccata on "Ye Watchers and Ye Holy Ones," Gore.

Harry H. Huber, Salina, Kan.—In a recital Nov. 26 at the Lutheran Church of Ellsworth, Kan., Mr. Huber was assisted by John C. Madden, violinist. The organ numbers were as follows: Prelude and Fugue in E minor and Chorale Preludes, "Jesu, Joy of Man's Desiring" and "In Thee Is Gladness," Bach; Aria, Handel; Chorale and "Prayer" from "Suite Gothique," Boellmann; "Now Thank We All Our God," Karg-Elert; "Exsultemus," Kinder; "Romanza," Purvis; Cantilena, McKinley; "Dreams," McAmis; "Paeon" in D major, Dickson.

Frank L. Eldridge, Ithaca, N. Y.—Mr. Eldridge was assisted in his faculty recital Nov. 12 at Ithaca College by Don A. Wells, oboist. These were the organ selections: Prelude and Fugue in A minor and Concerto in E flat major, Bach; Chorale and Variation, Gore; Chorale Preludes, "A Babe Is Born in Bethlehem" and "Shepherds, He Is Born," Peeters; "Concerto Grosso" No. 8, Handel; Prelude and Fugue, Op. 14, Effinger.

Mary Penn Smith, F.A.G.O., Clayton, Ala.—Mrs. Smith, who recently resumed her activities as a recitalist, played at the Wilson Memorial Chapel in Birmingham Nov. 5. She was assisted by Mrs. McClellan Ratchford, violinist. Mrs. Smith's selections were these: Toccata in D minor, "O Sacred Head, Now Wounded" and "In dulci Jubilo," Bach; Sonata in C minor, Ralph L. Baldwin; "Invocation," Capocci; "Song of Happiness," Diggle; "Will-o'-the-Wisp," Nevin; "Ave Maria," Schubert-Vibbard; "Morning Mood," Grieg-Felton; "Deep River," Burlleigh-Biggs; Swedish Wedding March No. 1, Södermann-Morse.

J. Herbert Springer, Hanover, Pa.—Mr. Springer gave recitals at St. Matthew's Lutheran Church Dec. 3, 10 and 17. His program Dec. 3 was as follows: Prelude and Fugue in C minor, Bach; Chorale Preludes, "Wake, Awake, a Voice Is Calling," "Now Comes the Saviour of the Gentiles" and "Comest Thou, Jesu, from Heaven to Earth," Bach; Concerto in F major, Handel; "An Advent Psalm" and

"Abide with Us, for It Is toward Evening," Weinberger; Scherzetto, Madrigal and "Carillon de Westminster," Vierne.

Mr. Springer chose these numbers for his Dec. 17 recital: "In dulci Jubilo," Bach; Pastoral, Corelli; "The Musical Clocks," Haydn; "Good News from Heaven," Pachelbel; "Noel Basque," Benoit; "Christmas in Sicily," Yon; "The Nativity," Langlais; "God Rest You Merry, Gentlemen," Roberts; "Silent Night, Holy Night," Black; Fantasy on "Adeste Fideles," Shaw.

Eugene L. Nordgren, St. Paul, Minn.—As one of a series of special services marking the ninety-fifth anniversary of the House of Hope Presbyterian Church Mr. Nordgren gave a recital Dec. 6. He was assisted by a group of three string players. The program was as follows: Sinfonia to "We Thank Thee, God" and "Jesu, Joy of Man's Desiring," Bach; "St. Anne" Fugue, Bach; "Christmas Concerto Grosso" No. 8, Corelli; "Piece Heroique," Franck; Scherzo from Symphony No. 2, Vierne; "Thou Art the Rock," Mulet.

Tom V. Ritchie, Fremont, Neb.—Mr. Ritchie gave a recital at Salem Lutheran Church Nov. 19. He chose these numbers for his program: Toccata and Fugue in D minor, "Come, Saviour of the Gentiles," "We All Believe in One God," "Jesu, Joy of Man's Desiring" and "Fugue a la Gigue," Bach; Gavotte, Martini; Chorale in A minor, Franck; Chorale Preludes, "Blessed Are Ye, Faithful Souls" and "Lo, a Rose Is Blooming," Brahms; "Carillon," Sowerby; Toccata, Widor.

George E. Christ, Milltown, N. J.—Assisted by Harold J. Christ, tenor, Mr. Christ presented a "twilight hour of Christmas music" at St. Paul's Evangelical and Reformed Church Dec. 10. He played these selections: Larghetto and Allegro from Concerto 13, Handel; "Dialogue," Clerambault; "Christmas in Sicily," Yon; Old Dutch Lullaby, arranged by Dickinson; Prelude on "What Child Is This," Purvis; Prelude on "Watchman, Tell Us of the Night," Bingham; Toccata and Fugue in D minor, Bach; Noel, d'Aquin.

Reginald W. Martin, Mus.D., A.A.G.O., Siloam Springs, Ark.—Dr. Martin was heard in a faculty recital at John Brown University Dec. 4. This was his program: Passacaglia and Fugue in C minor, Bach; Intermezzo, Callaerts; Fanfare, Lemmens; Sonata on the Ninety-fourth Psalm, Reubke; "The Garden of Iram" and "Within a Chinese Garden," Stoughton; Canzonetta and "Piece Jubilante," Martin; Toccata, Widor.

Alexander McCurdy, Mus.D., Philadelphia—A Bach recital was given by Dr. McCurdy on the new Walcker organ at Colby College, Waterville, Maine, Dec. 5. The program was as follows: Toccata and Fugue in D minor; Chorale Preludes, "All Praise Be unto Thee, Lord Jesus," "Our Father, Who Art in Heaven" and "Hark! A Voice Saith All Are Mortal"; Vivace from Second Trio-Sonata; Prelude and Fugue in E minor; Chorale Preludes, "O God, Have Mercy," "Christ Lay in the Bonds of Death," "I Call unto Thee" and "In Thee Is Joy"; Prelude and Fugue in A minor.

Arnold E. Bourziel, A.A.G.O., Niles, Mich.—Mr. Bourziel was assisted by Leonard V. Kachel, baritone, in a recital at Trinity Episcopal Church Nov. 12. The organ numbers were as follows: Suite in F minor, Reger; "In Thee Is Gladness," "Sheep May Safely Graze" and Toccata and Fugue in D minor, Bach; "Song of Gratitude" and "Song of Consolation," Cole; Toccata in D, Kinder.

G. Leland Ralph, Sacramento, Cal.—Edith Bayha, mezzo-soprano, assisted Mr. Ralph at organ vespers in the First Baptist Church Nov. 26. Mr. Ralph played these selections: Chorale Prelude, "Now Thank We All Our God" and Pastoral, Bach; "Idyl," Purvis; Second Movement, First Sonata, Hindemith; Intermezzo, Callaerts; "Clair de Lune," Debussy; Toccata, Nevin.

Edna Scotten Billings, Kansas City, Mo.—Mrs. Billings gave a Bach recital Nov. 6 at Grace and Holy Trinity Cathedral, where she is organist and director of the choir. Her program: Fanfare Fugue in C major; Prelude and Fugue in C minor; Chorale Preludes, "Sleepers, Wake," "In dulci Jubilo," "I Call to Thee, Lord Jesus" and "The Lord's Prayer"; "Come, Sweet Death"; Concerto in A minor; Siciliano; Gigue-Rondo; Prelude in E flat minor; Toccata and Fugue in E minor. Choral evensong was sung by the cathedral choir after the recital.

Mrs. Billings played other recitals in November and December at Kansas State Teachers' College, the First Methodist Church of Fort Scott, Kan., the First Christian Church of Independence, Mo., and St. Augustine's Episcopal Church in Kansas City.

Orrin Clayton Sutherland II, Lincoln University, Pa.—Mr. Sutherland gave a vesper recital at the university chapel Nov. 19. His selections were these: "Jubilate Deo,"

Silver; "In Summer," Stebbins; Prelude and Fugue in G major, Bach; "Piece Heroique," Franck; Toccata for Flute, Yon; "Virgin's Slumber Song," Edmundson; "O Filii et Filiae," Farnam.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—Mr. Baird gave a recital at the Reformed Church Nov. 5, assisted by Margaret Hanson Gustafson, vocal soloist. Organ numbers on the program were as follows: Maestoso and Allegro from Symphony in D minor, Guilmant; Pastoral, Guilmant; "Ave Maris Stella of the Nova Scotia Fishing Fleet," Gaul; Fugue in E flat, Bach; Toccata in D, Kinder; "The Cathedral at Night," Marriott; "Cathedral Chimes," Carver; Grand March from "Fannhäuser," Wagner.

D. Robert Smith, Lewiston, Maine—This was Mr. Smith's program for the dedication of a two-manual Austin organ at the Federated Church Nov. 27: "Rigaudon," Campra; Aria from the Tenth Concerto, Handel; Fifth Trio-Sonata (first movement) and Chorale Prelude, "Rejoice Now, Dear Christians," Bach; Scherzo, Fifth Sonata, Guilmant; Chorale Prelude, "My Heart Is Ever Yearning," Brahms; "Romanza," Purvis; "Cortege and Litanie," Dupré; "Corrente e Siciliano," Karg-Elert; Toccata, Boellmann.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe was assisted by Leroy Werner, baritone, in a program of Christmas music at the South Congregational Church Dec. 11. The organ numbers were these: Chorale Preludes, "How Brightly Beams the Morning Star," "O Thou of God the Father," "In dulci Jubilo" and "O Hail Thee Brightest Day," Buxtehude; "Benedictus," Couperin; Noel for Flutes, d'Aquin; "Lux Fulgebit," de Maleingreau; "The Shepherds' Pipes and the Star," Stecherbatheff; "The Holy Boy," Ireland.

Mary Cheyney Nelson, Hampton, Va.—Mrs. Nelson was sponsored in a recital at St. Andrew's Episcopal Church, Hilton Village, Va., Nov. 20 by the Hampton Roads Chapter of the A.G.O. This was her program: Trumpet Prelude, Clerambault; "Von Gott will ich nicht lassen" and Fugue in C major, Buxtehude; Prelude and Fugue in A minor, Bach; Chorale Preludes, "Herzlich tut mich verlangen" and "O Welt, ich muss dich lassen," Brahms; Pastoral, Franck; Prelude on "Greensleeves," Purvis; "Divertissement," Vierne; "The Legend of the Mountain," Karg-Elert; Fugue in G minor, Dupré.

Robert T. Benford, Peru, Neb.—Mr. Benford played the dedicatory recital on a Wurliizer electronic organ at the Evangelical and Reformed Church, Plattsmouth, Neb., Nov. 12. His program: "Jesu, Joy of Man's Desiring" and "My Heart Ever Faithful," Bach; "Joyful, Joyful We Adore Thee," Beethoven; Intermezzo in D flat, Hollins; "Song of the Basket Weaver," Russell; "Grand Choeur," Dubois; Largo, Handel; "Londonderry Air," Old Irish; Serenade in G, Widor; "The Lost Chord," Sullivan.

In a recital at Bethel Evangelical Church, Nebraska City, Nov. 5 Mr. Benford played the following: Fantasia Sonata, Rheinberger; "Spring Song" and Intermezzo in D flat, Hollins; "Song of the Basket Weaver," Russell; "Suite Joyeuse," Diggle.

W. Arnold Lynch, Winfield, Kan.—The division of fine arts of Southwestern College presented Mr. Lynch in a faculty recital Nov. 20. He was assisted by the college a *cappella* choir. His program consisted of these numbers by Bach: Fugue in G minor; Chorale Preludes, "Hark, a Voice Saith All Are Mortal," "When in the Hour of Utmost Need" and "Salvation Now Is Come to Earth"; Allegro, Trio-Sonata No. 5; Prelude and Fugue in E flat; Chorale Prelude, "My Soul Exalts the Lord"; Aria; Toccata in F major.

For the dedication of a two-manual Reuter organ at the Methodist Church, Hugoton, Kan., Nov. 5 Mr. Lynch chose these numbers: "Exultemus," Kinder; "Fountain Reverie," Fletcher; Chorale Prelude, "In Thee Is Gladness," Aria and Fugue in G minor, Bach; Symphony No. 4, Widor; "Londonderry Air," arranged by Kohlmann; "Carillon-Sortie," Mulet.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon gave a recital at St. John's Church Nov. 26. His program: Fantasia in A major, Franck; "Bach's Memento," Widor; "Clair de Lune," Vierne; "Marche Pontificale," Karg-Elert.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his Dec. 3 recital at Balboa Park Mr. Brown chose these numbers: Overture, Bellini; Two "Songs without Words," Mendelssohn; "Water Music" Suite, Handel; "At Dawning," Cadman; Intermezzo, MacBeth; Three Hymn-tunes; March, Gounod.

Mr. Brown's program Dec. 10 was as follows: Adagio and Allegro con Brio, Rogers; Andante Cantabile, Tchaikovsky; Serenade, Toselli; "Romance," Debussy; "Serenade Espagnole," Chaminade; "The Gothic Cathedral," Weaver; Fugue in C minor, Bach; Madrigal, Simonetti; Minuet, Paderewski; Selections from "The Desert Song," Romberg.

Recital Programs

Newton H. Pashley, Oakland, Cal.—In a recital at the First Presbyterian Church Oct. 29 Mr. Pashley, who was assisted by Marian Cornish, contralto, played the following: "Au Couvent," Borodin; Sonata and "Fugue a la Gigue," Bach; Baroque Suite, Bingham; "Prayer," Humperdinck; Toccata in G, Dubois.

Mario Salvador, St. Louis—Dr. Salvador will give a recital at the St. Louis Cathedral Jan. 7, playing the following program: "Rhapsodie Catalane," Bonnet; Carol Rhapsody, Purvis; "In dulci Jubilo," Bach; Chorale in B minor, Franck; "Cantique de Noel," Adam; Variations on a Noel, Dupré; "Gesù Bambino," Yon; "Adeste Fideles," Grison-Salvador.

Harold Heeremans, F.A.G.O., New York City—Mr. Heeremans gave a recital at the Cathedral of St. John the Divine Dec. 3, playing the First and Second Sonatas of Mendelssohn.

The following program was played Dec. 10 by Mr. Heeremans at the Church of the Saviour, Brooklyn, where he is organist and choirmaster: First Sonata, Mendelssohn; "Rose Window," Mulet; "Reverie du Soir," Saint-Saens; Toccata and Fugue in D minor, Bach.

Horace Douglas, Rome, N. Y.—Before the Christmas Eve service at the Zion Episcopal Church Mr. Douglas played this program: Chorale Preludes, "From Heaven Came the Angel Host" and "God's Son Is Come," Bach; Noel in G major, d'Aquin; "Christmas," Foote; "How Bright Appears the Morning Star," Karg-Elert; "Le Creche," McGrath; "In the Church," Novak-Urban.

Alfred Brinkler, A.R.C.O., F.A.G.O., Portland, Maine—Mr. Brinkler opened his nineteenth season of "hour of music" programs with a recital at the Cathedral Church of St. Luke Dec. 3. These were his offerings: "Marche Triomphale," Karg-Elert; "In dulci Jubilo," Bach; "The Musical Clocks," Haydn; Prelude from Sonata 7, Rheinberger; Allegretto, Whitlock; Prelude in Form of Canon, Brinkler; "Colloquy with the Swallows," Bossi; "Arpa Notturna," Yon; "Minuet a l'Antico," Seeboeck; "Dreams," McAmis; "Fantasy-Epilogue," Diggle.

Harold Mueller, San Francisco, Cal.—Mr. Mueller was guest organist for a recital at the First Presbyterian Church, Oakland, Nov. 26. He was assisted by Evelean Hebrard, soprano. Organ numbers were as follows: Prelude, Fugue and Chaconne, Buxtehude; "In dulci Jubilo" and Fantasy and Fugue in G minor, Bach; Sonata, "The Ninety-fourth Psalm," Reubke; "Le Banquet Celeste," Messiaen; Berceuse, Pereda; "Ricercare quasi Fantasia sopra B-A-C-H," Van Hulse.

Joza Lou Bullington, Wichita Falls, Tex.—Miss Bullington, instructor in organ at the Midwestern University, played the dedicatory recital on a Baldwin electronic organ given to the school by Mr. and Mrs. G. C. Bullington. She was assisted by the university a cappella choir. Miss Bullington's numbers were these: Prelude, Fugue and Chaconne, Buxtehude; Adagio Cantabile from Violin Sonata 6, Bach-Perry; "In This Is Gladness," Bach; Chorale in A minor, Franck; "Rejoice Greatly, O My Soul" and "Be Thou Ernest, O Children of Man," Karg-Elert; Toccata, Farnam.

Joseph C. Gould, Mobile, Ala.—Mr. Gould was assisted in a recital at the Government Street Methodist Church Dec. 8 by a group of singers and instrumentalists. The group performed Lübeck's Christmas Cantata and Mr. Gould played the following: Prelude in D major, Clerambault; Pastorale from "Le Prologue de Jesus," Early French; "From Heaven on High," Bach; "The Musical Clocks," Haydn; Noel in G, d'Aquin; "Messe du Jour de Noel," de Maleingreau; Finale from Symphony 2, Widor.

Franklin Glynn, Roanoke, Va.—Richard Q. Hite II assisted Mr. Glynn in a recital at St. John's Church Nov. 19. Mr. Glynn's numbers were as follows: Chorale in A minor, Franck; Andante from String Quartet, Debussy; Prelude and Fugue in B minor, Bach; "Angelus," Tomlinson; Minuet in D, Mozart; Air with Variations and Finale, Smart.

Harry William Myers, Louisville, Ky.—A recital of Christmas music was given by Mr. Myers at St. Paul's Methodist Church Dec. 10. The program: Improvisation on "God Rest You Merry, Gentlemen," Roberts; Chorale Preludes, "O Hail This Brightest Day of Days," "To Shepherds as They Watched by Night" and "In dulci Jubilo," Bach; Two Noels, d'Aquin; "Behold, a Rose Is Blooming," Brahms; "Adeste Fideles," Edmundson; "Green-sleeves," Purvis; Fantasy on Two Well-known Christmas Carols, West; Variations on a Noel, Dupré.

Alyce Lavinia Meine, Chicago—In recitals preceding lectures at the Eighth Church of Christ, Scientist, Mrs. Meine has played: Violine, Handel (arranged by Ruth Barrett Arno); Prelude and Fugue (Cathedral), Bach; "Prayer and Cradle Song," Guilman; "Romance sans Paroles," Bonnet; Toccata from Fifth Symphony, Widor; Prelude and Fugue in A minor, Bach; Adagio (Violin Sonata 5),

Handel; "Thou Art the Rock," Mulet; "Carillon," Sowerby; Fantasy on "Benediction," Altman; Toccata, Gothic Suite, Boellmann; Largo from "Xerxes," Handel; "When Thou Art Near," Bach; Toccata and Fugue in D minor, Bach; Arioso, Bach; "Dedication," Franz.

On Thanksgiving Day she played: "Adoration," Borowski; "Prayer of Thanksgiving," Demarest; "Glory to God," Nordman.

Ramona Cruikshank Beard, Tallahassee, Fla.—Mrs. Beard played the following selections at a dedicatory service in the Shenandoah Presbyterian Church, Miami, Fla., Dec. 6: "Psalm 19," Marcello; Noel, d'Aquin-Watters; "La Nativité," Langlais; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Hymn Meditations by American composers; "Westminster Carillon," Vierne; "We All Believe in One God," Bach.

Dorothy R. Addy, A.A.G.O., Wichita, Kan.—A festival of music Dec. 12 in commemoration of Bach at Friends University included a recital by Mrs. Addy at the Central Christian Church. She was assisted by two singers and two instrumentalists. Organ numbers were these: Prelude and Fugue in E minor; Chorale Preludes, "Now Thank We All Our God," "My Heart Is Filled with Longing" and "In Sweet Rejoicing"; Concerto in D minor; Fugue in G major; Chorale Preludes, "My Soul Doth Magnify the Lord" and "Christ, Our Lord, Came to the River Jordan"; Toccata and Chorale for Pedals Alone (written in homage to Bach), Bedell; Toccata and Fugue in D minor.

David Pizarro, L.T.C.L., New Haven, Conn.—Mr. Pizarro, organist of St. Thomas' Church, gave a recital at the Cathedral of St. John the Divine Dec. 24 at 3:30, immediately preceding the service for the opening of the creche. His program included: Chorale Preludes, "Sleepers, Wake!" and "My Soul Doth Magnify the Lord," Bach; "Deck Thyself, My Soul" and "A Rose Breaks into Bloom," Brahms; "Adeste Fideles," Charles Ives; "Christmas 1914," Reger.

George Koehler, Washington, D. C.—Mr. Koehler gave a recital at the First Baptist Church Dec. 3. The senior choir assisted him. Organ numbers on the program were these: Chorale in A minor, Franck; Prelude and Fugue in G, Bach; Adagio from Concerto 2, Vivaldi-Bach; "Christ lag in Todesbanden," Bach; Chorale, Jongen; "Litanies," Alain; Prelude and Fugue in G minor, Dupré.

Carlis Anderson, Vermillion, S. D.—A recital of compositions by Bach was given by Mr. Anderson at the University of South Dakota Dec. 3. He included these: Prelude and Fugue in B flat; Chorale Preludes, "Jesus, Priceless Treasure" and "I Call to Thee, Lord Jesus Christ"; First Movement, Trio-Sonata in E flat; Largo; Arioso in A; Siciliano; Toccata, Adagio and Fugue in C.

Jack Laurence Noble, Vermillion, S. D.—Mr. Noble gave a recital at the First Congregational Church, Sioux Falls, S. D., Dec. 1. His program included the following: Allegro Vivace, Air and Allegretto Giocoso from the "Water Music" Suite, Handel; "From God I Ne'er Will Turn," Buxtehude; "Deck Thyself, My Soul, with Gladness," Brahms; Fantasia and Fugue in G minor, Bach; "Dreams," McAmis; "Clair de Lune," Karg-Elert; Chorale in A minor, Franck; "Vision of the Eternal Church," Messiaen; Folk tune, Whitlock; "Chollas Dance for You," "Yucca" and "The Candle of Our Lord," from "Casual Brevities," Leach; Noel, d'Aquin; Toccata, Jongen.

Thomas J. Tonneberger, Toledo, Ohio—Mr. Tonneberger played at St. Paul's Lutheran Church, Blissfield, Mich., Dec. 10. His selections were these: "Psalm 19," Marcello; "When Thou Art Near" and "In This Is Gladness," Bach; Suite from "Water Music," Handel; "Gesù Bambino," Yon; "Lo, How a Rose E'er Blooming," Marryott; "Carillon," Roberts; "Liebster Jesu," Purvis; "Now Thank We All Our God," Karg-Elert.

Grace Johnson, Tacoma, Wash.—David J. Gault, baritone, assisted Miss Johnson in her recital at the Mason Methodist Church Nov. 12. Miss Johnson's numbers were these: Toccata and Adagio in C, Bach; Air from "Water Music," Handel; Chorale in E major, Franck; Carol, Vaughan Williams; Canzone, Reger; "Ronde Française," Boellmann; Chorale with Interludes, Palmer.

Walter A. Eichinger, Seattle, Wash.—Mr. Eichinger was sponsored by the school of music of the University of Washington when he played at the University Methodist Temple Nov. 28. He was assisted by members of the University Sinfonietta. This was his program: "Psalm 19," Marcello; Concerto No. 13, Handel; Sonata No. 3, McKay; Chorale in B minor, Franck; Prelude and Fugue in G major, Bach.

Francis Murphy, Jr., Philadelphia—The Home Insurance Company Chorus assisted Mr. Murphy in a recital at Christ Church Dec. 6. Organ numbers were these: Chorale in E major, Franck; Prelude in G, Canzona in D minor and "Come, Redeemer of Our Race," Bach; Allegro, Sixth Symphony, Widor.

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Work by Harrison & Harrison on the famous organ at Manchester Cathedral, England, where war damage was second only to that at Coventry Cathedral, is well under way. Plans for the new instrument are complete and certain sections have been installed, but extensive repairs and reconstruction of the cathedral fabric itself have caused unavoidable delay. Since war damage compensation barely touches the cost of rebuilding, the financing of the project is of major importance and a wide appeal has been made recently for £100,000 to continue the project.

The organ in Manchester was built originally by Hill & Sons in 1871 and rebuilt by them in 1910. It was reconstructed with additions and entirely re-voiced by Harrison & Harrison in 1918. In 1934 a further scheme of restoration and additions included the introduction of the Harrisons' latest system of electro-pneumatic action, enclosing and remodeling the choir organ and connecting the small "Father Smith" organ to the main console.

The organ was partly destroyed by enemy action Dec. 22, 1940. The swell and solo divisions were severely damaged, as was much of the pedal organ. The great, choir and screen departments were only slightly harmed. The console alone remained intact. A temporary organ was constructed by Harrison & Harrison in 1943.

The present scheme of restoration and remodeling was drawn up by Norman Cocker, organist of the cathedral, in consultation with Harrison & Harrison. The organ will be within two westerly bays of the choir aisles, the choir and chancel division of the great on the south side and the swell and solo on the north. The pedal organ will be installed on both sides as well as on the screen, with the screen division of the great. The pedal open woods will stand in the Jesus Chapel. A new console will be placed in the nave and the present one, after modification, will be retained for use from the chancel. The nave console will have four manuals, 100 speaking stops and twenty-nine couplers.

The resources of the instrument will be as follows:

- CHANCEL GREAT ORGAN.**
 Double Salicional, 16 ft.
 Diapason 1, 8 ft.
 Diapason 2, 8 ft.
 Clarabella, 8 ft.
 Principal, 4 ft.
 Salicet, 4 ft.
 Waldflöte, 4 ft.
 Twelfth, 2 2/3 ft.
 Fifteenth, 2 ft.
 Tierce, 1 3/4 ft.
 Mixture, 3 ranks.
 Contra Posaune, 16 ft.
 Posaune, 8 ft.
 Octave Posaune, 4 ft.
 French Horn, 8 ft.
 Orchestral Tuba, 8 ft.
 Tuba Magna, 8 ft.

- SCREEN GREAT ORGAN.**
 Bourdon, 16 ft.
 Major Diapason, 8 ft.

- Geigen Diapason, 8 ft.
 Claribel Flute, 8 ft.
 Octave, 4 ft.
 Flute Harmonique, 4 ft.
 Rauschquint, 2 ranks.
 Harp Celesta.

- SWELL ORGAN.**
 Contra Dulciana, 16 ft.
 Diapason, 8 ft.
 Echo Salicional, 8 ft.
 Vox Angelica, 8 ft.
 Dulciana, 8 ft.
 Dulciana Celeste, 8 ft.
 Lieblich Gedeckt, 8 ft.
 Principal, 4 ft.
 Suabe Flute, 4 ft.
 Fifteenth, 2 ft.
 Twenty-second, 1 ft.
 Mixture, 5 ranks.
 Contra Hautboy, 16 ft.
 Hautboy, 8 ft.
 Double Trumpet, 16 ft.
 Trumpet, 8 ft.
 Clarion, 4 ft.
 French Horn, 8 ft.

- CHOIR ORGAN.**
 Cantabile Diapason, 8 ft.
 Viola da Gamba, 4 ft.
 Echo Dulciana, 8 ft.
 Stopped Flute, 8 ft.
 Unda Maris, 8 ft.
 Flauto Amabile, 4 ft.
 Clarinet, 8 ft.
 Diapason Stentor, 8 ft.
 Doppelflöte, 8 ft.
 Contra Posaune, 16 ft.
 Posaune, 8 ft.
 Octave Posaune, 4 ft.
 Tuba Magna (from Solo), 8 ft.

- SOLO ORGAN.**
 Contra Virole, 16 ft.
 Virole d'Orchestre, 8 ft.
 Virole Celeste, 8 ft.
 Harmonic Flute, 8 ft.
 Virole Octaviante, 4 ft.
 Concert Flute, 4 ft.
 Nazard, 2 2/3 ft.
 Piccolo, 2 ft.
 Tierce, 1 3/4 ft.
 Septieme, 1 1/7 ft.
 Orchestral Oboe, 8 ft.
 Vox Humana, 8 ft.
 French Horn, 8 ft.
 Orchestral Tuba, 8 ft.
 Tuba Magna, 8 ft.

- PEDAL ORGAN.**
(Unenclosed Section.)
 Double Open Wood, 32 ft.
 Open Wood, 16 ft.
 Open Metal, 16 ft.
 Bourdon (from Screen), 16 ft.
 Salicional (from Chancel Great), 16 ft.
 Octave Wood, 8 ft.
 Octave Metal, 8 ft.
 Principal, 8 ft.
 Bass Flute, 8 ft.
 Salicet, 8 ft.
 Octave Quint, 5 1/2 ft.
 Super Octave, 4 ft.
 Fifteenth, 4 ft.
 Flute, 4 ft.
 Mixture, 3 ranks.
 Scharf, 4 ranks.
 Double Ophicleide, 32 ft.
 Ophicleide, 16 ft.
 Clarion, 8 ft.
(Enclosed Section.)
 Virole (from Solo), 16 ft.
 Dulciana (from Swell), 16 ft.
 Dulciana Principal (from Swell), 8 ft.
 Posaune (from Choir), 16 ft.
 Hautboy (from Swell), 16 ft.
 Octave Hautboy (from Swell), 8 ft.
 French Horn (from Solo), 8 ft.
 Orchestral Tuba (from Solo), 8 ft.
 Orchestral Clarion (from Solo), 4 ft.

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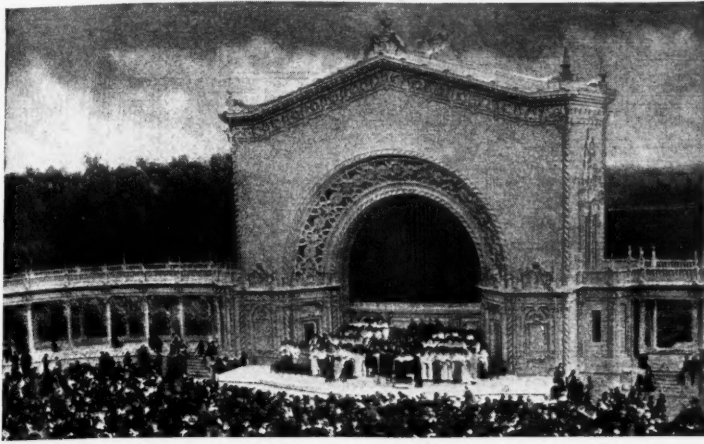
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**WALTER M. MOHR IS HONORED
BY NEW YORK'S GUARDSMEN**

Major Walter Martin Mohr, who for forty-one years has been connected with the well-known organ firm of Louis F. Mohr & Co., was honored by the Old Guard of New York (New York State militia) at a testimonial dinner Nov. 18. Major Mohr, who holds the office of adjutant in this organization, was described in a souvenir brochure issued for the occasion as an "illustrious scholar, artisan, teacher, lawyer and perfect gentleman."

Major Mohr was born in Greenwich Village, New York City, Jan. 19, 1872. In 1889 he was the youngest member of the graduating class at the College of the City of New York. He continued his studies at New York University, Columbia University, Pratt Institute, Cooper Union, Harvard University and the Teachers' Institute for Manual Training in Leipzig, Germany.

Among other things Major Mohr has taught manual training in the city schools, has been admitted to the bar in New York State and holds membership in the Phi Delta Phi law fraternity.

The profession of organ building and maintenance has been in the Mohr family for over 115 years. In this work young Walter had often been called upon to assist his father and brothers. Finally, in 1909, these demands upon his services brought him to the decision that he make this his lifework.

In 1903 and until 1909 Major Mohr served in the First Company, Signal Corps, New York National Guard. In 1916, when the signal corps was called to duty for the Mexican border patrol, he enlisted. Major Mohr became an Old Guardsman in 1932. He was made adjutant in 1938 and has been reappointed year after year.

WILLIAM O. TUFTS RETURNS

TO TAKE WASHINGTON POST

Announcement is made of the appointment of William O. Tufts, Jr., A.A.G.O., M.S.M., as organist of St. Thomas' Episcopal Church in Washington, D. C. This is the post made vacant by the resignation of Loyal B. Aldrich, as announced in the December issue of THE DIAPASON.

Mr. Tufts has been on leave of absence from the Takoma Park Presbyterian Church for several months while he was in Europe. He returned Nov. 1 to take up his duties at St. Thomas'. Mr. Tufts held former positions at the New York Avenue Presbyterian Church, the First Methodist Church of South Bend, Ind., and the Beck Memorial Presbyterian Church of New York City.

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**AUSTIN IS DEDICATED
IN NEWPORT NEWS, VA.**

DR. BARNES GIVES RECITAL

Trinity Methodist Church Has
Three-manual Organ of 2,367 Pipes
—Negotiations by John E. Austin,
Nephew of John T. Austin.

A large three-manual Austin organ installed in Trinity Methodist Church, Newport News, Va., was dedicated with a recital by its designer, Dr. William H. Barnes, Dec. 10. This organ of forty stops and 2,367 pipes was voiced under the supervision of Richard John Piper, who joined the Austin staff early in 1950, having previously served as head voicer for Henry Willis & Sons in England. Negotiations for the purchase of the organ were conducted through John E. Austin of Suffolk, Va., Austin representative for that area and a nephew of the late John T. Austin, founder of the original Austin Organ Company.

The stoplist of the instrument follows:
GREAT ORGAN.

- Violone, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Doublette, 2 ranks, 122 pipes.
- Mixture, 3 ranks, 183 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Flute Ouerfe, 4 ft., 61 pipes.
- Chimes (from Choir), 21 bells.

SWELL ORGAN.

- Geigen, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Gambe, 8 ft., 68 pipes.
- Gambe Celeste, 8 ft., 56 pipes.
- Fugara, 4 ft., 68 pipes.
- Chimney Flute, 4 ft., 68 pipes.
- Gemshorn Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 12 pipes.
- Trumpet, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 56 pipes.
- Concert Flute, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Unda Maria, 8 ft., 56 pipes.
- Koppel Flöte, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremolo.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Violone (from Great), 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Cello (from Great), 8 ft., 32 notes.
- Gedeckt, 8 ft., 12 pipes.
- Super Octave, 4 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.

For the dedicatory recital Dr. Barnes played the following numbers: Trumpet Tune, Purcell; Sonata from the Cantata "God's Time Is Best" and "Jesu, Joy of Man's Desiring," Bach; Prelude and Fugue in B flat, Bach; March and Largo, Handel; Scherzetto, Vienne; Prelude on "Belmont," Edmundson; Chorale in E major, Franck; "Puer Natus Est," Titcomb; Noël and Variations, Bedell; "Christmas," Foote.

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In presenting its new "Classic" Model 25-G electronic the Rudolph Wurlitzer Company is sponsoring a series of monthly recitals at the Wurlitzer Auditorium in New York City the first of which was played by Edward Linzel, organist and choirmaster of the Church of St. Mary the Virgin, Dec. 1.

The Wurlitzer Model 25-G features, in addition to accessories on previous models, five combination pistons and a great to pedal coupler. Four of the pistons bring on manual solo stops and automatically set a suitable accompanimental combination. The fifth piston is a *sforzando* button.

Mr. Linzel's recital was made up of the following numbers: Concerto in F, Handel; Chorale Preludes, "He Who Will Suffer God to Guide Him," "I Call to Thee, Lord Jesus Christ" and "Lord Jesus Christ, Be Present Now," Bach; "What God Hath Done Is Surely Right," Kellner; "In Thee Is Gladness," Bach; Rhumba, Elmore; "Cortege and Litany," Dupré; Scherzo, Symphony 2, Vienne; "Christmas, 1914," Reger; Finale, Symphony 1, Vienne.

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By **ARTHUR C. BECKER, Mus.D.**

Credo from "Missa Salve Mater," by Carlo Rossini; published by J. Fischer & Bro.

This section of the well-known Salve Mater mass is scored for TTB and also for TB. Both arrangements are good; this one for TTB naturally gives a more nearly complete harmonization than the two-part setting. The organ accompaniment is sufficiently full in each case to imply harmonies even when they are not present in the voice parts. Like so many recent Credos we find an alternation of figured music and Gregorian chant. The chant passages are taken from the Credo No. III, best-known of all chant Credos. The composer suggests that the phrases in Gregorian chant be sung by one or two baritones or, what would be even better, by the whole congregation.

The Office of Compline; published by J. Fischer & Bro.

Compline is meeting with increased favor in many American dioceses and the setting under review is ideal in every way. It includes the newly-approved edition of the Psalms in Latin and English and also includes the earlier edition of the Psalms. The grandeur and beauty of the text can be appreciated when the English translation is appended, as in this case. It is most adequately done by the Rev. Philip T. Weller.

"The Lord's Prayer," by J. Alfred Scheel; published by McLaughlin & Reilly Company.

This number is scored for SATB and in English. In the opinion of this reviewer it is an excellent setting of the well-known text. The thematic material is taken from the Pater Noster of the mass and lends itself well to the development of the musical contexts of the anthem. The climax is reached with stunning effect and without the maudlin sentimentalism we generally associate with settings of the Lord's Prayer.

This number is also published for solo voice, three-part women's and four-part men's voices.

Offertories for the Sundays in Advent, compiled by J. Grubing; published by J. Fischer & Bro.

These offertories are scored for SATB a cappella. The first two motets are by Grubing and are models of purity and style. The third and fourth are by J. Stein. While these are idiomatically different from the first two, they partake of the simplicity of the former to such an extent that they fit nicely and all four motets fulfill the requirements of the Advent season.

Offertories for the Sundays in Advent, compiled and arranged by Carlo Rossini; published by J. Fischer & Bro.

These are for TTBB or SSAA a cappella and should prove excellent material, especially for a male chorus. The ranges are good and as the tessitura of each voice is taken into consideration the singing of the offertories should be a joy to the choir members. These motets are selected from the composer's well-known "Jubileus Deo."

"Resonet in Laudibus," by Philip G. Kreckel; published by J. Fischer & Bro.

This excellent Christmas motet is scored for STB. The spirit of Christmas is contained in its joyful utterances and in addition it is easy to sing. A good number, especially for boys' and men's choirs.

"Tollite Hostias," by Saint-Sacns, arranged by Kreckel; published by J. Fischer & Bro.

This well-known Christmas anthem is arranged for STB. Although we miss the alto part the harmony sounds complete due to the excellent arrangement of boys and men.

**RARE ENSEMBLE PROGRAM
IN CHRIST CHURCH, CINCINNATI**

An hour of sixteenth to eighteenth century music for two violins, bass, organ and harpsichord was presented at Christ Church, Cincinnati, Ohio, Nov. 26. William F. Kearns, Louis Pogner, Carl Rubinoff and Parvin Titus collaborated in seldom-heard works of rare beauty. The program included: Sonata in G minor (two violins and harpsichord), Johann Rosenmueller (1619-1684); Preludes for organ, "O Lux Beata Trinitas," Praetorius (1571-1627) and "Ein feste Burg," Hanff (1630-1706); Sonata in D minor (two violins and harpsichord), Corelli (1653-1713); aria, "Meine Seele hört in Sehen" (bass, solo violin and organ), Handel (1685-1759); Sonata in G minor (violin and cembalo), Bach (1685-1750); Fugue in F, for organ, Bach; cantata, "Salve Regina" (bass, solo violin and organ), Handel; Sonata in E flat (two violins and organ), Mozart (1756-1791).

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FRANCES O. ROBINSON



FRANCES O. ROBINSON went to the First Congregational Church of Los Angeles last September to be assistant to the director of music, Melvin L. Gallagher. Miss Robinson is also director of music for the young people and associate organist.

Miss Robinson received her bachelor of music degree from the University of Redlands in 1946 after having majored in organ with Dr. Leslie P. Spelman. She then taught for two years at the College of William and Mary, Williamsburg, Va. While in this position she frequently gave recitals at the Bruton Parish Church. The last two years Miss Robinson spent in New York City at Union Theological Seminary, where she studied organ with Dr. Hugh Porter, Dr. Clarence Dickinson and Dr. Charlotte Garden. She received her master's degree in May, 1950. During this time Miss Robinson was organist and director at the First Methodist Church of South Norwalk, Conn., and the Old First Presbyterian Church in Brooklyn.

Miss Robinson will present the following program Sunday afternoon, Jan. 7, in the beautiful First Congregational Church, where the organ is a four-manual, fifty-five-rank Aeolian-Skinner: "Psalm 19," Marcello; Chorale Preludes, "Have Mercy upon Me, O Lord," "Once He Came in Blessing" and "In Thee Is Gladness," Bach; Rondo from Concerto for Flute Stop, Rinck; Concerto in G major, Bach; "Harlequin's Serenade," from "Carnival Suite," Crandell; "Harmonies du Soir," Karg-Elert; Prelude and Fugue on "B-A-C-H," Liszt.

ROBERT LEECH BEDELL, composer and editor, has returned from a second sojourn of four months in Europe, playing recitals, inspecting organs and collecting rare and out-of-print organ and choral music for his newly founded Edition Le Grand Orgue in New York. He spent considerable time with Dr. G. Thalben-Ball of BBC, London, and had visits with Marcel Dupré and Flor Peeters. He also was introduced by Dr. Thalben-Ball to Henry Willis, the organ builder in London. In Germany he gave informal auditions at the Petri Kirche in Hamburg and a demonstration for members of the Steinmeyer staff on their new five-manual installation in the Lorenzer Kirche in Nürnberg.

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WILLAN BIRTHDAY MARKED AT CHURCH IN CLEVELAND

The seventieth birthday of Healey Willan was marked in Cleveland Oct. 8 when Robert M. Stofer, organist and choirmaster of the Church of the Covenant, Presbyterian, used music by Dr. Willan for the morning service. Mr. Stofer played two numbers before the service—Willan's Elegy and a recent composition dedicated to Dr. Willan, Festival Fanfare, by Drummond Wolff. The anthems "I Looked and Behold, a White Cloud" and "In the Name of Our God" were sung by the choir. The postlude was the Fugue from Willan's Introduction, Passacaglia and Fugue.

THE ENGAGEMENT OF Miss Abigail Daly of Philadelphia and Robert H. Barney of Fort Worth, Tex., is announced. Miss Daly will be graduated in January from North Texas State College, where she has been an organ major and a tutor in organ and organ literature. Mr. Barney is with M. P. Möller, Inc., as sales and service representative in Texas. He was formerly in Chicago and on the east coast. The wedding will take place in Denton, Tex., Feb. 2.

THE FOLLOWING TWO-MANUAL installations were completed by the Estey Organ Corporation during the last six months: First Church of Christ, Scientist, Haddon Heights, N. J.; Congregational Church, Pittsford, Vt.; First Presbyterian Church, Laurens, S. C.; Immanuel Episcopal Church, Bellows Falls, Vt.; St. Peter's Roman Catholic Church, Lowville, N. Y.; Universalist Church, Barre, Vt.; Drew Methodist Church, Carmel, N. Y.

FLOR PEETERS, the Belgian organist and composer, departed for Brussels Dec. 7 by plane from New York. During a two-months' tour of the United States Mr. Peeters gave recitals in more than thirty cities, including two appearances in New York.

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LESTER H. GROOM gave a recital at the First Congregational Church of Chicago Dec. 10 in memory of his father, Lester W. Groom. Mr. Groom succeeded his father as organist-director of this church, as recently announced in THE DIAPASON.

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N. LINDSAY NORDEN, organist and choirmaster at Temple Rodeph Shalom in Philadelphia, composed an anthem entitled "O Lord, Whither Shall I Go," which was used for the festival service marking the temple's 150th anniversary Nov. 24. Mr. Norden was assisted by his choir and a group of instrumentalists in presenting a service of music as part of the anniversary activities Nov. 26.

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