

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Forty-Seventh Year, No. 4—Whole No. 556

CHICAGO, ILL., U.S.A., MARCH 1, 1956

Subscription \$1.75 a year—15 cents a copy

WISCONSIN CHURCH ORDERS WICKS ORGAN

3-MANUAL SPECIFICATION

Church of Christ the King in Wauwatosa Will Have Instrument for New Colonial Edifice—James Keeley Is Organist.

The Wicks Organ Company has been chosen to build a three-manual instrument for the Church of Christ the King, Wauwatosa, Wis. A new colonial-style church with a seating capacity of over 1000 is presently under construction. The specification was worked out by the organist of the church, James Keeley. E. C. Dornoff and son handled the negotiations. Installation is scheduled for May.

The stolist:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Singend Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Oktavin, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Fourniture, 3-5 ranks, 61 pipes.
Tuba Major, 8 ft., 61 pipes.

SWELL ORGAN.

Open Flute, 8 ft., 73 pipes.
Nason Flute, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 49 pipes.
Salicional, 8 ft., 61 pipes.
Salicional Celeste, 8 ft., 61 pipes.
Chimney Flute, 4 ft., 61 pipes.
Nason Flute, 4 ft., 12 pipes.
Salicional, 4 ft., 12 pipes.
Twelfth, 2½ ft., 61 pipes.
Chimney Flute, 2 ft., 12 pipes.
Cymbal, 3 ranks, 61 notes.
Trompette-en-chamade, 8 ft., 61 pipes.
Trompette-en-chamade, 4 ft., 12 pipes.

CHOIR ORGAN.

Gamba, 16 ft., 61 pipes.
Gedeckt, 16 ft., 61 pipes.
Gedeckt, 8 ft., 12 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Gamba, 8 ft., 12 pipes.
Koppel Flute, 8 ft., 73 pipes.
Octave Gedeckt, 4 ft., 12 pipes.
Gamba, 4 ft., 12 pipes.
Nazard, 2½ ft., 7 pipes.
Flautino, 2 ft., 5 pipes.
Tierce, 1½ ft., 4 pipes.
Larigot, 1½ ft., 3 pipes.
Septieme, 1½ ft., 3 pipes.
Siffiöte, 1 ft., 2 pipes.
Cornet, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Krummhorn, 8 ft., 73 pipes.
English Horn, 4 ft., 61 pipes.
Krummhorn, 4 ft., 61 notes.

PEDAL ORGAN.

Contre Basse, 16 ft., 12 pipes.
Sous Basse, 16 ft., 32 pipes.
Quintaton, 16 ft., 32 notes.
Gamba, 16 ft., 32 notes.
Quintbass, 10½ ft., 32 notes.
Open Diapason, 8 ft., 32 pipes.
Open Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Quintaton, 8 ft., 32 notes.
Spitzflöte, 8 ft., 32 notes.
Gross Quint, 5½ ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 notes.
Nason Flute, 4 ft., 32 notes.
Terz, 3½ ft., 32 notes.
Quint, 2½ ft., 32 notes.
Septieme, 2½ ft., 32 notes.
Oktavin, 2 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Tuba Major, 8 ft., 32 notes.
Trompette-en-chamade, 8 ft., 32 notes.
Krummhorn, 4 ft., 32 notes.

\$64,000 QUESTION WINNER GIVES ORGAN TO HIS CHURCH

Poet-postman Roscoe Wright, recent winner of fame and fortune on TV's "\$64,000 Question", made good his "promise to God." The first notes of his favorite hymn, "A Mighty Fortress Is Our God," echoed through the tiny Negro Congregational Church, Jamaica,

STUDENTS HEAR ORGANS IN NEWARK CATHEDRAL



STUDENTS OF THE SCHOOL of Sacred Music at Union Theological Seminary in New York City are shown in the choir gallery of the Cathedral of the Sacred Heart, Newark, N. J., where they heard

and played the new Schantz organs Jan. 16. The tour was arranged by Dr. Hugh Porter through the Schantz representatives in the area. Fred Swann and Vernon Wolcott played for the group.

Queens, at dedication ceremonies Feb. 5 of the Hammond electronic organ he gave to his church because, as he explains, "I promised God, if I'm successful, I will give the church an organ."

Mr. Wright explained his interest in poetry began as a boy of seven when a kindly neighbor read poetry to him. In November he identified the first lines of four poems by author and title and recited A. E. Housman's "When I Was One and Twenty". He said he was chosen from 70,000 possible contestants for the quiz show.

BIGGS WILL BE FEATURED AT CHICAGO CONFERENCE

The Sacred Music Department of the Moody Bible Institute of Chicago announces its annual church music conference to be held at the school March 9 and 10. The eminent organist, E. Power Biggs, will be featured in the conference program in the dual capacity of recitalist and lecturer. Mr. Biggs will talk on "Organ Voicing and Registration" Friday afternoon and will play a recital that evening.

Mrs. Dorothy Congdon Seeley, music director of the University Avenue Congregational Church in St. Paul, Minn., will appear at the conference in a lecture-demonstration of junior and youth choir techniques. She will also lead a discussion on the youth music program in the church.

The Moody Chorale, conducted by Donald P. Hustad, director of the sacred music department, together with the orchestra under the direction of Sheldon Fardig, will give a concert Saturday evening. Music on the program will include portions of Bach's motet for double choir "Sing Ye to the Lord" and "The Old Hundredth Psalm Tune" in a Vaughan Williams setting.

Other features of the conference include a demonstration of choir rehearsal technique by Mr. Hustad, techniques of organ accompaniment by Preston Rockholt, F.A.G.O., chairman of the organ department, and a lecture by Robert Carbaugh, instructor in church music, on the challenge of music as a ministry in the church. There will be sessions devoted to the study of choir problems and the investigation of choir materials.

ERNEST BLOCH'S "Sacred Service," sections two, three and four, was broadcast over CBS Feb. 5 from the Temple Emanu-El in San Francisco. A choir of 150 voices, members of four choruses of the University of California and the temple choir, accompanied by forty members of the San Francisco Orchestra, sang under the direction of Edward B. Lawton.

LANGLAIS' MASS IS GIVEN FIRST NEW YORK HEARING

Jean Langlais' "Missa Salve Regina," scored for two choirs, two brass ensembles and two organs, received its first performance in New York City Feb. 26 at the Church of the Heavenly Rest. The Canterbury Choral Society, conducted by its founder, Charles Dodsley Walker, sang in addition to the mass the world premiere of a short "Deploration" for chorus and organ by Langlais, and a group of motets by Giovanni Gabrieli, for multiple choirs and brass with the assistance of the New York Brass Choir, Robert Nagel, director.

ORGAN WEEK WILL BE HELD IN COPENHAGEN, DENMARK

An international organ week will be held in Copenhagen, Denmark, May 28 to June 1. This festival will be devoted exclusively to organs with slider chests and all instruments will be made available for inspection. Organists from Denmark, Sweden, Germany, France and Italy will play. The week will also include a number of lectures. Further information can be obtained by writing: International Orgeluge Kobenhavn, D.S.F. Grundtvigvej 34, Kobenhavn V., Denmark.

STABAT MATER BY DOHNANYI IS PREMIERED BY BOY CHOIR

The world premiere by the Denton Civic Boy Choir of Ernst von Dohnanyi's "Stabat Mater" was held Jan. 16 in Wichita Falls, Tex. This work was commissioned in 1952 by the director of this organization, George Bragg. The "Stabat Mater" is scored for orchestra, a double three-part treble chorus and three soloists. Dr. Erno Daniel, a former pupil of Dr. Dohnanyi, was conductor with the Wichita Falls Symphony Orchestra. This composition is a great addition to choral literature due to the extensive and exceptional usage of treble voices.

INDIANA ORGANIST SERVES SAME CHURCH THIRTY YEARS

Erwin W. Muhlenbruch of Indianapolis, Ind., was honored recently with a surprise party in observance of his completion of thirty years service as organist and choir director at the Second Evangelical and Reformed Church. He has never missed a service except for two weeks vacation each summer. He served as treasurer of the Indiana Chapter of the A.G.O. for eight years and presently is serving on the board.

NORTHWESTERN HOLDS ANNUAL CONFERENCE

ROSS AND WHITE FEATURED

Two-Day Midwinter Meeting Is Devoted to Music for the Small Church—Organ-Choral Concert Is Main Attraction.

By BENJAMIN HADLEY

Ernest White and Hugh Ross, both well-known New York musicians, were featured at the annual midwinter conference on church music at Northwestern University's Lutkin Hall, Evanston, Ill., Feb. 6 and 7. This year's conference was devoted to "music for the small church."

The main event was the combined choral and organ concert Monday evening. This was a departure from the usual solo organ recital in former years but was a procedure that bears repeating. Mr. Ross conducted the Northwestern A Cappella Choir in two representative groups, and Mr. White played two groups of seventeenth and eighteenth-century compositions.

Mr. Ross had only two rehearsals with the choir and the second was a public rehearsal for the conference. His ability to polish a performance was made manifest in a very interesting session.

The choir had obviously been well-trained in the music by its regular director, William Ballard. However, Mr. Ross' turning of a phrase, insistence on a rhythmic basis for singing, the fine balancing of the parts and insight of the music itself were a joy to behold.

The choral group opened with two motets from the Mexican Archives which have been edited by Mr. Ross: "Parce Mihi, Domine," Fernando Franco, and "Monstra Te Esse Matrem," Fructus del Castillo. These composers date from the late sixteenth century and reflect the style of Vittoria and Morales, their Spanish masters. The performance of these motets was most admirable, marred only by some mis-pronunciation of the Latin. The fact that the mis-pronunciation could be noted, however, speaks well for the excellent diction throughout the entire performance. Three settings of early-American hymn tunes by Ross Lee Finney, Jackson-Gatwood and Virgil Thomson concluded the group. Finney's "With Al My Hart I'll Thee Confess" would be a fine addition to many choral libraries with its polyphonic style and yet easy performance. Thomson's "My Shepherd Will Supply My Need" is well-known, but this was an especially fine reading. Mr. Ross used this piece as an example in his rehearsal-demonstration to illustrate the conductor's job to interrupt and disturb the regular rhythmic flow which the choir was quite able to maintain without any direction whatsoever. In this way a simple piece was made most dramatic.

The concluding group included four motets by Alan Hovhaness, an American composer whose works have the flavor of his Armenian background. These pieces, which are not difficult, are excellent and deserve repeated hearings. Robert Dvorak's setting of "Psalm 70" was certainly the climax of the evening. This piece is filled with syncopation and dynamic rhythms which were well-executed. Mr. Dvorak was present and received the applause of the audience. Poulenc's "Vinea Mea Electa" and Bozidar Sirolo's setting of the "Lord's Prayer" concluded the evening. The Poulenc motet for Tenebrae recalls passages of his Missa Brevis. The dramatic contrasts were especially effective. The final piece was a bit labored and not a very suitable medium for expressing probably the best-known text in Christianity. These final three pieces can hardly be said to be examples of "music for the small church."

Mr. White confined his playing to a representative selection of seventeenth and eighteenth-century pieces suitable

for a small organ. In a later lecture he announced he used only twenty-one stops of the Casavant organ. His playing was notable for its rhythmic vitality and the sparkling execution of the many ornaments. He played the following: Concerto in G major, Vivaldi-Bach; Adagio, Fiocco; "Flute Solo," Arne; "Herzlich tut mich verlangen," Kirnberger; Aria con Variazione, Martini; Prelude and Fugue in E, Lübeck; "Dialogue e Musette," and "Offertoire pour la Jour de Paques," Dandrieu; "Soeur Monique," Couperin; Partita "Ach, was soll ich Sünder Machen?," Pachelbel.

Another event of the first day was a lecture by the Rev. Harold A. Bosley, senior minister of the First Methodist Church of Evanston. His subject was "The Minister Looks at Church Music." Dr. Bosley gave a scholarly resume of the history of liturgical art saying that "church music can not be separated from the other church arts." He further stated "There are three essentials for good church music: honesty, integrity and skill." Dr. Bosley's address will appear in a later issue of THE DIAPASON.

Tuesday's schedule included two periods with students demonstrating three new practice organs on the Northwestern campus. These include a Holtkamp and two Schantz instruments. The conference also sat in on the regular "solo class" by the school of music. Barrett Spach, chairman of the organ department, was in charge. Four organ students played early and contemporary works with a Buxtehude solo cantata for variety.

Ernest White's lecture was on "Organ Literature for the Small Church." Much of the talk was on the history and the essentials of a "proper" organ. He said "Music for the small organ encompasses everything, including J. S. Bach." His emphasis on music of the early periods he explained this way, "Early organ literature was a mirror of the voice parts. The music is not tied down, the whole thing is shorthand. There are many legitimate approaches and it includes the largest selection of pieces." Mr. White continued expanding the lecture to include his theories on registration and touch. He emphasized making the organ a "personality" in the service and not just something "to cover up the noise of people walking down the carpeted aisle."

A later lecture by Hugh Ross was devoted mainly to repertory for the small church choir. He said "Good music that is easy and with some tradition behind it is hard to find." He feels that the United States and France are producing the best in contemporary literature. He mentioned Honegger and Poulenc as particularly outstanding in France and these working in America: Samuel Barber, Normand Lockwood, Julia Perry, Negro spirituals by William Dawson, hymn-tune settings by Glen Darst, William Robert Davis, Ernest Bacon and white spirituals by Annabelle Buchanan. "Many of these have not written small practical things as yet," he stated, "but they are names to watch." In answer to questions from the audience he recommended vocalizing women's voices in the chest-voice range and men's voices in falsetto. He further cautioned, however, that unless one understands the procedure, it could be a dangerous process.

The entire conference was under the general direction of Theodore Lams, chairman of the department of church music.

CHURCH IN GENEVA, N.Y., GIVES ORGAN CONTRACT TO MÖLLER

The Möller Organ Company has recently been awarded a contract to build a three-manual instrument for the First Presbyterian Church, Geneva, N.Y. The organist of the church is Mrs. L. C. Bullock, and negotiations were handled by the Möller representative in Rochester, Clayton Taylor. The present echo organ will be connected to the new organ.

The stoplist will be:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.

SWELL ORGAN.

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

LEONARD RAVER



LEONARD RAVER has been appointed organist and choirmaster of All Angels' Church, New York City. He succeeds George William Volkel, who has served All Angels' for many years.

A native of Tacoma, Wash., Mr. Raver earned the Mus.B. degree from the College of Puget Sound where he was an organ student of D. Robert Smith. Two summers of study as a scholarship student at the Organ Institute, Andover, Mass., and Austin, Tex., followed. Graduate study at Syracuse University with Arthur Poister led to the Mus. M. degree followed by two years as a member of the music faculty of the University of Dubuque, Iowa, and as organist of the Westminster Presbyterian Church there.

At present he is a candidate for the S.M.D. degree at Union Seminary. Mr. Raver served as organist and choirmaster of St. John's Episcopal Church, New Rochelle, last year. An Associate of the A.G.O. he is on the staff of the General Theological Seminary and assistant to Ray F. Brown.

- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Oboe Clarion, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Nasongedeckt, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- Tremulant.

ECHO ORGAN.

- Flauto Dolce, 8 ft.
- Salicional, 8 ft.
- Vox Celeste, 8 ft.
- Vox Humana, 8 ft.
- Chimes.

PEDAL ORGAN.

- Contrebasse, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Gedeckt, 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Double Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft.

THE LUTHERAN CHORUS of Sheboygan, Wis., Norman H. Wilbert, conductor, sang a concert at Trinity Lutheran Church Jan. 29. In Lent the chorus will sing a series of six half-hour broadcasts on station WHBL. It is also doing a series of thirteen Spanish recordings for the Lutheran Hour program for Latin America.

A RECITAL OF CONTEMPORARY music by Jewish composers was played Feb. 4 by Herman Berlinski on station WQXR. This was an event of the Jewish music festival.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.



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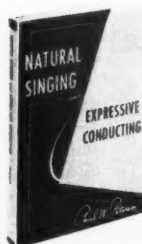
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NEW HOME FOR J. FISCHER & BRO. IN GLEN ROCK, N. J.



J. FISCHER & BRO., now going into its ninety-third year of activity in the music publishing business, will move out of New York City on or about April 1 of this year and locate in New Jersey. A new building of modern colonial design is rapidly nearing completion on a three-acre tract in Glen Rock, N. J. The new structure will house all of the activities of the firm and will allow for considerable expansion. A comfortable meeting room, suitable for local music or civic

groups, and several studios are incorporated in the building plans.

J. Fischer & Bro. was founded in 1864 by Joseph Fischer in Dayton, Ohio. The business was moved to New York in 1875, where Joseph Fischer, in addition to his professional work as a music director, found greater possibilities for the development of the music publishing industry. While the firm specializes in religious and educational music, the list of publications today covers every known type and form of music.

MÖLLER IN HOME IS REBUILT

FOR CHURCH IN TENNESSEE

M. P. Möller, Inc., recently rebuilt and enlarged one of its 1940 organs for installation in the new First Presbyterian Church in Johnson City, Tenn. The organ was first installed at *Shelbridge*, the home of the Henry P. Bridges family in Johnson City. The instrument, which originally contained eleven ranks, was revised and enlarged in 1941 by Dr. Charles M. Courboin and Richard O. Whitelegg. It has been in continuous use at *Shelbridge* until this year for practice purposes and periodic recitals by local and visiting organists. It is a gift to the new church by the Bridges family.

The three-manual instrument, which with 2,079 pipes is one of the largest organs in the East-Tennessee area, was installed in chambers on the right side of the chancel by Ray Bradberry, East-Tennessee representative of the company. The new specification was worked out by John H. Hose of the Möller firm and Henry P. Bridges, Jr. Mr. Bridges, a member of the East-Tennessee Chapter of the A.G.O., is a student at Union Theological Seminary. At the present time he is organist at Fair Lawn-Radburn Community Church, Fair Lawn, N. J. He played the dedicatory recital in the completed church. Mrs. D. G. Stout is organist of the church and Jewell Tilson is the choir director.

The stoplist is as follows:

GREAT ORGAN.

- Dulciana, 16 ft., 85 pipes.
- Diapason, 8 ft., 73 pipes.
- Hohlflöte, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Gemshorn, 8 ft., 85 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

- Rohrbourdon, 16 ft., 97 pipes.
- Rohrgedeckt, 8 ft., 73 notes.
- Salicional, 8 ft., 85 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Geigen Principal, 4 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Salicet, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Contra Oboe, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 61 notes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 8 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Celesta, 4 ft., 61 bars.

PEDAL ORGAN.

- Diapason, 16 ft., 56 pipes.
- Bourdon, 16 ft., 44 pipes.
- Quintaton, 16 ft., 32 notes.
- Contra Dulciana, 16 ft., 32 notes.
- Principal, 8 ft., 32 notes.
- Stopped Flute, 8 ft., 32 notes.
- Open Flute, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Contra Oboe, 16 ft., 32 notes.
- Trombone, 16 ft., 56 pipes.
- Tromba, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

HECTOR ZEOLI PLAYED the entire third part of Bach's "Clavierübung" at a recital Oct. 28 at the Iglesia Nuestra Señora del Carmelo, Buenos Aires, Argentina.

ALAN G. LANGENUS has joined the sales and educational department of Mills Music, Inc. Mr. Langenus was formerly associated with Carl Fischer, Inc.

Sixth United Presbyterian Church

Pittsburgh, Pa.

GREAT ORGAN Pipes

- 16' Quintaton 61
- 8' Principal 61
- 8' Bordun 61
- 4' Principal 61
- 2 2/3' Quint 61
- 2' Super Octave 61
- Furniture (IV Rks.) 244
- Cymbel (III Rks.) 183
- Chimes
- Zimbelstern

SWELL ORGAN

- 16' Contra Salicional 68
- 8' Geigen 68
- 8' Gedeckt 68
- 8' Violes Celestes 68
- 8' Viole de Gambe 68
- 8' Flauto Dolce 68
- 4' Octave Geigen 68
- 4' Flauto Traverso 68
- 2' Fifteenth 61
- Plein Jeu (III Rks.) 183
- 16' Contre Trompette 68
- 8' Trompette 68
- 4' Clairon 68
- 8' Hautbois 68
- Tremulant

CHOIR ORGAN Pipes

- 8' Viola Pomposa 68
- 8' Concert Flute 68
- 8' Dolcan 68
- 8' Dolcan Celeste (T.C.) 56
- 4' Koppelflöte 68
- 4' Prestant 68
- 2 2/3' Nasat 61
- Scharf (III Rks.) 183

CHOIR ORGAN (Cont.) Pipes

- 16' Dulzian 68
- 8' Cromorne 68
- 4' Regal 68
- Harp 61 bars
- Tremulant

POSITIV ORGAN

- 8' Singend Gedeckt 61
- 4' Nachthorn 61
- 2' Spillflöte 61
- 1 3/4' Tierce 61
- 1 1/2' Larigot 61
- 1' Siffloete 61
- Zimbel (III Rks.) 183

ANTIPHONAL ORGAN

- 8' Spitzprinzipal 68
- 8' Gedeckt 68
- 4' Principal 68
- 4' Flute 68
- Acuta (III Rks.) 183

PEDAL ORGAN Pipes

- 32' Contre Flute Conique 12
- 16' Contre Basse 32
- 16' Flute Conique 32
- 16' Quintaton (Great)
- 16' Contre Salicional (Swell)
- 8' Principal 32
- 8' Spitzflöte 32
- 4' Choral Bass 32
- Furniture (IV Rks.) 128
- 16' Posaune 32
- 8' Trumpet 12
- 4' Clairon 12
- 16' Contre Trompette (Swell)
- 8' Trompette (Swell)
- 4' Clairon (Swell)

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One Destroyed by Fire
—43-Rank Scheme.

The Highland Baptist Church of Shreveport, La., is to have a new three-manual, forty-three-rank Reuter organ. Fire destroyed the church in February of last year and the organ will be installed as soon as the new building, now under construction, is completed.

The organist is Mrs. Wayne Durham, Jr., and the minister of music is Billy S. Hilbun, whose extensive survey was instrumental in bringing about the church's decision to purchase a Reuter instrument. Negotiations were handled by F. E. Norwood, representative of the Reuter Company.

The stoptist of the instrument is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Harmonic Trumpet, 8 ft., 61 pipes.
Tremolo.

SWELL ORGAN.

Spitzflöte, 16 ft., 97 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 73 notes.
Spitzflöte Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Zauberflöte, 4 ft., 73 pipes.
Spitzflöte, 4 ft., 73 notes.
Octavin, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 85 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 85 pipes.
Bourdon, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Viola, 4 ft., 73 notes.
Koppelflöte, 4 ft., 73 pipes.
Dulcette, 4 ft., 73 notes.
Nasard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Principal, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Spitzflöte, 16 ft., 32 notes.
Dulciana, 16 ft., 12 pipes.
Quinte, 10 3/4 ft., 32 notes.
Principal, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Viola, 8 ft., 32 notes.
Spitzflöte, 8 ft., 32 notes.

J. BERT CARLSON



J. BURT CARLSON has been appointed organist and choirmaster of the North Austin English Evangelical Lutheran Church of Chicago. The church has five choirs and an extensive multi-service program which serves its 2000 communicants. The organ, a four-manual Möller, will undergo extensive rebuilding and enlargement in the next year.

In addition to his duties at the church, Mr. Carlson will continue his studies at the American Conservatory of Music, majoring in organ and church music under Dr. Edward Eigenschenk.

He was organist and choirmaster of the Otterbein Evangelical United Brethren Church, Harrisburg, Pa., where he organized a multiple-choir program.

He also has served the Sixth Street Congregational Church and Reform Temple Ohev Shalom, Harrisburg, and Grace Lutheran Church, Chicago.

Mr. Carlson was for two years a student at Messiah College, near Harrisburg, where he studied organ with Robert S. Clippinger.

Twelfth, 5 1/2 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Spitzflöte, 4 ft., 32 notes.
Mixture, 2 ranks, 64 pipes.
Trombone, 16 ft., 56 pipes.
Contra Fagotto, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Fagotto, 8 ft., 32 notes.
Clarion, 4 ft., 12 pipes.

DR. JOHN MATTHAIS EDWARDS was heard in the first of two illustrated lectures on modern British composers Feb. 24, at the Music and Arts Institute, San Francisco, when he spoke on the "Life and Works of Vaughan Williams". Dr. Edwards has been appointed the new chairman of the departments of music theory and music history at the college.

FAURE'S REQUIEM will be sung by the choir of the Church of the Redeemer, Sarasota, Fla., March 11.

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University Organist, University of Michigan

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Leave New York via SAS flight August 16th. Tour Denmark and Sweden. . . . North Germany and the great center of Hamburg. . . . A tour of the Schnitger organs. . . . Old and modern organs of Switzerland. . . . Austria and the Tyrolean Alps. . . . France and the organ lofts of Paris. . . . A visit to French Cathedrals. . . . Amsterdam and Holland with its many beautiful old organs. . . . A trip through North Holland. . . . Return from Amsterdam via plane. . . . Arrive New York September 13th.

No one is better acquainted with the organs of Europe than Robert Noehren. He knows and has played every organ of any importance on the continent. In addition to intensive research, he has made four concert tours of Europe and is the only American ever to have won the French prize for recording, the Grand Prix du Disque.

This tour is planned to arrive at a careful balance between study of the great organs and an appreciation of Europe itself; its historic monuments, its churches, and its ever-varied scenery. Study, comfort, sight-seeing, recreation, convenient travel and quality accommodations are offered to realize a refreshing, educational and memorable experience.

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March 25—Chamber Music Program
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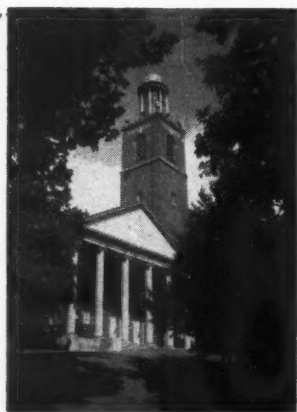
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*Price slightly higher in the West.



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The ARTISTE pipe organs include attractive cabinets to enclose mechanism and pipes.

Only PIPES can furnish true ecclesiastical tone. Shown here are the 233 pipes in the three stop ARTISTE. If organ chambers are available, the pipes and mechanism can be installed in these chambers.

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**Charlotte, N. C., College Will Have
Three-Manual Instrument in Belk
Chapel as a Part of Centen-
nial Celebration.**

Queens College, Charlotte, N. C., will celebrate its centennial in the academic year 1956-1957. The year 1957 is used as the founding date of the college for the reason that the history of the institution is continuous from that date to the present, though its origins are much earlier. With a gap of about nine years the history is continuous from 1771 to date.

Dr. Edwin R. Walker, president of the college, has been striving to have a new organ in Belk Chapel in time for the centennial celebration and this is now to be a realization. William E. Pilcher, Jr., representative of M. P. Möller, Inc., in consultation with John Morrison, head of the organ department, George Stegner, head of the piano department, and Dr. Gordon Sweet, dean of the college, planned the new instrument. The unenclosed positiv will be playable from both the choir and great manuals.

The stoplist follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.

- Octavin, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes.

SWELL ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Gambe, 8 ft., 61 pipes.
- Gambe Celeste, 8 ft., 61 pipes.
- Octave Geigen, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Hautbois, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Schalmei, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Nason Gedeckt, 8 ft., 61 pipes.
- Dolcan, 8 ft., 61 pipes.
- Dolcan Celeste, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nasat, 2 2/3 ft., 61 pipes.
- Prinzpal, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- English Horn, 8 ft., 61 pipes.
- Chimes, 21 bells.
- Tremulant.

POSITIV ORGAN.

- Quintflöte, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Siffelöte, 1 ft., 61 pipes.
- Mixture, 2 ranks, 122 pipes.

PEDAL ORGAN.

- Contrebass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Contrebass, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Quintaton, 8 ft.
- Choral Bass, 4 ft., 32 pipes.
- Octavin, 2 ft., 12 pipes.
- Hautbois, 16 ft.
- Trompette, 8 ft.
- Schalmei, 4 ft.
- Chimes.

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Colorado Springs, Colorado



(Photograph shows organ assembled at Reuter Factory)

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JOHN R. SHUMAKER—Director of Adult and Youth Choirs
VERDA LAWRIE—Organist

SPECIFICATIONS

THREE MANUAL AND PEDAL

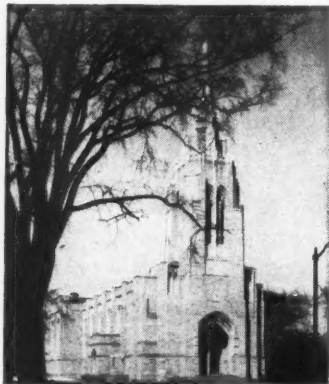
GREAT ORGAN (Partially Expressive)		CHOIR ORGAN (Expressive)	
*16 ft.	Gemshorn	16 ft.	Lieblighbordun
8 ft.	Principal	8 ft.	Kleinprincipal
*8 ft.	Hohlflöte	8 ft.	Bourdon
*8 ft.	Liebligh Gedeckt	8 ft.	Quintadena
*8 ft.	Gemshorn	8 ft.	Dolcan
4 ft.	Octave	8 ft.	Dolcan Celeste
*4 ft.	Koppelflöte	8 ft.	Dulciana
*2 2/3 ft.	Twelfth	8 ft.	Unda Maris
*2 ft.	Fifteenth	4 ft.	Nachthorn
*III rk.	Soft Mixture	2 2/3 ft.	Nasard
IV rk.	Fourniture	2 ft.	Doublette
*16 ft.	Tromba	1 3/4 ft.	Tierce
*8 ft.	Tromba	II rk.	Sesquialtera
*8 ft.	Tuba Mirabilis	8 ft.	Tuba Mirabilis
*8 ft.	Cor Anglais	8 ft.	Clarinet
*4 ft.	Clarion	8 ft.	Orchestral Oboe
	Chimes		Harp
	Swell Strings to Great		Chimes
	Tremolo		Swell Strings to Choir
*Expressive and affected by tremolo			Tremolo
SWELL ORGAN (Expressive)		PEDAL ORGAN	
**16 ft.	Contra Gamba	32 ft.	Resultant Bourdon
8 ft.	Geigen Principal	16 ft.	Diapason
8 ft.	Rohrflöte	16 ft.	Violone
**8 ft.	Viole de Gambe	16 ft.	Contra Gamba
**8 ft.	Gambe Celeste	16 ft.	Bourdon
8 ft.	Flute Dolce	16 ft.	Lieblighbordun
8 ft.	Flute Celeste	16 ft.	Flute Dolce
4 ft.	Principal	8 ft.	Gemshorn
*4 ft.	Gambette	8 ft.	Violone
4 ft.	Spitzflöte	8 ft.	Bourdon
2 ft.	Blockflöte	8 ft.	Lieblighbordun
III rk.	Mixture	8 ft.	Flute Dolce
16 ft.	Bassethorn	8 ft.	Gemshorn
8 ft.	Trumpet	5 1/2 ft.	Violone 12th
8 ft.	Hautbois	4 ft.	Violone
8 ft.	Bassethorn	4 ft.	Bourdon
8 ft.	Vox Humana	4 ft.	Lieblighflöte
4 ft.	Clarion	16 ft.	Mixture
	Tremolo	16 ft.	Trombone
		16 ft.	Tromba
		16 ft.	Bassethorn
		8 ft.	Tuba Mirabilis
		8 ft.	Trombone
		8 ft.	Tromba
		8 ft.	Bassethorn
		4 ft.	Clarion
		4 ft.	Tromba Clarion
			Chimes

**Floating as a group on Great and Choir manuals—individually playable on Swell manual.

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"Arlington" CARILLON

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The growing acceptance of the "Arlington" Carillon is good news for organists! Schulmerich is the world's ONLY producer of modern bell instruments with both English and Flemish type tuning, as well as chimes, thus providing percussion instruments meeting the requirements of any church or institution. Both bell instruments have all the traditional partials, including the rich, colorful minor third distinguishing a true bell tone from chimes which lack this quality.

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its 61 bells, 5 octave chromatic range, played from one keyboard, all types of carillonistic effects are possible. Individual expression pedal controls for bass and treble bells provide wide dynamic range for solo and accompaniment so necessary to true carillon music.

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Basic Principles of Classic Organ Ensemble Defined

By E. POWER BIGGS

Revisiting Europe last summer we headed to the south, to the cathedrals of Austria, of south Germany and of Alsace. Concerts, recording sessions and broadcasts were arranged at many notable places—the Cathedral of Salzburg, where Mozart once played, the concert hall of the Mozarteum with the Mozarteum Orchestra, on the famous Bruckner organ at St. Florian and in other historic towns. We visited the great Cathedrals of Ulm and Passau, the Monasteries of Ybbs, Melk, Lambach and Kremsmünster, the latter founded in the year 777, and the Silberne Kapelle, or Silver Chapel, of Innsbruck, where there is an organ from around 1550 of an incredible beauty of tone. But besides well-known places, we sought out many unfamiliar spots, for our intention was to study further the tonal principles of European organs, ancient and modern, and to find how a composer's music sounded when played on actual instruments the composer had used.

As on previous trips to the north the best of the organs proved a revelation of how enormously musical and beautiful fine organ tone can be. It reconfirmed an opinion that our modern organ building must be measured by the degree in which it approaches the best of the classic models. Rarely do our modern instruments measure up, and almost certainly never do they excel the best examples of the old.

As means to describe a certain sound, words are blunt tools. Analysis of a musical composition in terms of harmony and form rarely explains its charm and appeal, and in the same way organ specifications on paper convey little, though they may serve to outline the builder's intent. Pipe lists, scales, wind pressures are all essential blueprints, but along with adjectives descriptive of a tone they fail to convey the real character of the sound. A sonority must be heard to be understood, enjoyed or even in some cases believed!

For those with ears to hear Europe is an eye-opener or rather an ear-opener, but one must go to listen. Look by all means at the variety of organ cases, at the splendor of stone on stone in the cathedrals, but as far as the instruments are concerned—listen! Do not stumble in your estimate just because European consoles are not full of gadgets or because the pedal boards are flat and straight or because some tracker actions may be a little out of adjustment and heavy to play. All these items could readily be changed if it seemed worthwhile, and musically they are of no consequence. In organs abroad or here at home nothing matters in the final analysis but the tone. If in the end a free, easy and musical sonority is not achieved, all else counts for nothing.

Despite national boundaries and in spite of the vast differences in age between many fine instruments, it is similarities rather than contrasts that strike one most forcibly in European instruments. A Silbermann tonally is different to a Schnitger, and the general style of the north contrasts with the south. Yet it becomes very clear that throughout the centuries and in the varied work of different builders runs a continuity of artistic principle. Through it all runs a thread of unity, a constant, a common denominator, call it what you like.

In writing about this matter, one is reminded time after time that all this has been said before—notably so in a famous book published just fifty years ago. In his autobiography of 1906, "Out of my Life and Thought," Albert Schweitzer offers and discusses several basic principles which "will determine the action of an organ and the quality of its tone." It is a tribute to his perceptive genius that his reasoned conclusions are as vital today as when they were written. In fact a lot of us are just catching up to the point of artistic discernment possessed by Schweitzer a half-century ago.

Schweitzer had to discuss the intangibles of tone in words, and words are elusive in the meaning they convey, for people will read into an adjective whatever they happen to associate with it. For

example it is a simple statement of fact to say that the classic organ is the expressive organ. It's literally true that correctly-voiced unlicked pipes of gentle speech, standing right in the open will give an infinitely more expressive and detailed projection of a musical phrase than heavily nicked pipes in a swell box. Yet from association many people will think of the adjective "expressive" in terms only of incessantly flapping swell shutters. But today we have one considerable advantage; a union of modern science and classic art has given enormous impetus to appreciation and understanding of artistic features.

Obviously nothing can equal a firsthand and extended visit to European instruments, yet the best of modern recordings bring the organs of Silbermann, Schnitger, Stumm (and all the other S's!) to you in almost startling realism. Even if you have heard the instruments in person they serve as a memory, for all too quickly one can forget the exact timbre and character of a sound. Thus as illustration in discussions of tones and sonorities that vanish "into thin air" we now have the precise sounds in replica on tape or disc. How fortunate is the cooperation of modern electronics and classic craftsmanship. By recordings you may traverse 400 years or 4000 miles, compare builder with builder, country with country, the old with the new.

But even more important than merely having fun with records, (and perhaps making the neighbors call the police!) the tonal principles of these organs, so conveniently pinned down for reiterated listening, are suddenly seen to apply to everyone everywhere! Performance on classic instruments leaves one central conviction. It is that classic voicing principles and techniques are ageless. They are neither dated nor superseded nor are they geographically remote. Intelligently applied they will produce an instrument as vital and enjoyable in any church, large or small, highly reverberant or non-reverberant, in East Cupcake or North Swordfish, U. S. A., as in, say, Lübeck or Innsbruck! They will afford the organist and the members of the East Cupcake or North Swordfish church a new measure of musical enjoyment that will be little short of a revelation.

However, the classic ideal is a unity. It is a union of cooperating factors that must be maintained. The organ must be placed "high and free" as Schweitzer puts it, the purpose being to allow soft and articulate pipe voicing. There is the wind chest which must allow the pipes to be voiced as they could be on the older slider chests. There is the action which beyond a doubt should be direct-tracker if at all possible. There is no alternative to a low, really low wind pressure. While there is considerable latitude of choice in the specification, the type of stops must be firmly based on classic models. Finally, and most important of all, a specification rich in harmonic stops and mixtures can be carried out successfully only in unlicked pipes of the right cut. In other words a classic specification demands classic voicing techniques. This is the kernel of the matter. This is the "priceless ingredient" and the classic ideal is seen to be one complete piece of cloth that must be preserved intact. One may not successfully snip off this or that fragment, and above all it is seen to be impossible to carry out a classic specification except with classic voicing.

One is reminded of the chap who was not only fond of his glass of wine but had the engaging habit of eating the wine glass as well. It was his custom to drain the slender goblet at one gulp and then, just for the heck of it, to crunch up the top part of the wine glass with his teeth and eat that too, meanwhile, with a lordly gesture, throwing the goblet stem in the wastebasket. He became quite famous for the exploit until one day a little chap, who happened to be next to him during one of these remarkable performances, pulled at his sleeve and said, "Say, don't you know the stem's the best part?"

If there's one thread that runs right through the skein of many distinguished instruments, it is the articulate, buoyant and musical character of tone gained from unlicked pipes. This is "the best part!" Such pine speech affords expressiveness and conviction in a phrase. It affords clarity to organ tone in the midst of reverberation. Yet these soft accented sounds are as beautiful in a completely

E. POWER BIGGS AT PORTATIV ORGAN



E. Power Biggs took his "portativ" organ to Montreal, Canada, for a CBC TV appearance on "The Concert Hour" in December. He played Handel's Concerto 10 with the CBC Orchestra and a group

of Daquin's Noels. Mr. Biggs also appeared with this instrument on the Ford Foundation's TV show "Omnibus" Feb. 26. A future engagement will be at the national A.G.O. convention in New York City in June.

dead room. A legato phrase is clear, articulated and not a crawling smear. Quite absent is the spongy pipe speech, the oozing into sound so typical of our organs and so unmusical. Instead, the instant of attack, in many ways the most exciting part of a musical tone, parallels the natural accent of wind instruments. Sounds in their successive beginnings challenge and compel the ear, and the ensuing continuity of tone takes on added texture and character. Just listen for yourself!

This element of organ sound obviously appealed to Mozart, whose 200th anniversary this year is observed the world over. Of a visit to Augsburg, Mozart writes that the organ builder Stein was surprised that he (Mozart), "so fine a clavier player" (as Stein put it), should find such joy in playing the organ. Mozart replied to Stein that in his eyes and ears "the organ was the king of all instruments." How would Mozart enjoy playing some of our modern "monarchs?" Is it not evident he would miss those very qualities of elegant tone speech that accorded so well with his musical style? The "king of instruments," as we know his alleged majesty, has become pretty strident, yet articulate and seems unable to speak with the courtly grace and mellow voice of his forebears.

In the service of the church a classic organ sounds enormously "right." It sets forth the greatest church music with ease and clarity. Even the slightest chorale prelude assumes new interest and meaning, and in the sense that the instrument returns to you in generous measure whatever you give to it, a classic organ is easier to play than the conventional instrument.

Above all, this organ tone has "consonants." Small wonder that choirs and congregations are slovenly in pronunciation

if their accompanying instrument is spongy in tone and musical attack! The classic organ prefaces the vowel of sound with a consonant of articulation. Such an instrument might revolutionize choir's singing habits! And never believe that a church organ in East Cupcake, North Swordfish, or anywhere need have sounds reminiscent of movie theatres and soap operas! Classic organs have inspired millions of worshippers the world over for hundreds of years.

An amusing example of word misinterpretation cropped up recently. The eminent Dutch organ builder, Dirk Flentrop, took me to task for writing about the "secret" of the early builders. Admittedly "secret" was an inaccurate word. Voicing processes are the center of the builder's art but are no secret. Flentrop's own organs in Holland are an outstanding example of what is possible in modern application of old principles, and there are many other European builders whose modern work is also a sheer joy to play.

Even in remote Iceland, at the top of the Atlantic practically at the rim of the Arctic Circle, are to be found organs that completely outshine most of the instruments we have in this great land of ours! In Christ Church, Reykjavik, is a truly distinguished Frobenius. And even in the remote Westmann Islands, amidst the gales and blizzards of the North Atlantic, at the very end of nowhere, or so it seems, is a new Starup of an incredible elegance and finish. This, incidentally, is the church of a little fishing village that would seem too poor to acquire an instrument at all. Both organs, naturally, are in the open with slider wind chests, tracker actions and with a classic specification carried out with classic unlicked voicing. It all seems so enormously simple when canabably carried out, and what a never-end-

[Continued on page 36]

You are cordially invited
to see, hear and play . . .



The World's Largest And Greatest Electronic Organ

Allen Organ Company takes great pleasure in announcing a new, four-manual Allen Organ which features the most complete selection of stops ever planned in the electronic organ field. Its performance is only limited by the creative imagination of the organist!

As the news begins to circulate, the Allen Organ Company would like to emphasize that the invitation to see, hear and play the new four-manual applies to organists throughout the nation and the world.

This new four-manual organ is approaching ultimate completion. Tonal design, final voicing and adjustments will be guided by Lawrence I. Phelps, well known organ architect.

Because the Allen Organ offers traditional tonalities electronically, especially with the expanded facilities and flexibility of this new four-manual instrument, new recording techniques can be effectively utilized to eliminate "dead spots" and facilitate proper pickup of bass notes. This method will overcome previous difficulties experienced in recording these low notes.

High fidelity "tape" recordings of this new Allen four-manual organ will be made available at no cost to any chapter of the American Guild of Organists when requested on chapter letterheads, and at reasonable cost to all others.

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**PASSAIC, N. J., CHURCH
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THREE MANUALS ENCLOSED

**First Methodist Will Have Organ in
New Building Replacing One De-
stroyed by Fire—Unusual
Grill to Cover Opening.**

The First Methodist Church of Passaic, N. J., has placed an order with Austin Organs, Inc., for a new three-manual organ for its new building. The former building was completely destroyed by fire several years ago. The new church will be of contemporary architecture and the organ will be installed on one side of the chancel with the console opposite. A large open grille of unusual design will cover the functional parts of the organ. All divisions of the organ will be enclosed. Charles L. Neill, New York area sales representative of the Austin firm, negotiated the sale.

The stoplist is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Spitz Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quintaten, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

- Viola, 8 ft., 73 pipes.
- Hohlfloete, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Prestant, 4 ft., 73 pipes.
- Rohrfloete, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Hautbois, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Bourdon, 8 ft., 73 pipes.
- Erzahler, 8 ft., 73 pipes.
- Erzahler Celeste, 8 ft., 61 pipes.
- Koppel Flute, 4 ft., 73 pipes.
- Nasard, 2 2/3 ft., 61 pipes.
- Blockfloete, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Contra Baas, 16 ft., 12 pipes.
- Spitz Flute, 16 ft., 12 pipes.
- Lieblieh Gedeckt, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Spitz Flute, 8 ft.
- Gedeckt, 8 ft., 12 pipes.
- Fifteenth, 4 ft., 12 pipes.
- Flute, 4 ft.
- Trumpet, 16 ft., 12 pipes.

**TEMPLE ORGANIST RETIRES
AFTER 30 YEARS OF SERVICE**

Har Sinai Temple, Trenton, N. J., sponsored a testimonial Sabbath service and reception on Dec. 23 to honor Mrs. Norman W. Hartman, A.A.G.O., who retired after thirty years service as organist and choir director. Mrs. Hartman is a graduate of the Trenton Norman School, Columbia University, and holds a masters degree from Temple University. She formerly served as music supervisor in various New Jersey schools and was founder of the Music Study Group in Trenton. She has served as organist and choir director of numerous Trenton churches and is a past-dean of the Central New Jersey Chapter of the A.G.O. In commenting on her retirement from Har Sinai Temple, Rabbi Haberman said "As a Christian who served our temple with all her skill and sincerity for a whole generation, Mrs. Hartman is a symbol of good will in our community. In accepting her resignation we sense a great loss but have been fortunate in having the devoted service of so accomplished an artist for thirty years".

Mrs. Hartman is the newly-appointed minister of music at the Prospect Street Presbyterian Church.

**NEW ENGLISH ELECTRONIC
ORGAN IS MADE BY JENNINGS**

A British-designed electronic organ has been developed by the Jennings Organ Company of Dartford, Kent. The manufacturers have patented a touch-sensitive key action feature which permits the organist to control the rate of speech-attack from the playing keys. With this development the manufacturers claim that the problem of transient clicks normally

DAVID PEW AT DENVER CATHEDRAL ORGAN



DAVID PEW, organist and choirmaster of St. John's Episcopal Cathedral, Denver, Col., trained his all-male choir for a program in the cathedral Feb. 12 with the Denver Symphony Orchestra, Saul Caston, conductor. Bach's "God's Time Is

the Best," Brahms' "Song of Destiny" and David McKay Williams' "In the Year that King Uzziah Died" made up the program. Dr. Williams orchestrated his piece especially for this concert. Mr. Pew played Handel's Concerto 5 for organ and orchestra.

associated with the electronic organ is eliminated even at the highest frequencies.

A natural choir effect is provided by the fact that each note is independently generated. Frequency division and the repeating of the higher and lower octaves, an all too common practice through economic and other limitations, have been overcome by the actual generation of eight complete octaves.

**UNIVERSITY OF ILLINOIS
OFFERS ARTS FELLOWSHIP**

Competition for the twenty-fifth Kate Neal Kinley memorial fellowship in fine arts for 1956-57 has been announced by the University of Illinois. The award provides \$1,300 for a year of advanced study of the fine arts in this country or abroad.

The award is open to graduates of the university's college of fine and applied arts and of similar institutions of equal educational standing. It may be made in any branch of art or music or in architectural design or history.

The winner is selected on the basis of unusual promise in one of these fields, high attainment in related cultural fields, personality, seriousness of purpose and good character. At the conclusion of the year of study the recipient is expected to give a recital or exhibit at the university. In the case of a composer manuscript copies of music for performance may be substituted for a recital.

Applications for the 1956-57 grant may be obtained from Dean Allen S. Weller, College of Fine and Applied Arts, University of Illinois, Urbana. Deadline for applying is May 15, 1956.

**MARY LEE READ ORGANIZES
MUSIC FOR GRAND CENTRAL**

Mary Lee Read again organized and directed music in December at Grand Central Terminal, New York City. Thirty-eight choirs participated in this series with as many as four different programs in a single day. Miss Reed introduced this program in 1928 and a similar one in Denver in 1921. She also was in charge of a series in the Commodore Hotel Lobby including fourteen choirs.

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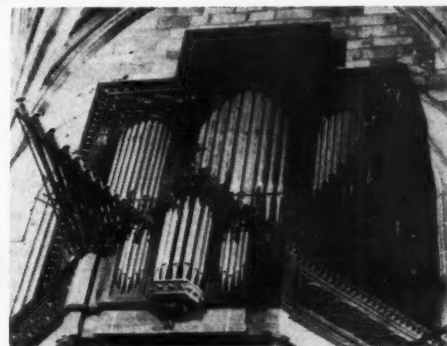
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By JOSEPH E. BLANTON, ARCHITECT
SIZE: 9" x 12" PROFUSELY ILLUSTRATED

While the approach is from the standpoint of architecture rather than of music, this book should nevertheless be of vast interest to organists; it will contain valuable information on and illustrations of many organs dating from c. 1390 to 1955. Although the price on publication will be not less than \$15, it is offered to original subscribers at \$10. This offer expires June 1, 1956. A list of the names of original subscribers will be carried in the front of the book.

JOSEPH E. BLANTON
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The President's Column

At this time in the Guild year attention is drawn increasingly to the A.G.O. examinations, and more inquiries have been received this year than ever before. Information has been forwarded from National Headquarters to all who have expressed interest. All candidates for these examinations should obtain application forms from headquarters and register early in order that arrangements can be made with centers (there were thirty-seven last year). Candidates should be examined at the centers where they hold membership or where they are temporarily located. Communicate with the chapter dean or with National Headquarters.

Attention is directed to Dr. Norman Coke-Jephcott's excellent review of the 1956 test pieces, appearing in this issue of THE DIAPASON. Lists of requirements for all A.G.O. examinations: Choirmaster "A" and Choirmaster "B" (for Catholics) to be given June 6; also Associateship and Fellowship June 7 and 8, the article "Three Goals" and other informative material will be sent gratis to all who request them. The Examination Booklet (the second edition of which has just been published) and various helpful examination pamphlets are highly recommended. Price lists gladly sent upon request.

One of the features of especial interest at A.G.O. conventions is the playing of some of our most talented younger members. The following finalists will play in the Organ Playing Competition in New York City: Mrs. Robert Draper, Charles M. Eve, John Weaver, Richard Grant, Max Smith, Roger Nyquist, Lloyd Holygrape, Bonnie Smearer, John Lawrence Robinson, Edwin Everon Flath, Emily Ann Cooper and Thomas Spacht. At the Boston Convention, 1950, first award was granted to Bob Whitley, who is now organist-choirmaster of St. Luke's Church, San Francisco; Dorothy Young (now Mrs. Mallory), who received first award at the San Francisco Convention, 1952, has been appointed organist of the American Church in Rome; Dale Peters, A.A.G.O., who received first award at the Minneapolis-St. Paul Convention, 1954, is now in the army and stationed at Fort Ord, Monterey, Cal.

A copy of the official program booklet, containing all particulars about the New York City Convention, will be mailed to every member of the A.G.O. Dr. Robert Baker and Virgil Fox, co-chairmen of the convention committee, announce some additional high-light program items as follows: The mystery "Coming of Christ" by Holst, at Union Theological Seminary, conductor, Dr. Ifor Jones; a lecture by Dr. Curt Sachs; recital by Dr. Charlotte Garden, F.A.G.O., organ with brass at the Cathedral of St. John the Divine; Official Guild Service at St. Bartholomew's Church, under the direction of Harold W. Friedell, F.A.G.O., F.T.C.L., organist-choirmaster, other choirs participating: Calvary Church, David F. Hewlett, organist-choirmaster, and St. Mark's-in-the-Bowery, George E. Powers, F.A.G.O., organist-choirmaster.

A very successful state convention for the six chapters in Kansas was held in Wichita Feb. 6, and another state convention for the thirteen chapters and two branches in Florida is being planned for May in Clearwater.

Another reminder of National A.G.O.

Bingham Speaks to W. Pennsylvania.

The Western Pennsylvania Chapter met for dinner Jan. 23 at the Dormont Presbyterian Church with Josiah Smith as host-organist. Dinner guests included Seth Bingham, F.A.G.O., vice-president of the A.G.O., the Rev. James Orr and Dr. David Whitmarsh, pastor and associate pastor of the church. In the business, conducted by Dean Neugebauer, emphasis was placed on our annual young organist contest for which eliminations will be held in March. "The Use of Contemporary Organ and Choral Music for Church Worship" was the subject Mr. Bingham came from New York to discuss with us. A complete list of contemporary organ literature and choral music, having any practical value as compiled by Seth Bingham, was in the hands of all members present at the beginning of the program. "With eighty-million church members in this country the need for good church music is paramount, since many of these will hear this kind of music for the first time in no other place. So many of our anthems and canticles harp back to the Victorian age," according to Mr. Bingham. "The characteristics of carols and American folk-hymns are in the true mood for the church service."

Of 163 composers living or recently deceased only twenty-nine are writing for church services. Of this latter number, but a very small minority have the fresh vital idiom so needed.

Each new age had fresh courage. The baroque had it when it followed the renaissance, the rococo had it after the baroque, and so on through the classic and romantic periods. Now there is need for a fresh American wind in our face. It is open field for composers with energy and vision. Mr. Bingham tells us that sacred choral compositions lag far behind contemporary orchestral works.

An ensemble, made up of the professional quartet from the Dormont Presbyterian Church and the same from the Mt. Lebanon United Presbyterian Church, under the direction of Sub-dean Dr. James Evans, sang Mr. Bingham's "Prayer for the Coming of the Kingdom". This was followed by Elmore's "Come My Soul" with its dissonance and dramatic effects. Randall Thompson's "Alleluia" closed the program in the church.

In the social rooms of the church the long-awaited "Pink Kangaroo" took place. Months before all members had been asked to clean house in their personal music libraries and bring the discards. With Sub-dean Evans aiding by wearing pink haberdashery, the exchange of old music, or the "Pink Kangaroo," was on in full swing. It was amusing to see the many, many copies of old Victorian cantatas and resplendent variations of old Victorian hymns for organ which came to light that evening. The committee in charge had quite a box or two of residue at the time of departing for home.

ANN LYNN YOUNG, Registrar.

READING, PA., CHAPTER—At their annual dinner-meeting Feb. 11, the Reading Chapter heard Charles Thomas, music therapist at the Lebanon Veteran's Hospital. The meeting was held at the Wyomissing Club. Mrs. Grace Weaver Starr, dean, presided over a short business meeting, at which time the nominating committee listed the names of the nominees to be elected in May.—MARGUERITE A. SCHEFFLE, Program Chairman.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter met at the home of the dean, Mrs. N. M. Tacij, Scranton, Dec. 27. Plans were completed to sponsor Seth Bingham in a lecture on hymn-playing at the Westminster Presbyterian church Jan. 26. Pictures of Europe and Puerto Rico were shown by Ernest Englehardt.—HELEN FITZE RAWLINGS, Secretary.

Sunday, April 22, as announced by Dr. George Mead, National Chairman of the committee.

S. LEWIS ELMER.

Test Pieces for Guild Examinations of 1956; Performance Is Analyzed

By NORMAN COKE-JEPHCOTT

Candidates are advised not to concern themselves with elaborate registration, but to concentrate on broad lines of interpretation.

ASSOCIATESHIP.

1. Bach—Canzona in D minor (Any Edition.)

Widor-Schweitzer say, "It is difficult to settle the registration of the Canzona. Both divisions are to be played in the main with a carefully-selected combination of foundation stops, in whose coloring the flutes ought probably to yield the prominence to the diapasons and string-tone registers. The effect on the listener should be that of a celestial chorus of violins and gambas. When the ideal tone-coloring has been sought out, let the piece flow on therein, in its contemplative, dreamlike loveliness, making either no changes at all in the registration, or only such as do not alter the character of the chosen fundamental color." The following plan is suggested: Great—Soft foundation chorus 8 ft., 4 ft. and 2 ft. with gambas, Swell to Great. Swell—Diapasons 8 ft., Strings 8 ft. and 4 ft. (without celestes), soft reed 8 ft., mixture (if good), soft 2 ft. Pedal—Suitable 16 ft. and 8 ft. with Great and Swell coupled. Commence with both hands on great. The episode begins in bar 122. The left hand brings out the two entrances of the theme on the great manual. Taking advantage of the sustained notes in bars 124 and 128, first the alto and then tenor goes over to the swell. The swell box closes from bars 129 to 135. The swell opens again in the course of bars 137 to 140. On the second half note of bar 150 both hands return to the great.

2. Coke-Jephcott—Fugue on GAE (H. W. Gray Co.)

The speed of this piece should be moderately fast. A quarter note equals 84. Great—Foundation stops 8 ft., 4 ft. and 2 ft. Swell—full without 16 ft. Choir—Full without 16 ft. Swell to Great, Choir to Great and Swell to Choir. Pedal—16 ft. and 8 ft. without reeds. Great to Pedal, Choir to Pedal and Swell to Pedal. Great to Pedal should come off before A sharp in bar 24; on before B in bar 29; off before A in bar 40; on before C in bar 51; off before D in bar 56; on before F in bar 61. Observe the staccato marks carefully. Otherwise play legato until bar 85 when all chords should be well detached. The choir box should be fully open throughout. Partly open the swell to begin with and open wide in bars 59 to 61. Add full great at bar 75. At bar 87 the left hand remains on the great if a solo tuba is unavailable.

A simpler plan (quite as acceptable) would be to remain on the great until bar 30 when the left hand goes to the swell on the last eighth note. Continue as directed in the score until bar 56. Here remain on the great until the last eighth note in bar 58. Proceed thereon as directed. A note is omitted in bar 49 in the top voice. F-natural, an eighth note, should follow the dotted quarter.

3. Olivier Messiaen—"Le Banquet Celeste" (G. Schirmer Inc.)

The registration, phrasing and dynamics are carefully indicated throughout this score. If a piccolo 1 ft. is not available a possible substitute would be a 2 ft. Do not be afraid to play very slowly.

FELLOWSHIP.

1. Bach—Prelude in B minor (Any Edition.)

Widor-Schweitzer say, "Hasty execution reduces this prelude to a caricature of its true self. It demands repose and rhythm."

The following is a plan of performance for a three-manual organ. Great—Foundation stops 8 ft., 4 ft. and 2 ft.; mixture (if good). Swell—Full without 16 ft. Choir—Full without 16 ft. Swell to Choir and Swell to Great. Pedal—16 ft. and 8 ft. Great, Swell and Choir to Pedal. Commence on great with boxes open. Transfer to the swell on the second sixteenth in bar 17. In bar 20 the left hand goes to the choir on the second sixteenth, the right follows on the second sixteenth of bar 22. On the second thirty-second in bar 23 go to the great. On the second thirty-second in bar 24 go to the swell. Return to the great on the second thirty-second of bar 25 and go back to the swell on the second thirty-second of bar 26. The right hand should return to the great on the second thirty-second of bar 27, the left following on the second eighth. In bar 43 transfer to the swell on the second sixteenth. In bar 46 the right hand goes to the choir, the left hand following on the second sixteenth of bar 48. In bar 50 the right hand goes to the great on the second thirty-second, the left following on the second eighth. On the second sixteenth note of bar 56 the right hand goes to the choir, the left hand following on the sixth thirty-second. The Great to Pedal will come off at this point. The right hand returns to the great on the second thirty-second of bar 61. The left hand following on the third eighth. Bring on the Great to Pedal coupler with the pedal lead. In bar 69 the right hand goes to the choir on the second sixteenth, the left hand following on the sixth thirty-second. Retire Great to Pedal. In bar 73 go to the swell on the second sixteenth. In bar 75 the left hand moves to the choir on the second sixteenth, the right hand following on the second sixteenth in bar 76. In bar 77 the left hand moves to the great, the right hand following on the fourth eighth in measure 78. The great will be coupled to the pedal at this point. The swell box should be closed in bar 17 and gradually opened in bars 23 to 26. In bar 43 it should be closed again and opened in bars 48 and 49. In bar 73 close, and open in bars 76 ad 77.

2. S.S. Wesley—Fugue from "Choral Song and Fugue" (H. W. Gray Co.)

This fugue should be played with energy and brilliance. It will be wise to follow the editor's markings exactly. In bar 68, if a solo tuba is unavailable, the two lower notes of the right hand arpeggio chord should be released on the third eighth note to make room for a clear articulation of the left hand chord.

3. Philip James—Pastorale (Southern Music Publishing Co., Inc., N.Y.)

The texture of this piece is rich and colorful. The composer has wisely indicated a simple registration. If the crescendo pedal is effectively set-up it may be partly opened at bar 31, closed at bar 48. Do not "short change" yourself in the time values of the beautiful chords in bars 5, 6, 7, 8 and similar places.

WHITE RIVER—HANOVER DISTRICT of the VERMONT CHAPTER—The district chapter held its first quarterly meeting of 1956 in the parish house of the White Church in Hanover, N.H., Jan. 29. Seventeen members and guests were present. Guest of honor was Mrs. Harriette Richardson of Springfield, Vt., dean of the state chapter. Plans were made for a children's choir festival, open to all churches in the area, to be held at the Norwich Congregational Church March 18. Mrs. Mildred Whitcomb, supervisor of vocal music in the schools of Hartford, Vt., will direct the festival. The group then listened to a lecture about the harpsichord, by Professor David Fuller of the Dartmouth College music department. Mr. Fuller followed his talk with a half-hour program of harpsichord selections, played on a harpsichord made especially for his use by Hubbard and Dowd of Boston. The afternoon's program was concluded with a demonstration by Professor Fuller of new stops on the recently rebuilt Austin organ in the Rollins Chapel, Dartmouth College. Members of the group were invited to try out the organ.

News of the American Guild of Organists—Continued

Observe Guild Sunday 3rd Sunday after Easter; Twelfth Annual Event

One of the good reasons for observing this occasion April 22 is the importance of bringing to the attention of your minister and congregation the fact that there is a nation-wide organization of church musicians dedicated to the proper performance of good music in the service of religion. We urge you to plan your music accordingly and to enlist the aid of your minister in letting the people know about National A.G.O. Sunday by printing a notice in the church bulletin, by an announcement from the pulpit or by whatever means you may consider proper and discreet.

For information and practical procedure, the excellent pamphlet on National A.G.O. Sunday, prepared by the Rev. George Litch Knight, covers the whole subject admirably. You may obtain a copy by writing to National Headquarters, American Guild of Organists, 630 Fifth Ave., New York 20, N. Y., or for further information to the Chairman, Committee on National A.G.O. Sunday, at the same address.

Above all help your own work and that of the Guild by doing something that will have special significance for you and your choir. Good music in church may be most effectively supported by the best efforts of all of us together.

COMMITTEE ON
NATIONAL A.G.O. SUNDAY
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The Rev. Joseph R. Foley
John Holler
Dr. Austin C. Lovelace
Willard I. Nevins
Herbert S. Sammond
Dr. George Mead, Chairman

Early American Music Sung in Syracuse.
"Is any Merry? Let him sing psalms." These lines were above the evening vespers of the Syracuse Chapter, Hazel Shoemaker, dean, held at the South Presbyterian Church under the direction of David N. Johnson, organist and choir director. Mr. Johnson teaches organ and courses in fine arts at the liberal arts college of Syracuse University. He played an organ prelude by Jacob Kimball, "And Must This Body Die?" After the invocation and the singing of two hymns the Rev. Donald E. Wallace delivered the meditation "Sing unto the Lord: Music is an offering in kind of God's gift of beauty to man." He read Psalms ninety-five and ninety-six.

The singing of early American sacred music followed: three songs by William Billings, the American carol "All Loveliness Is Thine," Psalm sixty-five from the Ainsworth Psalter, two tunes by Jacob Kimball, four camp-meeting tunes, the 100th Psalm from the Bay Psalm Book lined out by a precentor, two more by Billings, finishing with traditional "Hark the Glad Sound."

This was a wonderfully refreshing concert of songs with a simple religious impulse. The songs are rich in folk-poetry, direct in expression and buoyant in spirit. Mr. Johnson maintained excellent teamwork throughout with beautiful phrasing and pianissimi. In spite of bad weather a large crowd attended.

NORMA W. CADY, Registrar.

Craighead Plays in Newark.

The Metropolitan New Jersey Chapter and the ministry of music of the Old First Church (Presbyterian) in Newark joined in sponsoring David Craighead in a recital Jan. 16. A substantial audience was present.

Mr. Craighead played an interesting and well-planned program on the large four-manual Austin organ. Seldom has this reviewer heard a performance by an organist with such complete understanding and musicianship, taste in registration and relaxed technical control with a sincere desire of the performer to let the composer speak through the music rather than the performer to show off his technical skills and the largeness of the instrument. Mr. Craighead's orchestration throughout the program was most tasteful and skillful, well between the conservative and the baroque.

FIFTH ANNIVERSARY OF WESTCHESTER CHAPTER



THE FIFTH ANNIVERSARY of the founding of the Westchester, N. Y., Chapter was celebrated Jan. 17. Shown cutting the anniversary cake is Mrs. Robert Ku-

wahara with the following looking on: Mrs. Thomas V. Kelly, Frank Adams, Mrs. Malcolm Austin, Mrs. Walter J. Couper, dean, and Robert Mills.

The program opened with a straightforward rendition of the Bach arrangement of the Vivaldi Concerto in A minor. There followed a simple and charming *Aria da Chiesa* for manuals alone, by an anonymous composer, and the Mozart *Andante* in F major, written for mechanical organ. Both numbers were played with clean technique and delightful nuance.

The remainder of the program included the *Prelude and Fugue* in C major of Bach, the "Noel Grand Jeu et Duo" of Daquin, a "Barcarolle" by Catherine Urner, a San Diego composer, the *Scherzo* from *Vierne's Second Symphony* and the *Introduction, Passacaglia and Fugue* of Willan, which brought the evening to a thrilling close.

A reception in the church dining room followed and many expressed the hope that Newark would be treated again to a visit by this outstanding artist.

WALTER N. HEWITT,
A.A.G.O., Ch.M., F.T.C.L.

CHAUTAUQUA, N. Y., CHAPTER—At the home of the dean, Mrs. Linnea Phillips, the chapter met Oct. 25. The program consisted of reports from the various workshops and music conventions. The main event was the appearance of Miss Anna Knowlton, a former dean, who lectured on her collection of bells which she has acquired on various European tours. . . . Reception of new members was held at the Westminster Presbyterian Church Nov. 22 with the treasurer, Miss Margaret Brodine as chairman, assisted by Miss Ruth Munson, former dean, and Mrs. William Hilke. A non-liturgical church service preceded the meeting with Mrs. Hilke, organist at the First Presbyterian Church, and the First Baptist mixed quartet participating. . . . The first annual Christmas carol-sing (city-wide) was sponsored by the Chautauqua Chapter Dec. 27 with Gerald Hehlund as chairman. Three-hundred carolers participated from the various churches in Jamestown. The carolers divided up into groups, serenading the patients at the various nursing homes in the city as well as the shut-ins. Following the serenade to the shut-ins, the carolers massed into a choir on the steps of the Holy Trinity Lutheran Church with Messrs. Hehlund and Howard Zettervall as the directors. The group then adjourned to the church parlors of the First Mission Covenant Church for refreshments. The group serenaded the kitchen committee with more carols. It was voted to hold the event again next Christmas, but to be held earlier than at this time. Mesdames Charles Cale and Floyd Johnson were co-chairmen of refreshments with Messrs. Zettervall and Melvin Bjork serving on the general committee. Mrs. Phillips, dean, Miss Florence Sandberg, sub-dean, and Miss Margaret Brodine, treasurer, assisted. . . . The chapter was host Jan. 24 to the pastors and their wives of the area. The event was held in the parlors of the First Baptist Church in Falconer. Music was provided by the junior choir of the church and trumpeters James Lindstedt and Bruce Smith, Mrs. Phillips serving as accompanist. The main speaker was Dr. George William Volkel, organist of the Presbyterian Church in Westfield, N. J., and organist at the Chautauqua Institution in the summer. The following evening the Chau-

taqua Chapter members were guests at the dedicatory recital, given by Dr. Volkel, on the new four-manual Casavant organ at the First Lutheran Church in Jamestown. They were also guests at the reception following the recital. . . . A meeting was held Feb. 28. Plans were completed for the recital by Jean Langlais. The recital is to be given on the new Casavant organ at the First Lutheran Church March 6. Miss Florence Sandberg and Melvin Bjork are co-chairmen of arrangements.—GERALD HEHLUND.

EASTERN NEW YORK CHAPTER—With twenty-four in attendance, the Eastern New York Chapter met Jan. 17 at the First Methodist Church, Delmar. Dean Stewart presided at a short business session, after which Miss Helen Henshaw, F.A.G.O., and Mrs. Mary Krause, A.A.G.O., led a discussion on "Junior Choirs, Their Music and Organization". With an eye toward strengthening the character of congregational singing in the future, Miss Henshaw emphasized the need for teaching standard hymns to children. For additional material she stressed the importance of choosing anthems that are tuneful, easy and in the proper range for young voices. Our hostess for the evening, Mrs. Krause, outlined ways and means of handling older youth choirs. She pointed out the wisdom of making personal contact with parents whose cooperation is essential if young people are to be made aware of their true function in the worship service. A few anthems suitable for junior choirs were examined before the group adjourned to the fellowship hall. Richard E. Krause, tenor, sang Mendelssohn's "If with All Your Hearts" and Beethoven's "Adelaide". A graduate of Baldwin-Wallace and the University of Illinois, Mr. Krause was accompanied at the piano by his mother, who is organist and choir director at the Delmar church. In the church Allan Chamberlain demonstrated the Möller organ before the meeting concluded with the serving of refreshments.—CAROLYN EYCLESHIMER, Registrar.

CENTRAL NEW YORK CHAPTER—The Central New York Chapter held its monthly meeting at the Munsen-Williams-Proctor Institute in Utica Feb. 7. Ellis Roberts announced the Welsh Eisteddfod will have a mixed choir competition section and suggested we enter our choirs. George Wald reported our junior choir festival will take place at the Westminster Church under the direction of Leslie Hopkins. Nine choirs have already registered: Grace, South, St. Augustine's, First Presbyterian, Iliion, St. Stephen's, First Presbyterian, Utica, Plymouth, Herkimer Reformed and Westminster. Quite an array and one of the largest registrations ever! Following the business meeting Richard Bennet of Hamilton College, Clinton, gave a talk on chorale preludes with demonstrations at the organ. Forty-three persons were served refreshments appropriate to the Valentine season.—EDWARD A. BOC, Registrar.

BINGHAMTON CHAPTER—The Binghamton Chapter sponsored a Sunday afternoon vespers service at Christ Church Jan. 29 featuring organ with flute and harp. Harold C. O'Daniels, organist-choirmaster of the host church, was chairman for the program. Guest artists were Dr. Harry Lincoln, Harpur College faculty member, flute, and Miss Shirley Miller of New York City, harp. Following a delightful program a reception was held in the parish house.—L. H. CARMAN.

HARRISBURG CHAPTER—The Harrisburg Chapter held three pre-Christmas meetings. A meeting was held Nov. 29 at the Fourth Reformed Church to review Christmas anthems and organ music. A number of organ selections were shown to the group with several members playing some of them. There was discussion and an exchange of ideas and opinions which those present considered very profitable. Several members played the preludes they had used in their regular church services the previous Sunday. The dean and executive committee are encouraging recent members to participate in the meetings, not as recitalists, but as organists playing the music which they had used in a church service. The final hour was devoted to anthems. Dean Bowman organized the group as a choir with Miss Helen Runkle, organist of the church, as accompanist. We sang some of them, examined some and altogether had an enjoyable and enlightening session. The choir members were reluctant to have the meeting adjourn. . . . An Advent organ recital was given Dec. 4 at the Salem Reformed Church by four of our members: Mrs. Ernest E. Smith, Mrs. Charles F. Hummer, Mrs. Robert H. Worley and Miss Doris E. Baker. . . . Our annual Christmas recital and social was held Dec. 10 at the home of Dr. Harry D. Rhein. Dr. Rhein, who is one of our members, has been host for this event for a number of years. We eagerly approach his home for we know we will see beautiful and unusual decorations pertinent to the holiday season. From the gaily-decorated tree in the vestibule to the music room we revel in the artistry of the various arrangements: the manger in its appropriate setting, the carolers, the choir boys and the angels all emphasize the true meaning of the season. The quartet from the Derry Street United Brethren Church, Mr. Bowman, director-organist, sang selections from Handel's "Messiah." Mrs. John R. Henry, organist at the Market Square Presbyterian Church, delighted the members and guests with selections on the two-manual Möller organ. Donald Clapper, director-organist of the Pine Street Presbyterian Church, led the group in the singing of carols with the instrumental accompaniment played on the organ and two pianos. A social hour with the exchanging of gifts and serving of refreshments concluded a most enjoyable evening.—LAURA E. GARMAN, Registrar.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter held its annual pastor-organist dinner Jan. 14 at the Linden Hotel, Bethlehem, Pa. Approximately sixty members and guests were present. The dean, Dr. Ludwig Lenel, director of music at Muhlenberg College, Allentown, presided. A humorous discussion as between pastor and organist followed the dinner. The "contestants" were the Rev. Richard W. Lundin of Easton, pastor, and Harold K. Marks, Allentown, organist. Mr. Lundin mentioned qualities he felt should be possessed by the "perfect organist" and Mr. Marks furnished the rebuttal.—SUE ENRIGHT, Secretary.

NORTHERN NEW JERSEY CHAPTER—The chapter sponsored "Organ Students Night" at the Emmanuel Baptist Church, Ridgewood, Feb. 17. This program was for students who had studied for at least one year and would benefit by participating in a program of this type. The following students participated: Mrs. Walter Kopp, Lillian Rowlett, Donald Downs, Dora Berger, Donald Hay, Mary Lou Craft, Brian Chamberlain, Dorothy Timmer, Jackie Vander Klooster, Henry Storozek, Gregory Storozek and Bill Snyder.—DOROTHY TIMMER.

CENTRAL PENNSYLVANIA CHAPTER—The Central Pennsylvania Chapter met Jan. 21 at the home of Miss Evelyn Thomas in Altoona. The evening featured a program about Albert Schweitzer. Jack Rodland told of Dr. Schweitzer's views on organ building and the playing of Bach's organ works. Recordings were then played, both those that are over twenty years old and the recent ones. A business meeting was conducted by Mrs. Don E. Taylor, dean, at which time plans were completed for the clergy-organist banquet Feb. 14.—JACK R. ROBLAND, Corresponding Secretary.

NIAGARA FALLS CHAPTER—A chorus of 150 voices, recruited from youth and adult choirs of ten churches, sang at the second festival program of the Niagara Falls Chapter at St. Paul's Methodist Church Feb. 5. The choirs sang under the capable leadership of Hans Vigeland of Buffalo. The prelude and accompaniments were played by Mrs. J. Frederick Neff, dean of the chapter, with Carol and Stan Kresses playing trumpets for three numbers. The offertory was played by Miss Ann Oxley, and the postlude by Mrs. Harry E. Smith.—MRS. FRANKLIN J. SCHWEITZER.

PORTLAND, MAINE, CHAPTER—A regular meeting of the chapter was held Jan. 23 at the First Church of Christ, Scientist. A recital on the newly enlarged organ was played by Raymond W. Coburn and Mrs. Pauline L. Bogh. A "brainstorm" meeting with Fred Lincoln Hill as moderator followed.—MARION F. FERNALD, Secretary.

News of the American Guild of Organists—Continued

Lynchburg Has Active Season.

The 1955-1956 season shows the most ambitious schedule of events the Lynchburg Chapter has undertaken in one year. Two programs of major importance and interest were sponsored jointly by the Roanoke and Lynchburg Chapters. The first of these was held in Roanoke Nov. 8 when Theodore Schaefer from the National Presbyterian Church in Washington, D. C., was guest lecturer. Although his subject was "Conducting from the Console", it was more aptly a lesson in "rehearsal techniques". The freshness of approach and variety of stimulating suggestions for teaching difficult music to an average choir was an inspiration to everyone present. The Guild members formed a choir and portions of a dozen or so anthems were studied.

The second program was in Lynchburg Feb. 27. Dr. Austin Lovelace, Evanston, Ill., conducted a program on "Service Playing." In January members of the chapter, with the assistance of other local artists, gave an all-Mozart concert at St. John's Episcopal Church. The program included three of the sonatas with 4 violins, 2 violas, 2 'celli and organ. John Pfeil, organist at the First Presbyterian Church, was at the organ. "Hear my Supplication" and "Lord, Give Thy Blessing" from "Litany in B flat" were sung by soprano Marguerite Mitchel, accompanied by Dr. Henry Hallstrom, organist of St. John's. Helen Howell Williams played the Fantasia in F minor, K 608.

Marilyn Mason will be sponsored in a recital April 6 at the First Presbyterian Church. Guild Sunday will be observed with the second annual choir festival in which choirs from more than twenty churches will participate. H. Caleb Cushing, of the faculty of Lynchburg College and minister of music at the Centenary Methodist Church, will be the director and Franz Engle, organist at the Court Street Methodist Church, will be organist. At the October meeting Mr. Cushing spoke on "Festival Procedures" and gave a reading of all the music to be used on the festival program.

Nine additional colleagues and two subscribing members have been enrolled this year. A service of recognition was conducted by the dean, Miss Frances Peters, at the October meeting.

HELEN HOWELL WILLIAMS, Registrar.

PORTSMOUTH, VA., CHAPTER—The Portsmouth Chapter held its monthly meeting Jan. 25 at the Park View Methodist Church. Herbert G. Stewart, minister of music at the church and founder and first dean of the chapter, played an organ recital. On the program was included music of Bach, Handel, Haydn, Dupré and one of his own compositions. . . . The chapter sponsored Claire Coci in a recital Feb. 10 on the three-manual Reuter organ of the Port Norfolk Baptist Church. A reception followed the recital. Portsmouth and Norfolk Guild members were in attendance with Mrs. N. L. Abbott, Jr., organist of the church, presiding at the punch bowl.—HERBERT E. STEWART, Registrar.

SPARTANBURG, S.C., CHAPTER—The Spartanburg Chapter held a meeting Feb. 10 at the First Presbyterian Church. Since several new members were present, Dean John Williams asked Miss Rachel Pierce, former dean, to give a brief history of the Spartanburg Chapter. At a business session it was decided to have Philip Gehring, organist at Davidson College, give a recital here April 20 in the new chapel at the First Presbyterian Church. Following the business session a "Brainstorming" session was held which proved to be most beneficial as well as entertaining. The evening ended with a social hour.—MARY S. McDANIEL, Secretary.

COLUMBIA, S. C., CHAPTER—The Columbia Chapter has had a variety of fine programs in the last few months. At Trinity Episcopal Church Dec. 11 the eighth annual junior choir festival was held. Over 500 children from churches in the city participated in this outstanding event. Robert L. Van Doren, F.T.C.L., organist and choir director of the church, conducted and Margaret H. Davis, organist of the Shandon Presbyterian Church, accompanied. Fred H. Parker, organist of the First Presbyterian Church, played the prelude and offertory. A capacity audience filled the historic old church to hear this program. . . . The chapter met Jan. 16 at St. Paul's Lutheran Church to hear an excellent lecture and demonstration on Gregorian chant by Madame Gertrude Trembly-Baker, a member of the music faculty of the University of South Carolina. Madame Baker, organist and choir director of St. Joseph's Roman Catholic Church, is a well-qualified teacher and authority on this subject and gave a most

interesting hour to the Guild. A social hour preceded the lecture and Mrs. Latta Johnston, choir director, and Miss Dorothy Gilliam, organist of St. Paul's, were the hostesses. . . . The chapter was treated Feb. 13 at the Eastminster Presbyterian Church to a splendid lecture and demonstration by Richard Peek, organist and choir director of the large Covenant Presbyterian church of Charlotte, N. C., on "Blending Voices". Each Guild member brought a quartet from his choir and the large group sang for the demonstration. Mr. Peek also played several selections on the new three-manual Estey organ which has recently been installed. After the program a social hour was held with L. Gregory Pearce, organist of the church, as host.—L. GREGORY PEARCE, Publicity.

BIRMINGHAM CHAPTER—This city's fifth annual festival of arts is drawing to a successful close and this chapter has made three contributions to the art of music: First, the Brahms Requiem as reported last month; second, the mixed organ and choral program at the First Presbyterian Church Feb. 12 by conductor Raymond Anderson with his Birmingham Southern College choir and Allen Orton Gibbs at the organ. Dr. Anderson is also director of the choir at the McCoy Memorial Methodist Church and the work of his choirs, wherever they are, is always superlatively fine. The program was selected from the best of the older composers of organ and choral church music with a group of spirituals added. Mrs. Gibbs played a Buxtehude group and a setting of Psalm 23, v. 4 by Herbert Howells. Mrs. Gibbs is organist at the McCoy Memorial Church. Third, Herbert Grieb gave a mixed program of organ, choral and orchestral numbers Feb. 15 at the Church of the Advent, Episcopal, where he is organist and choirmaster. This program included: Sonata for organ and strings, Corelli; "Jesu, Joy of Man's Desiring," Bach; Concerto for violin and orchestra, Bach, Herbert Levinson, soloist, and several excerpts from Haydn's "Creation" by the choir and orchestra. Thirty-five instrumentalists from the Birmingham Civic Symphony Orchestra, with their conductor Arthur Bennett Lipkin, assisted. Mr. Lipkin conducted this entire program. . . . Agnes Holladay Kirby, organist of the Cumberland Presbyterian Church, a former dean of the Birmingham Chapter and one of our best and busiest accompanists, was the accompanist at the "Salute to Eisenhower" dinner Jan. 20 at the Tutwiler Hotel. The soloists were Mrs. Nelson Abercrombie, soprano, and Andrew Gainey, baritone. Each sang a group of songs and together, several duets.—LAURA JACKSON LEMMON.

MOBILE, ALA., CHAPTER—The Mobile Chapter met Feb. 7 at the Government Street Methodist Church with Dean Joseph C. Gould presiding. At the business session plans were made for a public program to be given in April commemorating the sixtieth anniversary of the founding of the Guild and featuring compositions by American organists. Announcement was made that the March meeting would be a demonstration of work with children's choirs. At the close of the business session a program was given by the following members: Mrs. G. L. Brown, Mrs. J. R. Crosby, Mrs. J. E. Melton, Richard De Neeff, Mrs. A. L. Eubanks, J. C. Gould and Dr. Carl Gettig. A particular treat was the performance by Dr. Gettig of his own organ composition, Prelude and Air.—MRS. G. L. BROWN, Secretary.

NASHVILLE CHAPTER—The Nashville Chapter met Jan. 10 at Christ Church, Episcopal. Members had their pastors as guests for dinner with Arthur Henkel, church organist, and Mrs. William Siegrist, assistant organist, as hosts for the evening. An interesting movie concerning the Schulermerich Carillon Bells, entitled "Mission of the Bells," was shown to the members and guests after a brief business session. Mr. Henkel then demonstrated his set of bells. He played both the Flemish and English bells. Everyone thoroughly enjoyed listening to the beautiful tones and the accompanying comments.

ST. PETERSBURG, FLA., CHAPTER—Catharine Crozier and Dr. Harold Gleason conducted an interesting workshop on "Organ Repertory in the Church Service" Jan. 2 at St. Peter's Episcopal Church. This event and Miss Crozier's recital at the First Congregational Church the following evening were under the auspices of the St. Petersburg Chapter. Her program included numbers ranging from those of eighteenth-century composers, exemplifying solidity, seriousness and quiet charm, to those of such modern writers as Peeters and Langlais, which required great dexterity and a sense of atmosphere. Miss Crozier amazed her hearers with her versatility, accuracy and capacity to memorize. . . . After a covered-dish supper at the Fifth Avenue Baptist Church Feb. 6 the chapter gave a program with selections by Floyd Eaddy, baritone, Margaret Williams, soprano, Emily Byrd, composer and pianist, and Russell Bailey, Ella LeBaron Houk. George Shackley

and Mrs. E. Watson Alexander, organists. Mr. Shackley's number was a demonstration showing how to arrange a given theme. The final selection, played by Mrs. Alexander, dean of the chapter, was one especially arranged for her by Mr. Shackley, an arrangement of Ward's hymn-tune "Materna"—EDWIN A. LEONHARD, Correspondent.

JACKSONVILLE, FLA., CHAPTER—"An Evening with the Fine Arts," under the direction of William Pugh, Jr., was held Feb. 14 at the Snyder Memorial Methodist Church. The first portion of the evening's entertainment included music by a string quartet, composed of faculty members of our public schools, together with organ. Members of the quartet were: John Koscielny, James Brightwell, Mary Anne Bohleyer and Donald E. Papenbrock; organist was Mr. Pugh. A reception was held to honor the evening's guest artists at which time an art display was shown in the church parlor featuring works by two of our local artists, Howard J. Ahrens, instructor in the graphic arts department at the Technical High School, and Admiral H. S. Duckworth, retired Naval officer who resides in Jacksonville.

EAST TENNESSEE CHAPTER—The East Tennessee Chapter held its annual clergy dinner Jan. 17 at Emmanuel Episcopal Church in Bristol, Va., with thirty members and guests present. John D. Jeter, dean, was in charge of the evening's program. Dr. Malcolm Fuller, pastor of the First Baptist Church of Bristol, gave the invocation. An excellent meal was served by St. Mary's Chapter of the woman's auxiliary of the church. After the dinner the guests were welcomed and introduced by the dean. The recital series for the remainder of the year was announced as follows: Feb. 28, Joann Feazell; March 20, Eugene Maupin; April 17, Oswald Ragatz. The speaker of the evening was the Rev. Roddey Reid, Jr., rector of Emmanuel Church. He presented some very interesting and challenging ideas on the subject "Words and Music and God". Peck Daniel, sub-dean, described the Möller organ, which was recently installed in the church by Ernest White, as an outstanding example of baroque organ design. He was assisted by Mr. Jeter who played selections by Clerambault, Brahms and Bach. The meeting was concluded with the reading of the declaration of religious principles.—JOHN D. JETER, Dean.

ALEXANDRIA, VA., CHAPTER—The Alexandria Chapter was privileged at its January meeting to have as its guest speaker Dr. Lowell Beveridge, who conducted a choir clinic. Formerly at St. Paul's Chapel, Columbia University, Dr. Beveridge is now in charge of liturgical music at the Virginia Theological Seminary in Alexandria. He also teaches summer courses at Union Theological Seminary in New York City. Many insights were gained at this delightful gathering at the Westminster Presbyterian Church. Also there was an enthusiastic discussion at this month's meeting concerning plans for a city-wide senior choir festival in February and a junior choir festival in May.—DOROTHY KATZ, Registrar.

CHARLOTTE, N. C., CHAPTER—The fourth meeting of the year was held Jan. 16 at the Myers Park Methodist Church with Eugene Craft as host. It was a dinner-meeting with *honest-to-goodness* Virginia ham. New members and guests were introduced by our dean, Dan White. Programs were discussed for the next few months. Progress of the junior choir festival (April 15) and rehearsals were announced. An announcement was made to alert our members to attend the first performance of the oratorio "Saul" by Handel, by the Oratorio Singers of Charlotte Jan. 22. A nominating committee was appointed to select a slate of new officers for next year. The program for the evening was a film "Capturing the Winds" telling of the erection and building of an organ from the ground up. It was a most interesting film in sound and color by the Wicks Organ Company. To augment this program some organ records were played with E. Powers Biggs at the organ. Richard Van Sciver presided and read the interesting foot-notes. It was played on a hi-fi machine.—VIRGINIA SMITH SINCLAIR, Registrar.

LEXINGTON, KY., CHAPTER—The Lexington Chapter held the February meeting on the 28th in Memorial Hall on the campus of the University of Kentucky. Mrs. Paul Westcott, dean, presiding. After a short business meeting Mrs. Eleanor Knox, program chairman, introduced Arnold Blackburn, professor of organ at the university, who presented six of his pupils in an informal recital. Because of the relatively small group present no formal programs were used. Mr. Blackburn personally introduced each student and announced the numbers with appropriate remarks. These students played: Melvin Dickinson, Carl Bleyie, Eugene Maupin, Patricia Edwards, Merle McIntosh and Charlotte Lambert. These young organists displayed remarkable ability and skill, playing with excellent technique and thorough understanding of the music. Certainly the beautiful Holtkamp organ was heard to great advantage and to the delight of every one present.—MARY E. LYONS, Secretary.

NORFOLK, VA., CHAPTER—The Norfolk Chapter sponsored Jean Langlais in a recital Jan. 13 at the Park Place Methodist Church. This was the second of the annual recitals sponsored by the chapter and received enthusiastic response from Norfolk's music lovers. . . . The first meeting of the current year was held at the Church of the Good Shepherd and featured a recital by Marcia Koller on the newly-installed organ. In October the chapter met in Portsmouth as guests of the Portsmouth chapter. Dr. Charles Vogan, dean of the Norfolk group, was sponsored in a recital. William Richard gave a study of chorale preludes at the November meeting which included a program played by members. Officers of the Norfolk Chapter are: Dr. Vogan, dean; John A. Halvorsen, sub-dean; Miss Beverly Patrick, secretary; Mrs. Lorin M. Brown, registrar, and M. Wallace Face, treasurer.—ETHEL BROWN, Registrar.

FORT SMITH, ARK., CHAPTER—With the inspiring strains of "Onward, Christian Soldiers" filling the large First Baptist Church, the approximately 130 singers, representing various choirs of Fort Smith and Van Buren, filed in for the annual choir festival Feb. 5. Mrs. George H. Carnall, Jr., dean of the chapter and organist of the First Christian Church, was at the organ. After the processional the Rev. Kenneth L. Teegarden, Guild chaplain and pastor of the First Christian Church, read the scripture and led the assemblage in prayer. The following choirs participated: the First Baptist Church, the Rev. Robert Post, director; the First Methodist Church, Miss Edna Earle Massey, organist-director; the First Methodist Church of Van Buren, Albert Lowe, director, Mrs. Tom Lightfoot, organist; the First Presbyterian Church, Mrs. James Wilson, director, Mrs. Charles W. McDonald, organist, and the Goddard Memorial Methodist Church, Robert W. McDonald, director. Mrs. Ben Watkins, organist. Martin Crabtree, baritone and director of the First Christian Church, sang a solo.—ALICE LOUISA DAVIS, Secretary.

JACKSON CHAPTER—The Jackson Chapter met for the January meeting at the recital hall of Brown's Music Store. We had a most enjoyable program which included a fine review of Dr. Farley Hutchins' new book "Dietrich Buxtehude", given by Gilbert Fryant, sub-dean and a former pupil of Dr. Hutchins. Following this we heard the recordings by E. Power Biggs of the music of Buxtehude from the album "The Art of the Organ". We now have forty-two members and we think this is fine since we are just one year old.—MRS. VERA POSEY, Dean.

RICHMOND CHAPTER—The Richmond Chapter meeting Jan. 10 at the General Assembly's Training School enjoyed a program of hi-fi recordings by Dr. Harry Fore. Ten records, including two old shellac records for comparison purposes, were played. As a special treat we listened to a brief demonstration of stereophonic tape recordings by W. A. Yoder who had assisted in setting up all the equipment used for the program. Members and guests then enjoyed a reception in the parlor of Virginia Hall.—MARY HOLTZ McDOWELL, Reporter.

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News of the American Guild of Organists—Continued

Wichita Chapter Is Host to One-Day Convention; Schreiner Gives Recital

The Wichita Chapter was host to a one-day state convention Feb. 6. The opening event was a recital at the Central Christian Church by Wallace Dunn and Dorothy Addy, organists, assisted by trumpet and harp. This was followed by the "Singing Quakers" from Friends University under the direction of Fred C. Mayer, and a recital by Jerald Hamilton of Washburn University in Topeka.

In the afternoon a recital was given by representatives from the various Kansas chapters at St. John's Episcopal Church. Jack Ralson, John Thomas and Richard Gayhart played. The film "Mission of the Bells" from Schulmerich Carillons, Inc., was shown. After coffee time Garth Peacock of the faculty of Southwestern College, Winfield, played the following program: Prelude and Fugue in F major, Lübeck; "O, How Great Is Thy Compassion," Pachelbel; "Praise to the Lord," Walther; "Deck Thyself, O My Soul," "Blessed Jesus, We Are Here," "Our Father in Heaven" and Prelude and Fugue in G minor, Bach; "The Wise Men" and "Jesus Accepts Sorrow," Messiaen, and Sonata 3, Hindemith.

Alexander Schreiner was the featured recitalist in an evening program at the First Presbyterian Church. More than 1500 people, an overflow audience, heard Dr. Schreiner in works by the following: Bach, Mendelssohn, R. K. Biggs, Van Hulse and Vierne. He was called back for three encores.

St. Louis Has Youth Choir Festival.

The St. Louis Chapter and the Commission on Religion and the Arts of the Metropolitan Church Federation presented a youth choir festival Jan. 29 at the Pilgrim Congregational Church to a capacity congregation.

The festival was directed by Mrs. Madeline Ingram of Lynchburg, Va., and was organized by Robert McGill of the Grace Methodist Church. Four-hundred children sang in the balcony while the chancel was filled with eighty members of senior high school choirs.

The program included music for the entire liturgical year. The hymns and choral numbers were as follows: "O Come, O Come Emmanuel" by Holst, "The Three Kings" by Cornelius, "O Savior Sweet" by Bach, "Hosanna" by Bitgood, "Were You There?" arranged by Burleigh, "Christ the Lord Is Risen Today," Scripture reading for Ascensiontide, "My Heart Ever Faithful" by Bach, "Firmly I Believe and Truly" by Tomblings, and "Prayer of Thanksgiving" by Kremser. The perfection and beauty of this festival will long be remembered.

Mrs. Ingram, who is the head of the music department at Lynchburg College and minister of music at the Memorial Methodist Church, is well-known as an outstanding leader in children's choir work. On the Saturday afternoon preceding the festival she directed a junior choir workshop. At a noon meeting on Monday after the festival she addressed the clergy of St. Louis, and Monday evening she was the featured speaker at the regular monthly meeting of the A. G. O. where her thoughts and personality were an inspiration to everyone.

This entire week-end was a part of the second annual festival of religion and the arts.

ALICE ALLEN, Reporter.

John Huston Plays In St. Louis.

John Huston of Brooklyn played his first St. Louis recital at Christ Church Cathedral Nov. 28 for the St. Louis Chapter of the A.G.O. His opening group consisted of the following: Partita, "Jesu, Meine Freude" by Walther; two chorale preludes, one by Kellner and the other by Bach, and the Vivaldi-Bach Concerto in D minor. In all of these works the severe quality and the utter clarity of the counterpoint was apparent both by reason of digital control and enlightened registration. The Kellner was particularly lovely and was for many the high point of the entire program.

The second half of the program was opened with a perceptive performance of the Franck Fantasie in A which came off amazingly well for a piece with so little contrapuntal interest. This was followed by the Sowerby Symphony in G major, second movement, which sounded very "fast and sinister". My own reaction was that the movement seemed to have been lifted out of its context and would have sounded to better advantage in a different setting, possibly as part of the complete work. Then came the Sowerby Arioso, which is always good to hear and which was particularly fine on the cathedral organ. The "Modal Trumpet" by Frederick Karam was new to me and I could wish to hear it again before passing judgment on its musical value, although it listened well. The program was closed with a spirited performance of the Vierne "Carillon de Westminster" which should be finding its way back to our recital programs.

In John Huston we have an organist of imagination and musical integrity, well-trained and of mature musicianship. His use of the cathedral organ, a Skinner of 1928 vintage rebuilt and done over tonally by the Midwest Organ Service, showed a rare quality of discrimination, even to the use of the 32 ft. Bombarde in the pedal. The playing was technically adequate at all times, clean and crisp with a controlled legato which appeared to excellent advantage in the Franck and the Sowerby Arioso. All in all, it was a highly satisfactory program of un-hackneyed music excellently played—a program to help make friends for the organ as a recital instrument.

HOWARD KELSEY.

Fort Wayne to Sell Oil Painting.

The Fort Wayne Chapter had a very interesting meeting at the Crescent Avenue E.U.B. Church Jan. 24. Frederick Jackisch, dean, presided for the business meeting. Plans were discussed for the sale of an oil painting by Mrs. W. J. Chinworth, Warsaw, Ind., who is not only an artist of some note, but a member of the chapter. She gave the picture as her donation for the "swap and barter" meeting last fall, but it was adjudged much too valuable an item to be disposed of among the limited members of the guild, so plans are being completed whereby friends outside the membership will be privileged to acquire the painting.

The program was arranged by Richard Carlson. Jack Ruhl gave a very interesting account of the mid-winter conclave at Philadelphia, which he and Lloyd Pinkerton attended, and furnished each member with a mimeographed copy of the proceedings. The second part of the program was on the works of Flor Peeters. Mr. Carlson spoke briefly of the life of the organist-composer and introduced Jack Ruhl who had arranged a musical program of Peeters' compositions. Bill Shambaugh played five selections from the pieces written on two staves. Darwin Leitz played the Chorale and Adagio from the "Modal Suite" and Aria, Opus 51, which is sometimes used for wedding music. August C. Stelhorn finished the musical program with three chorales. Between numbers Mr. Ruhl spoke on the compositions and also music collected by Peeters, as the music was passed around among the members.

The evening ended with refreshments and an inspection of Lenten and Easter music displayed on long tables in the dining-room of the church. The music was loaned by various members of the Guild and a large supply borrowed from a music store.

FLORENCE H. FIFE, Publicity.

Milwaukee Has Wedding Musicales.

Despite the snow storm of Jan. 15, a capacity audience filled the First Congregational Church of Wauwatosa to hear the wedding musicale sponsored by the Milwaukee Chapter.

Music for three "weddings" was played by three members of the chapter: Mrs. Lauretta R. Cotton, past-dean; Mrs. Alice B. Leisman, organist at the host church, and Robert Legler, organist and choir-master of the Epiphany Lutheran Church. Mrs. Mildred Peters and Ralph Korbel were the guest soloists. The "brides," furnished by a local department store, did not march to the familiar "Lohengrin"

wedding march, but rather to the "Trumpet Tune" and "Bell Symphony" by Purcell; a second "bride" marched to the "Processional", written on the hymn text "O Perfect Love", by Joseph W. Clokey, while the third "bride" approached the altar to the "Wedding March", written by the Milwaukee composer, Alexander Mac Fadyen. Mr. Mac Fadyen wrote this wedding march for Miss Elsa Roehr, a family friend, and played it at her wedding to Anthony Olinger in June, 1915, at St. John's Cathedral in Milwaukee.

Mrs. Peters sang Gounod's "Entreat Me Not to Leave Thee" and "Set Me as a Seal" by Clokey. Mr. Korbel sang "Eternal Love," written by Canada's foremost living composer, Healey Willan, and "The Wedding Benediction" by Dr. Austin Lovelace of the First Methodist Church, Evanston, Ill.

Wedding Customs of England were described by the Rev. Edwin P. Sheppard, pastor of the Epworth Methodist Church.

In the evening the Guild members and their guests met for their supper meeting. A "brainstorming session" concerning wedding music was led by Dr. Eunice Bonow, who also prepared a booklet of wedding music and served as chairman for the program.

WHITEWATER VALLEY CHAPTER—The Whitewater Valley Chapter met Feb. 7 at the home of Roy Adams in Connersville, Ind. The meeting opened with an informal hymning. The group was accompanied by Julia Rose Neff, organist at the First Presbyterian Church. Members answered roll call with their plans for observing national A.G.O. Sunday, April 22. Mrs. Wilberta Pickett, program director, introduced Miss Emma Helen Carlos, violinist, and Mrs. Lillian Evans Adams, pianist, who played a half-hour program. Mrs. Marjorie Beck Lohman, minister of music at St. John's Lutheran Church, read a paper on "Symbolism and the Church Year". Using a series of charts Mrs. Lohman outlined the liturgical calendar from Advent through Trinity. She said in the non-liturgical churches there is a growing awareness and return to using the church calendar to define the traditional themes of worship for each season. She explained the liturgical colors associated with each season. Mrs. Lohman also displayed charts showing the many symbols used in church architecture and in other decorations that depict Christian beliefs and thus aid the worshiper in his devotions. Robert Byrd, dean, presided over a short business meeting. The evening was concluded with refreshments served by Elisabeth Buschmann and Ivan Webster.—MRS. D. HERRICK, Registrar.

WESTERN MICHIGAN CHAPTER—The Western Michigan Chapter met for dinner at the Second Congregational Church in Grand Rapids with William A. Burhenn, organist and choir-master, as host. At the business meeting, presided over by Dean Doris James, final plans were made for sponsoring Claire Coci in a recital Feb. 17. Also under discussion were the junior choir festival, planned for May, and a student recital program for late April. The program for the evening was a presentation of views of four chapter members of different denominations on "Wedding and Funeral Music". They gave us their own personal ideas on appropriate music and illustrated them by performing some of the compositions they suggested.—HELEN HAWES, Corresponding Secretary.

CHIPPEWA VALLEY CHAPTER—The Chippewa Valley Chapter sponsored George Markey in a recital Jan. 23 at the First Congregational Church, Eau Claire, Wis. By his choice of music and his playing Mr. Markey proved that not all organ recitals deserve to be in limbo. His was a recital for music lovers as well as organists. There was variety and appeal, charm, poetry and brilliance. Excellent rhythm and phrasing were perhaps the most notable elements of Mr. Markey's expert playing and sound musicianship.—CLARK B. ANGEL.

DUBUQUE, IOWA, CHAPTER—Lenten music was the program topic at the January meeting of the Dubuque Chapter. The program was designed to illustrate the various moods and styles which are suitable for both the Catholic and Protestant Lenten services. Miss Doris McCaffrey played "Herzlich tut mich verlangen" and the Partita on "Stabat Mater Dolorosa," Douglas. Louis Novak played variations 1, 2 and 3 of Zschau's "Jesu, meine Freude"; variations 1 and 2 of Walther's "Jesu, meine Freude"; Bach's "Come, Sweet Death"; Chorale, Vierne; "Vater unser im Himmelreich," Mendelssohn, and Bach's "Ah! What Shall I, Poor Sinner, Do?" The program was played on the new twenty-two-rank Casavant organ in Loehne Chapel at Wartburg Theological Seminary.—LOUISE NOVAK.

CENTRAL IOWA CHAPTER—The Central Iowa Chapter met at the Grace Methodist Church, Des Moines, Jan. 16. Edith Schmitt, program chairman, introduced Mrs. Noma Jebe who spoke on the subject "Song in Worship". The talk pertained to the types of church song and traced them historically to the seventeenth century, concluding with some program notes about the composers represented on the evening's program. Also "What makes for religious quality in vocal music?" was discussed. A program was given by soloists Miss Ellen Stuart, mezzo-soprano, and Robert Pearson, tenor, both members of the Drake University faculty, assisted by Mary Beth Soth and Sharron Hilgenberg, violinists, and Mrs. Alice Brown, organist. Works by Schütz, Buxtehude and Johann Vierdam were performed. Following the program a short business meeting was held and presiding was Dean Robert M. Speed. Hostesses for the evening were Mrs. Alice Brown, Mrs. E. R. Smith and Mrs. Charles Hood.—MRS. NOMA JEBE, Secretary.

YOUNGSTOWN CHAPTER—The Youngstown Chapter held its November meeting at the First Presbyterian Church in Canfield, Ohio. At the business meeting, conducted by the dean, Walter Horsley, discussion centered around committee announcements, plans for the year and induction of two new members. An interesting program followed—"The Living Word", a film dramatization of the Bible with organ music accompanying the text, was shown and a recording by E. Power Biggs, "The King of Instruments", was enjoyed by the group. A social hour in the church parlor followed. Members were guests of Raymond Bieght for the annual Christmas party and enjoyed singing the less-familiar carols, the reading of a Christmas story and a gift exchange. Refreshments brought to close a delightful evening.

ST. JOSEPH, MO., CHAPTER—"Rituals of the Church" was the topic discussed at the Jan. 28 meeting at the First Congregational Church. Mrs. Wayne Nicholas, dean, presided. Miss Agatha Pfeiffer, organist of St. Francis Xavier Church, sketched an historical background of the Roman Catholic ritual from the early influence of the Hebrews, Greeks and Romans through the Gregorian chant and the music of the Italian genius, Palestrina. Dward Moore, lay reader of Christ Church, developed his discussion on the theme that the Episcopal Church ritual was a marriage of the traditional Catholic forms and later Reformation ideas. He pointed out differences between parts of the established Church of England ritual and that of the American church. The beautiful language of certain of the prayers was brought out as well as the divisions of praise, confession and instruction that each service includes. Dr. Reno R. Frobenius, pastor of the First English Lutheran Church, gave illustrations of the wealth of responses and choral numbers used during a Lutheran service. "The individual churches," he stated, "vary their service practices even to the extent of some ministers intoning their part of the service. This practice," he said, "is particularly true in Scandinavian churches." The Rev. Fred W. Primrose, Mrs. Lewis Duckworth and Mrs. Paul Hammond were host and hostesses, and refreshments were served after the meeting.—EVA WILSON, Reporter.

CINCINNATI CHAPTER—The Cincinnati Chapter held its monthly meeting at the Westwood Salem Presbyterian Church Feb. 7. Following a short business meeting Harold Frederic, sub-dean, introduced the speaker of the evening, Dr. C. Hugo Grimm, composer, conductor, organist and pianist. Dr. Grimm is known for his outstanding orchestral and choral works. He is the organist and choir director of Cincinnati's Plum Street Temple and Wise Center. Dr. Grimm chose for his topic "Modulation" and how one can weave an entire service together by means of modulatory patterns. The formulas were thoroughly explained and Dr. Grimm demonstrated his techniques on the organ. Following this most interesting lecture a reception was held for members and their guests. Mrs. Ruth Eckel is organist of the church.—BETTY HORNSCH, Registrar.

MASON CITY, IOWA, CHAPTER—Members of the Mason City Chapter met at St. John's Episcopal Church Jan. 17. Mrs. Wallace Allen, sub-dean, presiding. Mrs. Roscoe Patton played the evening's program of organ works: "Cathedral Prelude," Bach; Pastoral, Franck; "Bell Prelude," Clokey; "In the Veil of the Temple," Crohnan. Music to sell or exchange was looked over during the social hour. Hostesses for the evening were Mrs. O. C. Sorlien, Marie VonKaenel and Mrs. Chet Stille.—MARIE VON KAENEL, Registrar.

ST. PAUL, MINN., STUDENT GROUP—The St. Paul Student Group has a membership of thirty-two and met at the Hamline University Fine Arts Building Jan. 30. Herman Sittard, choral conductor and authority on plainsong, spoke. Records illustrating chant and its relation to polyphonic music were played.—MARY FELLOWS, Supervisor.

News of the American Guild of Organists—Continued

INDIANA CHAPTER—The Indiana Chapter met Jan. 10 at the Sheffield Hotel for a delicious chicken dinner. Dean Clarence F. Elbert presided at the dinner and business meeting. The invocation was by Rabbi Maurice Goldblatt. Dean Elbert introduced special guests, Mr. and Mrs. Goldblatt and Mr. and Mrs. Borzeal, dean of the St. Joseph Chapter, Niles, Mich. The nominating committee was announced: Charlotte Moore, chairman, Lewis Lyons, Naomi Canine, Robert Nowicki and Louise Hope. Dean Elbert thanked the Casavant Company for its generous donation for the printing of the new 1956 Guild roster. Paul R. Matthews, treasurer, gave a very favorable report for the chapter and urged the members to pay their dues for this year. Dean Elbert announced Marilyn Mason would play a recital Feb. 12 at Christ Church Cathedral. Mr. and Mrs. Farrell Scott were introduced; they have worked together at the temple for seven years. Mr. Scott is tenor soloist and director and Mrs. Scott is the organist. Mr. Scott is also minister of music at the Meridian Street Methodist Church and Mrs. Scott, organist. Dean Elbert thanked the Guild members for their wonderful cooperation with the Church Federation of Greater Indianapolis at Christmas in "Bringing the Church to the Traveler" at the Indianapolis Union Station. Approximately fifty organists participated in this project. Rabbi Goldblatt was the after-dinner speaker. A scholarly and inspirational talk on "The relation of music to religion" was given. The Guild members proceeded to the Hebrew Temple to hear the artistic rendition of Handel's "Judas Macabaeus" by the temple octet. . . . The chapter held a tea and reception in honor of Marilyn Mason in the parish house, Christ Church Cathedral. The recital was sponsored by the Music Teachers Association of Indianapolis Convention representing seven states. Miss Charlotte Moore was in charge of the affair. Miss Mason captivated her large audience with a magnificent performance.—MRS. FLORENCE M. MILLETT.

DETROIT CHAPTER—The January meeting of the Detroit Chapter was held at the Westminster Presbyterian Church. George Thomas was host. After a dinner of fried chicken we were taken on a conducted tour of the building. One of the beauties of this new church is the stained-glass windows which are illuminated at night. The program for the evening was in two parts. The first was devoted to choral music which had been performed by the chancel choirs at the Christmas services. Charles Coleman, organist of the Tabernacle Baptist Church, was the recitalist. Mr. Coleman displayed a fine technique together with interesting registrations and excellent musical taste. Our recitalist passed the associate examination of the A.G.O. in June, 1955.—JEANNE HURST, Recording Secretary.

LANSING, MICH., CHAPTER—Winter meetings under the leadership of Dean James Autenrith have been interesting and well-attended. The December meeting in the form of a choral work shop under the direction of David Strickler of Albion College had special interest for choir directors. Several new Christmas numbers were reviewed with the members forming a demonstration choir. Mr. Strickler introduced one of his own compositions which was found very interesting. The meeting was held at the Plymouth Congregational Church where Richard Klausli is organist and director. . . . The January meeting was held in the Central Methodist Church, where a new three-manual Casavant was in process of being installed. Dr. Cyril Barker, organist and choir director, gave an interesting talk on the new organ and showed the film "Singing Pipes" by Casavant. The organ was dedicated Feb. 19. Dr. Barker played the dedicatory recital. Virgil Fox will give a recital April 19. . . . The climax of the winter season came Feb. 14 when Claire Coci gave a brilliant performance on the Casavant in the Peoples Church in East Lansing. The chapter was assisted by the music department of M.S.U. Miss Coci played two new numbers not heard here before. The first was Toccata by Marius Monnikendam, a Dutch composer. The artist introduced it by saying, "It is exciting! Everything happens and nothing happens." The second was "Flandria" by Maekelberghe, dedicated to Miss Coci. She responded to several encores. A reception was held in her honor after the recital.—MRS. S. S. VAN WAGENEN, Registrar.

LINCOLN, NEB., CHAPTER—The Lincoln Chapter met for a cafeteria dinner at the YWCA Feb. 6. The music festival plans were discussed; April 20 is the date of the junior choir festival. After the short business meeting we went to the First Plymouth Congregational Church to hear Myron J. Roberts, professor of organ at the University of Nebraska. He gave us an interesting evening of lecture and organ music entitled "New Service Music for Organ".—CONSTANCE BOOTH.

SOUTHWESTERN MICHIGAN CHAPTER—The February meeting of the Southwestern Michigan Chapter was held at the home

of Mrs. Cameron Davis. After the business session an unusual lecture was given by Carillonneur James Lawson of the Rockefeller Memorial Chapel, University of Chicago. Mr. Lawson has studied with Frederick Marriott, whom he succeeded in the Chicago post, and at Malines, Belgium. He has played most of the major European carillons and is the only American carillonneur who is a trained change-ringer and a member of the Sussex County Association of change-ringers. The lecture was illustrated with high fidelity recordings. Mr. Lawson is currently writing a book on bells and towers.—RUTH V. POLDER.

PEORIA, ILL., CHAPTER—The Peoria Chapter sponsors two artists each year to the public free of charge, the expenses being borne by the Guild members and generous patrons. The January meeting was an appreciation of these patrons, asking them as guests. The program and party were held at the Central Christian Church. E. N. Miller, the organist, demonstrated the four sections of the Möller organ with explanations by James Cluskey. Films by Casavant, Baldwin and Wicks were shown and enjoyed. The choir of the church served refreshments.—AGNES W. CHRISTOPHER.

CENTRAL OHIO CHAPTER—The Central Ohio Chapter met Jan. 9 at Trinity Episcopal Church, Columbus. Peter Fyfe was host. The meeting was in charge of Mr. Fyfe, whose topic was "Outstanding Choral Literature for Church Choirs." Members and guests participated in singing a group of new anthems based on the church year from Advent to Ascension. Later the meeting adjourned to the parish house for refreshments.—J. B. MCGREGOR, Secretary.

CENTRAL MISSOURI CHAPTER—The monthly meeting of the chapter was held in Jefferson City Nov. 1. The members enjoyed a dinner arranged by Carl Burkel, host. Nesta Williams, dean, presided over the business meeting. The group adjourned to the College auditorium for a concert by the Robert Shaw Chorale. Selections were Bach's Magnificat and Honegger's "King David."—JACQUELINE RATHHEL.

KANSAS STATE COLLEGE STUDENT GROUP—Several members of the Kansas State College Student Group played a recital in the college auditorium Jan. 22. The following participated: Janet Wesselowski, Karen Boyington, Jeanelle Hendricks, Jane Thompson, Joann Schroer, Marcella Matzke, Kathleen Schultis, Carol Fleming, Ramona Tucker and Carolyn Hughes.—MARGARET SIMMONS, Secretary.

ST. JOHN'S COLLEGE STUDENT GROUP—St. John's Student Group, Winfield, Kans., recently completed two events of its calendar for the current school year. A lecture by Dr. W. H. Wente, instructor at St. John's, was given Jan. 8 for the benefit of the members. The group was privileged to tour the organ chambers at Southwestern College Jan. 15. The tour was conducted by Garth Peacock, instructor at the college. Charles Ore, a member of the Guild at St. John's, played a recital in the St. John's Auditorium Feb. 12. He is a student of Miss Alma Nommensen, and his program included Prelude and Fugue in D major, Bach, and Sonata 1, Mendelssohn. The group sponsor is Dr. Cora Conn Redic, A.A.G.O., and the program advisor is Miss Alma Nommensen.—KENNETH KILLIAN, President.

ROCKY MOUNTAIN CHAPTER—Following a business meeting of the Rocky Mountain Chapter Feb. 6 at St. Mark's Episcopal Church, Denver, Col., the members went into the church for a musical program. The selections were chosen with the church service in mind. The instrumental numbers used illustrated what could be preludes to the service. The Sonata 5 in E minor by Bach was played by William Atkinson, flutist, with Charlotte Atkinson playing the organ accompaniment. Lee Norrell, organist and choir-director at St. Mark's, played the accompaniment for Andante, Trumpet Concerto by Haydn, and Two Choral Preludes for trumpet and organ by Krebs, with the trumpet played by Robert L. Gasser. Vocal numbers were Dvorak's Two Biblical Songs, "God Is My Shepherd" and "I Will Sing New Songs of Gladness," sung by Mrs. Virginia Prager, alto. Songs of Devotion, "My Lord, My Life, My Love," "Come Thou, O Come, Eternal Love" by Willan, were sung by Mrs. Jean Keathley, soprano. They also sang two duets by Marcello, "Hold Thou Me Up" and "O Lord, Deliver Me." Mr. Norrell accompanied them at the organ. The meeting adjourned for a social hour and refreshments.—ESTELLA C. FEW, Publicity.

COLORADO SPRINGS CHAPTER—Members of the Colorado Springs Chapter enjoyed two treats in the month of January. Early in the month members of the Guild were invited to the new First Methodist Church to see the Reuter organ. Franklin Mitchell of the Reuter Company explained the three-manual organ and played the various ensembles. Fred Meunier, who installed the organ, took members on a tour

of the spacious organ chambers. Several members from Denver also were present to see the new instrument. . . . The chapter sponsored a recital Jan. 13 by Carl Weinrich on the four-manual Welti-Trippe organ at Grace Episcopal Church. This splendid recital was attended by more than 500 enthusiastic listeners. Guild members lunched with Dr. Weinrich at noon and chatted with him at a reception following the recital. His gracious manner and fine musicianship endeared him to members here. Unlucky Friday the thirteenth turned out to be a mighty lucky day for the Colorado Springs Chapter.

SEATTLE CHAPTER—The annual February banquet of the Seattle Chapter was held Feb. 13 at the Hub on the University of Washington campus. Oddvar Winther was the genial toastmaster. At the short business meeting the nominating committee gave its slate of officers for the 1956-57 season. Louise Benton Oliver, president of the Seattle Ladies Musical Club, spoke on the subject "The Gift of Mozart." This year's comedy sketch "Regional of the Hopeful" hilariously portrayed the trials and tribulations of both judges and contestants in a typical A.G.O. examination-audition. A wonderful time was had by all!—VERA PIERSON.

PORTLAND, ORE., CHAPTER—The Portland Chapter had the privilege of being in Salem Feb. 11 and hearing the new Aeolian Skinner recently installed in the First Methodist Church on the campus of Willamette University. Josef Schmelker opened the meeting by explaining the character of the various stops, after which he played a program. Guests were invited to inspect and play the organ after the program. Mr. Schmelker, being both a teacher of organ at the university and an outstanding performer, gave a very instructive and inspirational program. Members were entertained at a social hour at the Wurlitzer Organ Store by Russell Morrell as host.—JEAN SHIRLEY, Reporter.

CHICO, CAL., CHAPTER—The Chico Chapter held a meeting Jan. 16 at the home of Marjane Stover. The main item of business was the laying of final plans for the chapter's annual recital. This year the chapter was fortunate in being able to sponsor a harpsichord-organ recital by the distinguished young harpsichordist and organist, John Hamilton of Wenatchee, Wash. The program was Jan. 31 at the Bidwell Memorial Presbyterian Church. Richard Emmons gave a program in anticipation of the harpsichord recital. He gave a brief and informative talk on the background and history of the instrument. After his talk he played a number of recordings to familiarize the members with the tonal resources of the harpsichord. The meeting was concluded by the serving of refreshments by Mrs. Marge Roberts and Marjane Stover.—WILLIAM TASSER, Publicity Chairman.

SACRAMENTO CHAPTER—The Sacramento Chapter met Jan. 9 at the home of A. R. Fleming of the Fleming Music Company. Dr. Empey, dean, presided. The program chairman, Mrs. Grace Morse, discussed the forthcoming programs and the Lenten vesper services. Kenneth Bartlett, G.S.G. chairman, reported on the first meeting of the group. Dean Empey addressed the group on the topic "The Purpose of the Guild." Following the business meeting the program was given by Bob Baker, electronic organs, and Bill Reid, pipe organs, on the subject "What to do until the repairman comes." The Baldwin electronic organ in Mr. Fleming's home was used for demonstrating the electronic phase. It was a very enlightening and educational presentation.—FLORENCE M. PAUL, Secretary.

SAN DIEGO CHAPTER—The San Diego Chapter sponsored a public concert Jan. 9 at the Mission Hills Methodist Church. Constance Virtue, organist-director at the church, played "Cloister Scene," one of her own compositions, and organ works by Buxtehude, Bonnet and Saint-Saens. Dvorak's "Five Biblical Songs" were sung by a vocal quartet. They also sang "Softly Falls the Starlight" by C. Virtue, and "Praise" by Rowley.—MARTHA THOMAS, Historian.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter was made welcome by the First Christian Church of Phoenix, the Rev. William Boice acting as host. After enjoying a pot-luck dinner the gathering listened to a program consisting of a group of French organ numbers played by Bernice McDaniel of Chandler. This was followed by a panel discussion relative to the mutual problems of organists and pastors. Since the organist members of the group had invited their pastors to attend the meeting, this proved to be an interesting and valuable exchange of ideas. The panel consisted of the musical and clerical staff of the First Baptist Church who "broke the ice" by individually giving a resumé of their usual procedure in their duties. Ideas and questions were beginning to burst forth and start new discussions when Mr. Boice as moderator regrettably called time. It was generally hoped that the subject could be continued at another meeting.—RUTH BAUERBACH, Secretary.

SANTA BARBARA, CAL., CHAPTER—Around the console a very profitable evening was spent by the Santa Barbara Chapter in the chancel of the First Methodist Church, where chapter member Arthur Leslie Jacobs is minister of music. Mr. Jacobs led in a discussion of service playing with special emphasis on the problems encountered in the playing of hymns and the leading of the congregation in participation in the service of worship. To round out the evening it was our privilege to have as a guest, Miss Esther Wiedower of the Moore Freeman Music Company in Los Angeles, who showed a large display of music literature and organ music. Miss Wiedower had wide experience with both organ and knowing just what everyone wants and needs for his own particular church situation. Her help, both at this meeting and regularly as she serves choir directors and organists, is outstanding. She is also the treasurer of the Los Angeles Chapter. . . . The Santa Barbara group's February meeting was with the local chapter of the Choral Conductors' Guild with the program under the direction of the latter.—ROSELLA WILSON, Secretary.

RIVERSIDE-SAN BERNARDINO COUNTIES CHAPTER—Robert Elmore, well-known organist and composer, was sponsored in a recital Jan. 16 by the Riverside-San Bernardino Counties Chapter and the University of Redlands. The recital was given at the university chapel. After the program a reception was held for Mr. Elmore in Courtney Hall. The reception was arranged by the Student Group of the university.—ELIZABETH RIDGWAY, Registrar.

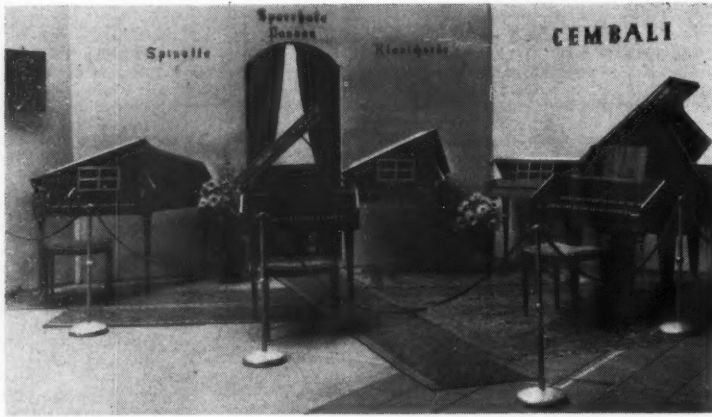
TEXARKANA CHAPTER—Mrs. James P. Watlington had charge of the program for a meeting of the Texarkana chapter Jan. 28 at the Beech Street Baptist Church. The program opened with a brief sketch of the life and work of the composer Heinrich Schütz by Mrs. Dwight Phillips. Mrs. Phillips also introduced Mr. and Mrs. Harry McCrossen, Mrs. Thomas Stilwell, Miss Martha Fisher, Mrs. Ed Wunnenberg and Dwight Phillips who sang "The Seven Words of Christ on the Cross" by Schütz. Mrs. Phillips was the accompanist at the organ. Mrs. Watlington played two chorale preludes by Bach. The business meeting, which followed the program, was conducted by Miss Ruth Turner, dean.—DOROTHY ELDER, Registrar.

NORTH TEXAS CHAPTER—The North Texas Chapter began the new year with the largest attendance for many a meeting. After a delicious dinner, served in the new University Methodist Church, the group adjourned to the chapel where the choir, under the direction of Mrs. Frazier Arwood, sang two anthems: "I Will Extol Thee," Costa, and "Hear My Cry, O God," Kopyloff. Mrs. James Smith presided at the newly-rebuilt two-manual Pilcher organ. The organ was rebuilt by the William Redmond Organ Works of Dallas and was dedicated Jan. 8 by Dr. Nita Akin. The instrument, moved from the old Grace Methodist Church, was given by Mr. and Mrs. James Smith. The Rev. Carl Keightley, host pastor, talked on "What I would like or expect from the department of music of a church". He stated that "the job of minister of music, next to the pastor's, is the most difficult job in a church". He emphasized "the necessity of recruitment for without people there is nothing. There is so much more to the ministry of music than just applying your training received in some school. There is so much dependent on personal relationships. The music of the church should convert the man in the pew. The music department should train the congregation to sing and love all the songs. The sense of God's impelling spirit is essential." Charles Mosley, a student of Nita Akin at Midwestern University, played two organ solos: "Unto Thee Lord Jesus Do I Cry" and "Cathedral Prelude," Bach. Dean Broyles Hall, Ch.M., adjourned the meeting.—ROBERT SCOGGIN, Reporter.

GALVESTON, TEX., CHAPTER—After a short business meeting, held in the library room of the Rosenberg Library, Thomas G. Rice, organist and choirmaster of Trinity Episcopal Church, gave a magnificent paper on Dr. Albert Schweitzer, emphasizing his position not only as a distinguished philosopher and medical missionary, but as an internationally-known authority on the life and music of Johann Sebastian Bach. The following recorded program of Bach organ music, played by Dr. Schweitzer on the organ at Günsbach, was heard: Toccata, Adagio and Fugue in C, "I Call To Thee", "Praised Be Thou", "My Heart Is Filled with Longing" and "Come, Saviour of the Gentiles".—MRS. ADAM J. LEVY, Secretary.

THE WICHITA FALLS, TEX., annual community "Messiah" performance becomes more impressive every year. With the Wichita Falls Symphony Orchestra playing and the community choirs, augmented by a large group of airmen from the Sheppard Air Force Base, the occasion attracted crowds from the whole area. The local A.G.O. chapter and the symphony co-sponsored the event.

SPERRHAKE INSTRUMENTS ON DISPLAY



KURT SPERRHAKE has been making cembalos, spinets and clavichords in the baroque city of Passau, Germany, since 1933. His current production comprises nine different types of instruments ranging from clavichords and miniature spinets to the large concert cembalo. Mr.

Sperrhake made an intensive study of antique instruments and has incorporated this knowledge in the manufacture of his present line. His fifteen-year-old son is already standing at the joiner's bench in order to learn the art of instrument-building from the ground up so that he may carry on the family tradition.

UNUSUAL "HI-FI" AMPLIFYING INCORPORATED IN REBUILD

Jean Langlais opened the enlarged instrument of the Sacred Heart Church, Roslindale, Mass., as the first recital of his transcontinental tour.

The renovation and modernization was conducted by the Frazee Company under the direction of Edward B. Gammons in consultation with the music director, Paul St. George. The console was constructed by Reuter.

Every effort was made to produce a full classical chorus on each division without resorting to borrows or extensions within the chorus; these are intended to broaden the tonal possibilities and increase the flexibility of the scheme.

Several unusual excursions into the field of electro-acoustics, more popularly known as *hi-fi*, have been undertaken. It is well-known, for example, that the rich velvety tone of strings or the breathiness of flutes is best heard at close range and loses much freshness at the distance of the nave. A carefully-designed amplifying system adds only enough upper partials to bring the original color to the hearers as those close to the organ can hear it, and this without appreciably loudening or harshening the tone.

A highlight of the recital was the first American performance of the "Missa Salve Regina", commissioned by the French television authorities. This setting, in typically brilliant French cathedral style, calls for three-part male chorus, two antiphonal organs, two antiphonal brass choirs and full congregation. It is based on the style of Dufay and springs from the first mode antiphon "Salve Regina". First performed at the televised midnight mass, Notre Dame, Paris, Christmas, 1954. It was sung by a congregation of 12,000.

HUGH GILES OPENS SCHANTZ ORGAN IN FLORIDA CHURCH

An interesting and unusual organ dedication took place at the First Methodist Church of Lakeland, Fla., Jan. 13 when the new three-manual Schantz organ was officially presented and dedicated. Hugh Giles, organist of the Central Presbyterian Church, New York City, and Miss Blanche Thebom, soprano of the Metropolitan Opera, gave a program of representative organ, oratorio and sacred music.

Present in the audience was Lowell Wadmond, president of the Metropolitan Opera Association. The organ was given to the church in memory of Mrs. Wadmond's father, John Morgan Cason.

GREEN LAKE, WIS., TO BE PLACE FOR LUTHERAN MUSIC CAMP

The Lutheran Music and Mission Camp will be held at Green Lake, Wis., July 15-22. The program will be similar to the 1955 camp with Bible hour, evangelism, chorale singing, church history and laymen lecturers. A sacred concert will be given July 22. For more information contact the camp manager, Jerome A. Heisdorf, Route 4, 608 North 40th Street, Sheboygan, Wis.

DREXEL INSTITUTE HOLDS CONTEST FOR CHORAL WORKS

The Beta Chapter of Pi Nu Epsilon, honorary music fraternity at Drexel Institute of Technology in Philadelphia, has announced the opening of the 1956 Drexel competition for composers of choral music. Now in its second year, the competition was introduced to encourage the composition and publishing of new works suited to the ability of the average college choral group.

Compositions will be judged by faculty members and advisors of the Drexel Institute. Six entries of their choice will then be submitted to the editors of the Theodore Presser Company, who have agreed to publish up to four of the manuscripts entered in the 1956 competition.

Winner of the 1955 competition was John Leo Lewis.

Further details about competition rules may be obtained by writing: Department of Music, Drexel Institute of Technology, 32nd and Chestnut Streets, Philadelphia 4, Pa. Deadline for entries is Sept. 1, 1956.

LAGACE DIRECTS PROGRAM AT CATHEDRAL IN TOLEDO

Claude P. Lagace, A.A.G.O., directed a program for the Toledo Chapter of the A.G.O. at the Queen of the Holy Rosary Cathedral Jan. 17. The choir consists of forty-four boys and twenty-five men. The organ is a four-manual Skinner. Hugh L. Murray, assistant organist-choirmaster, was accompanist. The choir sang the following works: Gloria and Agnus Dei from the Mass in honor of St. Joan of Arc, Nibelle; "Thou Must Leave," Berlioz; "Puer Natus Est," "In Splendoribus" and "Hodie Christus," Gregorian chant; Sanctus and Benedictus from "Missa Quinti Toni," di Lasso; "Panis Angelicus," Bains; "Ave Vera Virginitas," Des Pres; "O Magnum Mysterium," Vittoria. Mr. Lagace played these organ pieces: Rhapsody on Christmas Carols, Gigout; "Good News from Heaven the Angels Bring," Pachelbel; "Abide with Me," "My Soul Doth Magnify the Lord" and "In Dulci Jubilo," Bach; Chorale in E major, Franck; Moderato and Allegro, "Symphonie Gothique," Widor.

EARLY ELECTRIC ACTION RESTORED BY ODELL FIRM

The Presbyterian Church, Scarborough-on-Hudson, has recently completed the restoration of its sixty-year-old Odell organ. The project was accomplished by J.H. & C.S. Odell & Co. of Yonkers, the original builders of the instrument.

Installed in 1895, the organ was the first electric action instrument in the Westchester area in the days when wet batteries were the only source of electric current for the action and the *revolutionary* type action was the object of controversy in the organ industry. The wind to blow the organ was at first provided, however, by the muscle-and-bellows system.

Richard Henry Williams, A.R.C.M., is minister of music.

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HUGH GILES



HUGH GILES has directed the following musical services recently at the Central Presbyterian Church in New York City: Four Christmas Motets by Poulenc, and "Magnificat" by Gerald Finzi, Nov. 27; Handel's "Messiah" Dec. 4; "St. Nicolas" by Britten, Dec. 11; Candlelight Carol Service, Dec. 18; "A Ceremony of Carols" by Britten, Dec. 24 with Mildred Dilling, harpist; Mass for Women's Voices and "Requiem" by Faure, Jan. 39. Dr. Giles appeared as soloist with the Sontag String Sinfonietta Nov. 14, playing Haydn's Concerto in F. After playing for the dean's conclave at St. Mark's in Philadelphia, Dr. Giles left for a recital tour of the South. Dr. Giles has been appointed head of the organ and church music department at the Mannes College in New York this season.

CRAIGHEAD PLAYS RECITAL AT NEW YORK CITY CHURCH

David Craighead, recently-appointed head of the organ department at the Eastman School of Music in Rochester, N.Y., was heard in a recital at the Central Presbyterian Church in New York City Jan. 23.

Mr. Craighead again proved to New York City that he is an organist of outstanding artistic perception and complete technical control. The many varieties of touch and registration were accomplished with a minimum of visible effort and a maximum of tonal results.

Beginning with a flawless execution of the Vivaldi-Bach Concerto in A minor, he followed with the lovely Italian Aria da Chiesa and a charming Andante in F by Mozart. Bach's lesser-played Prelude and Fugue in C was a masterpiece of control of rhythm and dynamics.

The piece de resistance was the seldom-heard Sonata by Robert Russell Bennett. Mr. Craighead drew the lines of this modern composition with understanding and maturity. The ever-popular "Noel in G" by Daquin, and a dreamy "Barcarolle" by Urner, were well-placed on the program after the Bennett composition. A brilliant performance of the Prelude and Fugue in G minor by Dupré, ended the program.

EPIPHANY WORK PREMIERED BY FRIEDEL IN NEW YORK

"The Feast of the Star," a new pageant-cantata for Epiphany, was given its first performance by the choirs and soloists at a candlelight service held at St. Bartholomew's Church, New York City, Jan. 8. The new cantata was composed by Harold W. Friedell, F.A.G.O., F.T.C.L., on texts selected by Dr. Lee Hastings Bristol, Jr., who wrote the pageant. "The Feast of the Star" takes its name from a mediaeval French pageant. The texts are taken from the Bible and from hymn-sources representing writers all the way from fourth-century Prudentius to present-day writers.

SERIES OF FIVE RECITALS BEING GIVEN IN NEW YORK

A series of five organ recitals is underway at the studio of the Church of St. Mary the Virgin, New York City. David Hewlett and William Barnard played Feb. 19 and 26 respectively. Marie Schumacher Blatz will play March 4, Edward Linzel, March 11, and Phyllis Horne Pinto, March 18.



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Your Preparation Is All-Important For Church Music

By SETH BINGHAM

In the natural order of things, a mature, successful church musician is often questioned by those beginning a career. How and when did he get his start? With whom did he study? What does he advise the beginner to do about study and practice, finding a job, organizing and training a choir, business arrangements with the church, relations with the minister, general musical policy, what to do in certain situations, etc.?

The younger person hopes the older one with professional know-how can furnish helpful answers to some of his key problems. But in order to answer intelligently, the latter must learn something of his questioner's background, preparation and previous experience. He himself may very well make a few queries, such as: Have you ever sung in a chorus or directed a choir? How is your sight-reading at piano or organ? Can you memorize? How far advanced is your organ study? Do you play any instrument besides organ or piano? What theory work (harmony, counterpoint) have you done? Can you modulate, improvise, transpose? Do you know how to play a hymn for the congregation to sing? Have you studied musical history? Do you know Latin or Latin pronunciation? Do you speak or read any language other than English? Are you an atheist? Do you believe in God? Are you a church member? What degrees do you hold? Do you belong to the A.G.O.?

In the light of the younger person's answers it should be possible to guide him in solving certain problems implied in the above questions.

Suppose we begin with the general subject of preparatory training. Taking our cue from the questions, let us divide this subject into several topics for brief discussion.

Previous Choral Experience

Singing in a youth choir, boy choir, glee club, high school chorus or any choral group is valuable in that you will have learned something of tone-production and reading, depending on the length of time and the quality of the leadership.

Previous Choir-Directing Experience

When or at what age should you attempt choir-directing? Practically speaking, as soon as you have mastered the organ sufficiently to play simple preludes or postludes, hymns and anthem accompaniments.

As to age, the earliest age that a church will accept you. (Experience must be gained at someone's expense!) There is likely to be a period of trial and error, hit-or-miss, rough-and-tumble, catch-as-catch-can. Finished choir directors do not come off an assembly line! My own baptism of fire came at the tender age of seventeen. One immediate though painful discovery was that self-control is necessary to control others. In any case the experience proved valuable as preliminary training.

Sight-Reading

The more vocal and instrumental sight-reading experience, and the sooner in life, the better. Most children coming into our choirs from New York City's public schools cannot read even simple vocal melodies at sight. This is not necessarily the instructor's fault. That it can be successfully taught is shown by the long teaching record of Hollis Dann in the Ithaca public schools.

Methods of sight-reading and sight-singing? Well they exist—such as Nicola Montani's "Essentials of Sight-Singing" in two volumes (rather too long for practical use) or Alvin Bauman's "Musicianship". How many readers have ever studied sight-singing with a text-book? How many read vocal music easily? Instrumental?

The only advice I ever received was "The way to learn to read (piano or organ music) is to read," and it is perhaps the most practical "method", certainly the most frequently used. Slow reading of difficult music; a tempo reading of easier pieces. The more you do it the quicker the co-ordination between eye, brain and fingers or feet. Usually one acquires a certain piano technique before beginning the organ. Reading practice should start early

in one's piano studies. The following will be found useful for sight-reading: Franck, "L'Organiste"; Barnes, "Modulation in Theory and Practice"; Bach, "Inventions"; any good hymnal.

Memorizing

There are numerous theories about memorizing. The process varies with the individual. There is undoubtedly such a thing as *finger* (and *foot*) *memory*, viz: muscular action which through repetition becomes automatic with little or no help from the brain. Then there is *visual memory* where the player within his mind's eye sees the printed music—a sort of mental photography. There is finally *auditive memory* by which whole chord sequences and modulations are mentally heard and executed in the same instant. Probably most of us use all three processes in varying proportions. In any case it is the brain which initiates and controls the action of eye, ear and muscles.

The same is true of singing, except that here the instrument is within ourselves—a complex bodily organism of muscles, ribs, lungs, chest, vocal chords, throat, mouth and lips. But what scientist can explain the mysterious process by which the brain transmits to the vocal chords the precise contraction or expansion necessary for a given pitch?

A common-sense method most frequently used is to memorize a piece by sections. As soon as you can play (or sing) one section without the music, take up the next one. When that is committed to memory join the two sections together and so on until the entire piece is memorized. In the case of a song or choral part, the words help to fix the notes in one's memory.

Organ Preparation

Organ study may begin with Nilson's "Pedal Studies" and Dupré's "Seventy-nine Chorale Preludes" (For beginners who find Dupré studies too difficult, Arthur Jennings' "Elementary Principles of Organ-Playing" is recommended.) and continue with Couperin's Suite from the "Mass for Parish Use" (J. Fischer & Bro. edition) and volumes 8 and 5 in the Peters edition of Bach's organ works, containing respectively the "Eight Short Preludes and Fugues" and the "Little Organ Book" of chorale-preludes. Hymn-playing as well as transposition should be a regular part of the organist's elementary training.

Hymn-practice involves several guiding principles. (1) The melody (soprano) should invariably be played exactly as written with all repeated notes separated, not tied. (2) Ordinarily two repeated notes in alto, tenor or bass should be separated (struck again) when the first note is unaccented; when it is accented they are usually tied. (3) If the same note is repeated in an adjacent voice the two notes are usually tied. (4) When the bass is given to the pedal, which is most of the time, it should with rare exceptions be played where written, not an octave lower. (5) Except for grammatical reasons, a clean break (hands and feet lifted) should mark the end of each line of the hymn. Observance of these principles will produce a good legato and clean-cut rhythm.

Playing Other Instruments

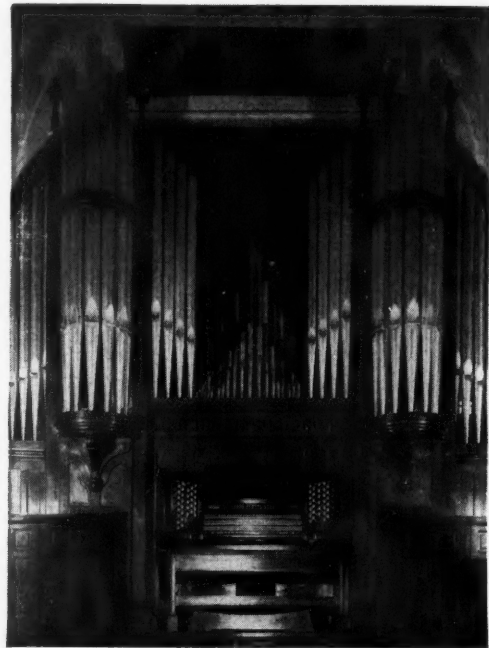
A playing knowledge of a string or wind instrument, while not indispensable, can greatly help the organist in his conception of phrasing, sostenuto, staccato and punctuation. And the more the organist already knows about the workings of the orchestra, the more resourceful he will be in organ registration and in "re-editing" the piano reduction of an orchestral score such as the Brahms Requiem.

Theory Preparation

A thorough grounding in harmony and counterpoint is essential. True, many begin their church jobs without this grounding (I was one of them), but they soon find they cannot compete with the organist who knows his theory well enough to apply it in modulation, improvisation and transposition—three essentials in service-playing.

Particularly, a sure knowledge of counterpoint is a "must" for directing a *capella* choral works including sixteenth-century polyphony. Here the director must recognize the imitative theme or motive and give the cue as each voice enters emphasizing the motive and subduing the accompanying parts. Moreover he must avoid the square rhythm and metric accents that mark the music of later centuries; on the contrary in sixteenth century polyphony he must stress the natural accents of the musical phrase

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which do not fit into a regular metric pattern and are to some extent conditioned by the text.

Canon and fugal studies are equally valuable for the organist who would correctly interpret Bach's works. They also broaden one's resources for improvisation.

A candidate who has successfully passed the Associate examination of the A. G. O. should be fairly well-qualified in harmony and counterpoint. Passing of the Guild Fellowship examination should assure him familiarity with canon and fugue and a command of simple improvisation technique as well as a fair knowledge of musical history. Useful text books are: Hindemith's "Traditional Harmony", Jeppesen's "Counterpoint", Volume 1 of Bonnet's "Historical Organ Recitals" and Ferguson's "History of Musical Thought" or Paul Lang's more comprehensive "Music in Western Civilization".

Languages

A knowledge of Latin or at least of Latin pronunciation is required for most sixteenth-century choral music. The A.G.O. publishes a one-page table of Latin vowels and consonants with the English equivalents phonetically spelled out. A reading acquaintance with French, German and Italian, while not indispensable, is certainly a desirable asset.

Religious and Moral Qualifications

Anyone applying for a position as organist or choirmaster (or both) is apt to be questioned as to his religious beliefs

and church membership. School records, college, university or A.G.O. degrees may be reviewed; the church may require references as to your moral character or letters of recommendation if you have previously held a position with some other church.

A discussion of art and one's religious beliefs might easily take up this entire article and might even prove interesting. In my own case I have found churches tolerant and broad-minded as to differing religious faiths. Questions of various religious sects aside, I should have found it difficult or impossible to practice my profession while performing or directing music designed to serve a God in Whom I did not believe. It is something each must decide for himself. Personally I like the idea of Dr. Robert Baker employing his high artistic talents in the service of a Jewish synagogue on Fridays and Saturdays and a Presbyterian church on Sundays and doing so with a clear conscience. We must leave it there for the time-being.

I said previously that finished organists and choirmasters do not come off an assembly line. Yet institutions such as Westminster Choir College or the School of Sacred Music, Union Theological Seminary, offering a three or four year comprehensive course of training, near that goal. But in the long-run nothing quite replaces actual experience.

[In a later issue Professor Bingham will discuss some of the problems of choir organization and vocal training.]

ORGAN INSTITUTE

The Organ Institute takes pleasure in announcing that the eminent French organist, teacher and improviser **ANDRÉ MARCHAL** has accepted an invitation to teach and play in the Institute's tenth summer session at Andover, from July 30 to August 18, 1956.

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CHICAGO, MARCH 1, 1956

Making the Worm Turn

It is a strange worm that will not turn. This is the thought that comes to mind in reading a recent article by Dr. Alexander McCurdy, the well-known Philadelphia church musician and concert organist in *The Etude*, and a paraphrase of that article in the *Fischer Edition News*. The latter is a house organ of J. Fischer & Bro., the publishers, but under the very able editorship of Dr. Howard McKinney it always contains articles of special interest to organists.

Dr. McKinney has paraphrased Dr. McCurdy's article, which gives an experience in making a recommendation to fill a vacancy in a large New York State church. It is the story of how a capable organist and choirmaster lost his position because his Sunday services emphasized Buxtehude and his contemporaries too much and offered little else except something of the work of the most radical moderns, while ignoring all the other good church music that the average church member feels entitled to hear. So finally the church authorities decided to make a change in the one who was to provide their musical program and to preside over a large four-manual organ.

Dr. McCurdy found, upon investigation, writes Dr. McKinney, that the organist who had resigned the position was a magnificent performer, trained in one of our finest conservatories and a musician of the first rank; his viewpoint was extremely idealistic and he set the highest standards for himself and his chorists. Yet he had obviously been a complete failure in this position.

The idealistic organist played as organ solos only works of Bach, Bach's predecessors and a few advanced moderns. Instead of a full choir he developed a small motet choir of about eighteen voices to sing the music of Palestrina, Byrd and other contrapuntal, a *cappella* composers. He took no interest in the music he furnished as service music of value to the congregation, playing the hymns in a perfunctory manner that gave little incentive for singing. In brief, the man had been a "show-off organist," who had neglected the most important lesson of any church organist, that of serving his congregation spiritually as well as musically.

"Any man who thinks that a church service is a sort of glorified music appreciation hour is," in Dr. McCurdy's words, "temperamentally unfitted for the calling of a church musician."

Dr. McKinney also directs attention to an important fact when he writes: "This is a point that is not always understood by the young graduates of our music schools who in so many cases have had their tastes formed by archeological scholars. In acquiring a lot of specific information about music, they have lost their perspective on the art as a whole.

We hope no one will construe anything that we have written or that Dr. McCurdy or Dr. McKinney has said as an argument for the low brow in church music. It should serve, however, as a warning against one-sided devotion to one class and type of composition in a world that craves variety and desires a broad mind in those who serve it in the choir loft from Sunday to Sunday.

Letters to the Editor

Complains about Multiple Choirs.
 Bucks County, Pa., Feb. 8, 1956—
 Dear Mr. Gruenstein:

There was a time not so very long ago that a church tried its best to secure a capable musician to rule over its musical department. Many such men did just this and we had remarkable choirs and fine church music. I think back to the Church of the Ascension in New York, and St. Bartholomew's and All Angels, and St. Luke and the Epiphany and Holy Trinity in Philadelphia and many others.

But now the scene has largely changed. The churches are not interested primarily in fine musicians; they are interested in using music as a *peew-filler* in another sense. "We have six choirs!" Music is being used to draw children to the church and of course if they rehearse each week they must sing in the church service and so the congregation has to sit and listen (in most cases) to something that upsets the dignity and the spirituality of the service, if these elements are normally present. The notion of the best church music is being lost; the number of participants is taking its place!

No musician who is well schooled and experienced in the handling of choruses, perhaps orchestras too, and who has perhaps composed or whatnot, or is on the faculty of some recognized music school or college, is interested in doing social service work. That is what is required where "We have six choirs!" For this work primarily there is needed a social service worker, not a schooled musician. Some of the music schools have furthered this system for it gives them the opportunity to sell their graduates and when a so-called *full-time* job is offered, the salary naturally is considerably larger. This brings into play the "husband and wife team". So they buzz around and are very busy, but there are not many places, if any, where the resulting church services have music similar to the grade of the few churches mentioned above. But it's all so very nice! And the pastor beams to think of all the numbers the music is attracting! So what!

If a church wishes junior choirs, all well and good. Get some one to train them but keep them out of the church services and get someone who is capable to produce *fine* church music. No one capable in either department will be successful in the other department. The system here criticized has run church music to a low level. A few churches have discovered this and after experimenting have dropped the system. They are wise! If any church can produce and sustain one good choir that will touch the hearts of the congregation with a high appeal, that is about all that can be done. Many churches are merely wasting time and carrying on fruitless and useless procedures.

Sincerely,

N. LINDSAY NORDEN.

LOWER MANHATTAN CHURCH
IS HOST TO HYMN SOCIETY

The Hymn Society of America, in cooperation with the Presbytery of New York, sponsored a hymn festival Feb. 5 at the Church of Sea and Land, New York City. The choirs were directed by the Rev. Robert B. Lee of the Madison Avenue Presbyterian Church and the address was given by Dr. Paul A. Wolfe of the Brick Presbyterian Church. Participating in the festival also were the choir of the Chinese Presbyterian Church, which sang "My Faith Looks Up to Thee" in Chinese, and the Bell Choir of the West Side Presbyterian Church of Ridgewood, N. J.

Included in the service were hymns by William Pierson Merrill, W. Russell Bowie, Harry Emerson Fosdick, John Haynes Holmes, Maltbie D. Babcock, Henry van Dyke, Shepherd Knapp, Julia Cady Cory, Frank Mason North, Edward Hopper and Elizabeth Payson Prentiss.

Book on Buxtehude
Is Most Complete
Survey in English

By BENJAMIN HADLEY

Three books on a variety of subjects and of contrasting natures come to our attention. The most scholarly is undoubtedly "Dietrich Buxtehude, the Man, His Music, His Era" by Farley K. Hutchings, S.M.D., head of the departments of organ and sacred music at Baldwin-Wallace College, Berea, Ohio. It is published by the Music Textbook Company of Paterson, N. J. This is one of the few and certainly the most comprehensive book on Buxtehude in English. Dr. Hutchings has included an extensive bibliography of materials with which he worked. He has put the information together in a most logical and informative manner. Although it is scholarly, it is easy reading. He covers a background of the music of the period, Buxtehude's life, influences on him and from him and his music. Lists of published compositions and recordings are also included. This book should be in every organist's library.

"Natural Singing and Expressive Conducting" by Paul W. Peterson, is a book on the controversial subject of voice training as well as the related subjects of choir directing, choral blend, anthem and song repertory, planning the church choir concert, etc. There is much worthwhile information, based on the writer's experience, for all directors and teachers of voice. To this reviewer, however, it often seems wordy; pertinent details have to be extracted. It does make for a pleasant style of writing, though, and there is considerable food for thought. John F. Blair is the publisher.

An unusual book, entitled "A Year with American Composers," has been produced by Edward G. and Janet C. Mead, a House publication. It is devoted to lists of American music arranged for each month. For every month of the year is music appropriate to the season, inspired by certain days in that month and by composers born in the month. A poem and some explanatory notes begin each chapter. One wonders how some numbers were delegated to certain months, but it is a valuable survey of American music. Through the index works by many Americans can be found.

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on Westminster

An organist, conspicuous by his absence from the hi-fi field, and a recording company, conspicuous by its absence from the organ field, have rectified these absences by the first in a series of twenty-two albums of the complete organ works of Bach. We are speaking, of course, of Carl Weinrich and the Westminster Company. Their delay is explained in detail in the beautifully-illustrated booklet which accompanies the album. This booklet also describes the organ in the Vårfrukyrka in Skanninge, Sweden, an essay on the pieces recorded, the complete registrations and a sketch on Mr. Weinrich.

For the opening discs in this series the Orgelbüchlein was chosen. We now have on records a performance by an American organist that compares with the best Europeans that have been available for some time. Although his registrations often look unorthodox on paper, the sounds that come forth seem most fitting indeed. To this reviewer the tempi at first seemed a bit brisk, but with continued listening they fall into place and seem most appropriate. Each tempo is chosen on the basis of the chorale melody and not the figuration. The frequent use of pedal without sixteen foot is refreshing, although the tremolo with flue stops is a bit disturbing. The interesting variety of touch, often so lacking in performances of these pieces, is most delightful.

The organ is a Marcusson (Denmark) with some stops from the old organ dating from the eighteenth century. It is an instrument in the "baroque" tradition employing mechanical action. The sound has been captured most admirably and is

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of March 1, 1911—

Frank Taft of the Aeolian Company gave a recital on the newly-installed organ in the home of Franklin MacVeagh, Secretary of the Treasury, in Washington.

A dispatch from London told of elaborate preparations being made by Sir Frederick Bridge, organist of Westminster Abbey, for the music on the occasion of the coronation of King George and Queen Mary in June.

Edward F. Johnston was giving the regular recitals at Cornell University.

Clarence Eddy gave a recital Feb. 17 on the new organ at the University of the Pacific in San Francisco.

The contract for a four-manual organ for Eighth Church of Christ, Scientist, Chicago, was awarded to the Hook & Hastings Company. The specifications showed an instrument of forty-eight stops.

John A. Norris, for twenty-five years organist of Christ Reformed Episcopal Church, Chicago, died Feb. 3. He was vice-president of the Smith, Barnes & Strober Piano Company.

Twenty-five years ago the following news was placed on record in the issue of THE DIAPASON of March 1, 1931.

Dr. T. Tertius Noble's fiftieth anniversary as an active church musician was to be observed in March. March 16 the National Association of Organists announced a dinner in honor of Dr. Noble at the First Presbyterian Church. This was to be followed by a festival service in the church under the direction of Dr. William C. Carl. Compositions of Dr. Noble, were sung March 15 in St. Thomas' Church and in many other New York churches, as well as in at least forty English cathedrals.

The famous organ built by Walcker of Germany for the Boston Music Hall and later sold to Edward F. Seales, who installed it in a special building at Methuen, Mass., was acquired by Ernest M. Skinner, with the building that houses it.

Dedication of the magnificent new edifice of the Riverside Church in New York took place Feb. 8 and Harold V. Milligan, F.A.G.O., organist of the church, marked the occasion with a Bach program on the four-manual Hook & Hastings organ.

Ten years ago the following news was recorded in the issue of March 1, 1946—

The contract for a new 170-rank organ for the Mormon Tabernacle at Salt Lake City, Utah, was signed with the Aeolian-Skinner Company. Installation was planned for the fall of 1947.

Robert Noehren was appointed to the faculty of Davidson College in North Carolina. He also became organist and director of music at the Second Presbyterian Church in Charlotte.

Dr. Leo Sowerby gave a recital at St. James' Church (now the Cathedral of St. James). The proceeds of the offering were to go for a fund for an organ in memory of the late Canon Winfred Douglas at the Evergreen Conference, Evergreen, Col.

The Chicago Club of Women Organists sponsored Lillian Carpenter in a recital at Kimball Hall. The audience completely filled the auditorium for this event.

of the high standards expected from Westminster. Their attention to the slightest detail obviously pays dividends. For those who complain of "all top" on instruments of this type, listen to the solidity in "Helft mir Gotte Güte preisen." The clarity of the parts is always evident, but the grandeur, when needed, is there, too.

We look forward to future discs in this series.

HINDEMITH'S OPERA "Mathis der Mahler" received its first performance in the United States at Boston University Feb. 17, 18 and 19. Although the opera is well-known as one of the greatest of Hindemith's productions, this is the first time the composer has granted permission for a performance in America.

A GRAPHIC HISTORY of music notation, loaned through the courtesy of the Klavarskribo Institute of America, will be on exhibit in the music department of the Chicago Public Library during the entire month of March.

Baroque Passions Head Month's List of Choral Music

By BENJAMIN HADLEY

Two major works for Passiontide come to us this month. The first is a nearly-forgotten passion by Carl Heinrich Graun which hasn't been available since the latter part of the nineteenth century. Graun, Kapellmeister to Frederick the Great, was nineteen years younger than Bach. His "Der Tod Jesu" was composed about twenty-five years after the Bach Passions, but enjoyed such popularity that the Bach works were obscured for an entire century. This piece is similar to the passions of the time, but the choruses, at least, are considerably simpler and can be considered for use by choirs that couldn't or shouldn't perform the large Bach works. The solos and recitatives require first-rate soloists, however. The style recalls Haydn and Pergolesi. This should prove a welcome addition to the repertory; it is published by Neil A. Kjos and is edited by Frank A. Siegert and J. Alfred Fryer. Orchestral parts are available on rental.

From Concordia comes Schütz' Passion According to St. Matthew. This a cappella work is similar to the better-known St. John. It has alternate choruses with the evangelist singing in an adaptation of Gregorian chant. This attractive edition was edited by Richard T. Gore.

Although it is a bit late, or perhaps early, depending on your point of view, some delightful Christmas carols have come from British American by Novello. Two are in madrigal style—"Torches" by Guy H. Eldridge, and "In Excelsis Gloria" (otherwise English words) by Michael Graham-Dixon. "A Thousand Christmas Candles Now" by Emmy Kohler, is a fine unison carol. Another unison carol is a French carol from the seventeenth century, arranged by Gerald Cockshott. Mr. Cockshott has arranged, for SATB a cappella, a traditional Dutch carol "A Child Is Born in Bethlehem."

A quiet, rather somber piece for TTBB is "Santa Teresa's Bookmark" by J. Stanley Sheppard. Franck's perennial "Panis Angelicus" (English words, "O Lord Most Holy") has been adapted for SA in a rather weak arrangement. These two come from Birchard. A typical three-part arrangement for treble voices has been made of Thomas Attwood's "Teach Me, O Lord" by James Gillespie (British American).

In the line of service music there is a new Missa Brevis (in English) by Roger C. Hannahs. This is a relatively brief liturgical work and was awarded first prize in the 1954 competition by St. Mark's Church, Philadelphia. Elkan-Vogel is the publisher. This is definitely in the "contemporary" vein. Although it has considerable merit, it seems occasionally that dissonance is used just for the effect of dissonance. A congregation would need some conditioning before hearing this. It is for SATB a cappella.

Birchard has published Dr. Charles Wood's SATB faux bourdons on Tone I, the Magnificat, and Tone IV, the Nunc Dimittis. These are marked for organ accompaniment but might well sound better without. The plainsong lines have been adapted rhythmically. Typical English settings of the Te Deum and Benedictus are by George Dyson from British American. The Te Deum runs to fourteen pages.

Five Latin motets by Hans Zender have been published by Breitkopf and Härtel. These are extremely interesting and include the following texts: "Veni, Creator Spiritus," two settings of "Tantum Ergo," "Ave Maris Stella" and "Te Lucis ante Terminum." These are for four-part mixed voices with extensive divisi. "Te Lucis" is for SSAATB. The first two are mild but with refreshing harmonies and could be used very practically. The second setting of "Tantum Ergo" at Benediction would be shocking to most congregations because of the syncopated rhythms. These pieces would make a fine group in concert since there is considerable variety among them.

Three American folk-hymns, arranged by George Frederick McKay, come to us from Birchard. Although there are excellent passages in all of these, it seems to this reviewer that they have been made unduly long and contain too much vocal-

izing on "ah." They are all for four-part mixed voices. In a similar category are some new arrangements of Negro spirituals. Two are by Rogie Clark from Boosey and Hawkes. "Sit Down, Servant, Sit Down" is too "jazzy" for church use, although it would make a lively concert number. "Let Us Cheer the Weary Traveler" is more suitable, but lacks that simple folk quality through over-arrangement. An excellent one is "The Joys of Mary" for SSAATBB and baritone solo, arranged by John W. Work, and from Elkan-Vogel. This is difficult, however, and runs to nineteen pages.

In the more general category we have a number of items from Birchard for mixed voices. Samuel Walter has written a fine setting of "O God of Peace." This is a cappella and is a quiet, prayerful motet. For a patriotic or thanksgiving service look at David H. Williams' "A Hymn of Our Land." This is sturdy and stately with quite an elaborate accompaniment. Philip Gordon has written a hymn for combined mixed and junior choir, "My Rock, My Fortress." Glen Darst has set "All Praise to Thee" and Don Malin has arranged the Welsh hymn-tune "Rhosymedre" to "My Song Is Love Unknown" and has set Oliver Wendell Holmes' "Lord of All Being", also available for SAB. In this "Mozart year" we have a sacred text "This Day Do We Honor," set to music from "The Magic Flute." This secular music seems most inappropriate for these words.

British American sends two fine pieces which will be worthwhile additions to most choral libraries. "Even Such Is Time," a text by Sir Walter Raleigh, has been made into a "big" sounding piece by Anthony Hedges. It most surely sounds more difficult than it is. Brian Brockless has written an unaccompanied motet on the wedding text "May the Grace of Christ." This is one of the first good pieces for that rare occasion when a choir sings for a wedding. From Boosey and Hawkes comes "My Times Are in Thy Hand" by Joseph Roff. This is a simple straightforward setting of the text.

From Shawnee Press in the secular field comes an arrangement of MacDowell's "To a Wild Rose." Frank Cunkle has written the words and Harry Simeone has arranged the music.

New Organ Music

Clarence Mader is represented this month by "A Passiontide Fantasy" on a melody by J. W. Franck. This piece should be very effective on an organ of some size. It takes considerable "registering" and for a fantasy is relatively short—four and one-half minutes. A "Baroque Suite" in three movements by Becket Williams, is one of the more interesting numbers in this series. There are a number of delightful moments in this suite although it tends to wander a bit occasionally. He has captured the flavor of the "baroque" but has not confined himself to the harmonies of that period. Ruth Jackson Brush has written "Two Expressive Pieces"—"Cantata" and "Canticle." By "expressive" apparently is meant "sentimental". We thought this sort of thing went out with the theatre organ, but possibly the renewed interest in this field has brought forth this type of composition. Norman Coke-Jepcott is represented by two pieces: "Cathedral Procession" and "Little" Fugue on "B-A-C-H." These are in the English improvisatory manner with many sequential patterns and passages for the tuba. All of the preceding are from J. Fischer and Brother.

For those who have need of "hymn-pretudes" there are nine new ones, all from Birchard. "Four Choral Preludes" by Homer Whitford, includes these tunes: "Ton-y-Botel," "St. Agnes," "Ellacombe" and "St. Anselm." These are good straightforward settings; the first two are on the easy side, but the latter two require a bit of pedal technique and manual dexterity. Albert D. Schmutz has set the following five, the first separate and the other four bound together: "Children of the Heavenly Father," "Aurelia," "Ihr Kinderlein kommet," "Moab" and "Seht wie die Sonne schon sinket." These are in the same category as his Christmas pieces that appeared some years ago. The two most interesting to this reviewer are the ones on German titles. Also from Birchard comes a transcription on Andante Moderato from Ernest Bloch's Concerto Grosso I by Charles H. Marsh. For those who try to make the organ sound as the orchestra, this should please.

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New York City.

A Palm Sunday Processional on "All Glory, Laud and Honor" by Jan Bender, is published by Concordia. This is marked "pro organo pleno" with the cantus firmus in the pedal. This is a study in contrasting textures and rhythms. The melody is slow moving and not obvious to follow.

HERBERT BURTIS REVIEWS ST. PAUL'S CHAPEL RECITAL

Hugh Allen Wilson, organist and choir-master of the First Presbyterian Church of Glens Falls, N. Y., was heard Jan. 17 in the noon-day series of organ recitals at St. Paul's Chapel, Columbia University. Mr. Wilson opened his program with the brilliant Toccata in F by Bach. A brisk tempo was set at the beginning of the Toccata, perhaps a bit too brisk since several passages seemed rushed and occasional inaccuracies occurred. The seldom-heard fugue which accompanies this work was begun quite abruptly after the close of the Toccata but was played with considerable majesty.

This was followed by a harmonization of the Passion Chorale by Heinrich Isaac. Mr. Wilson then played four preludes based on this chorale. The first was a setting by Bach in which the Krummhorn was used as a solo stop.

Two versions of this chorale by Brahms were then played, the second of which displayed some of the most sensitive playing of the entire recital. These

were followed by the rarely-performed Prelude and Fugue in A minor by Brahms. This work, pianistic in character, does not seem as successful an organ piece as do the eleven chorales. It was well-played, however, and is an extremely brilliant and difficult composition.

This was followed by a harmonization of the Passion Chorale by Langlais which was based on interestingly-dissonant clusters of sound. The Postlude of the same composer is reminiscent of his popular "Te Deum," using alternating handfuls of dissonant chords. The final piece by Langlais was the very quiet "Chant de Paix".

Mr. Wilson's registration and technique, with the exception of the Bach Toccata, were notable features of the recital and his knowledge of the repertory seems to be enormous. He is already a recitalist of considerable stature and one who should in time make his way to the foremost ranks of the recital field.

HERBERT BURTIS.

WALTER R. SPALDING, a leader in the development of music at Harvard University, is being honored by a room in the new Eda K. Loeb Music Library which will bear his name. Walter W. Naumburg, Professor Spalding's lifelong friend, is endowing the room. A seminar room in the library will honor Dr. Archibald T. Davison, long-time director of the Harvard Glee Club and the Radcliffe Choral Society.

Programs of Organ Recitals of the Month

Robert Elmore, Bethlehem, Pa.—The Riverside-San Bernardino Counties Chapter of the A.G.O. and the University of Redlands sponsored Mr. Elmore in a recital at the university's Memorial Chapel Jan. 16. His program was as follows: Allegro, Sonata in F sharp minor, de la Tombelle; "Rejoice Greatly, O My Soul," Kauffmann; "Christ Lay in Bonds of Death" and Prelude and Fugue in A minor, Bach; "Suite in Rhythm," Elmore; Concertstück in the form of a Polonaise, Lemare; "Speranza," Yon; Scherzo in G minor, Bossi; "Hymn of Glory," Yon.

Catharine Crozier, Winter Park, Fla.—The Jacksonville Chapter of the A.G.O. sponsored Miss Crozier in a recital at the Church of the Good Shepherd Jan. 16. Her program: Voluntary in C minor, Maurice Greene; Air, Wesley; Noel "Grand Jeu et Duo," Daquin; Four Chorale Preludes, Bach; Fantasie and Fugue on "B-A-C-H," Liszt; "Requiescat in Pace," Sowerby; "Arabesque for Flute Stops" and "Te Deum," Langlais; "The Star Proclaims the King Is Here," Peeters; Prelude and Fugue in G minor, Dupré.

Richard E. Phipps, Mus.M., Muncie, Ind.—Mr. Phipps played a recital for the Muncie Matinee Musicale Feb. 1 at the First Baptist Church. His program was as follows: "Psalm 19," Marcello; Toccata, Muffat; "Trumpet Voluntary in D major," Purcell; "Ave Maria," Karg-Elert; "Olivet" and "I Love to Tell the Story," Van Hulse; Chorale in A minor, Franck; "Song of the Basket Weaver," Russell; "Berceuse," Vierne; Fugue in E flat, Bach.

Oswald G. Ragatz, Bloomington, Ind.—Mr. Ragatz played a faculty recital Feb. 6 at the Indiana University auditorium. His program: Concerto 5, Telemann; Five "Leipzig" Chorale Preludes, Bach; "Pantomime," Harry Benjamin Jepson; "The Soul of the Lake," Karg-Elert; "Fast and Sinister," Symphony in G, Sowerby. Mr. Ragatz played the dedicatory recital at St. Peter's Catholic Church, Winamac, Ind., Feb. 5. He played the following works: "Trumpet Tune and Air," Purcell; Concerto 5, Telemann; Prelude on "Veni Redemptor Gentium," Bach; "Divertissement," Vierne; "Iam Soli Recedit Igneus," Simonds; "Adeste Fideles" and "Ave Maria," Karg-Elert; "Gaudemus," Titcomb; "O Filii et Filiae," Farnam. At the First Presbyterian Church, Rochester, Minn., Mr. Ragatz played these pieces Jan. 25: "Trumpet Tune and Air," Purcell; Concerto 5 in F major, Handel; "Come Now, Jesus, Down from Heaven" and "O Lamb of God, Spotless," Bach; "Divertissement," Vierne; Chorale in B minor, Franck; "Pantomime," Jepson; "Fast and Sinister," Symphony in G, Sowerby.

Marjorie Jackson, Hattiesburg, Miss.—Miss Jackson played a recital at the auditorium of Mississippi Southern College Jan. 15. She was assisted by Dr. Roger Phelps, oboe, and the faculty string quartet. Organ numbers were: Prelude and Fugue in E minor, Bach; Three Chorale Preludes for oboe and organ, Krebs; "Meditation," Rowley; Trio-Sonata 1 and Prelude and Fugue in D major, Bach. Miss Jackson was sponsored by the MacDowell Club in a recital Dec. 29 at the First Methodist Church, New Philadelphia, Ohio. Her program: Prelude and Fugue in D major, Bach; "Herr Gott, lass dich erbarmen," Isaac; Aria, Loeillet; Chorale in E major, Franck; "Clair de Lune," Karg-Elert; "An Elfin Dance," Edmundson; "Concert Piece," Peeters; "Twilight et Fiosole," Bingham; "Outbursts of Joy," Messiaen.

Herbert Burtis, M.S.M., New York City.—Mr. Burtis, assistant organist at St. Paul's Chapel of Columbia University, played two of the noon-day recitals in February. Feb. 14 he played: "Da Jesus an dem Kreuze stund," Scheidt; Prelude and Fugue on "O Traurigkeit, O Herzelied," Brahms; "Pageant," Sowerby. Mr. Burtis played Bach's Eight Little Preludes and Fugues Feb. 21.

Searle Wright, F.A.G.O., New York City.—Mr. Wright played a recital at St. Paul's Chapel, Columbia University, Feb. 16. His program: "Fanfare," Virgil Thomson; "Eclogue," Wagenaar; Sonata 2, Mendelssohn; Suite, Bridge.

John Ferris, M.S.M., A.A.G.O., Red Bank, N. J.—Mr. Ferris played the following program at a noon-day recital at St. Paul's Chapel at Columbia University Feb. 2: "Grand Jeu," du Mage; "Messe pour les Paroisses," Couperin, Fugue on a Theme of Corelli, Bach; "Cantabile," Franck; Fantasie 1, Alain.

David Ballantine, M.S., New York City.—Mr. Ballantine played a recital Feb. 7 at Columbia University's St. Paul's Chapel. He played the following: Chorale in B minor, Franck; "Prayer of Christ Ascending towards His Father," Messiaen; "Elegie," Peeters; Toccata, Marius Monnikendam.

Margery Winter Koch, M.S.M., New York City.—Miss Koch played a noon-day recital Feb. 9 at St. Paul's Chapel of Columbia University. Her program was as follows: Prelude in F minor, Bach; "Primavera,"

"Harmonies of Florence," Bingham; Allegro Maestoso, Sonata in G, Elgar; "Hymn to the Stars," Karg-Elert; Suite for Organ, Paul Koch.

David Hewlett, New York City.—Mr. Hewlett played the following program at the Church of the Redeemer in Sarasota, Fla., Jan. 8: Chaconne, Couperin; Fugue on the "Kyrie," Couperin; Ricercar, Pachelbel; Toccata and Fugue in F, Buxtehude; Three Chorale Preludes, Bach; Chorale and Fugue, Honegger; "The Nativity," Langlais; Prelude and Fugue in F minor, Handel; "Piece Heroique," Franck.

Betty Abraham, Oxford, Ohio.—Miss Abraham played a faculty recital for Western College Feb. 17 at the Stillman Kelley Auditorium. She played the following numbers: Prelude and Fugue in E flat and "Nun freut euch, lieben Christen, g'mein," Bach; "I Am Black, but Comely," Dupré; Canon in B minor, Schumann; Chorale in B minor, Franck; Dialogue sur les Mixtures, Langlais; Prelude and Fugue in G minor, Dupré.

William Lester, St. Joseph, Mich.—Dr. Lester played the dedicatory recital on the new organ, built by Frank J. Sauter and Sons, Chicago, at the First Congregational Church. He played the following program: Prelude and Fugue in C minor, "Liebster Jesu, wir sind hier," Bach; "Piece Heroique," Franck; Overture in the Style of Handel, Mozart-Lester; "The Courts of Jamshid" and "The Garden of Iran," Stoughton; Overture to "Sosarme," Handel; "Nocturne," Nunn; "The Bells of Berghall Tower," Sibelius; "In Indian Summer" and "Alla Toccata," Lester.

Herbert G. Stewart, Portsmouth, N. H.—The Portsmouth Chapter of the A.G.O. sponsored Mr. Stewart in a recital at the Park View Methodist Church Jan. 24. His program included these numbers: Toccata in D minor, Bach; "Hornpipe," "Water Music," Handel-Felton; "Truth Divine," Haydn-Asper; "Meditation," "Thais," Massenet-Silver; Andante in G, Batiste; "The Thrush," Kinder; "La Cascade," Denis Dupré; "Echoes of Spring," Friml-Barnes; "What a Friend We Have," Converse-Felton; "Sweet Hour of Prayer," Bradbury-Kohlmann; "The Bells of Aberdovey," Stewart; "Berceuse et Priere," Bedell; Scherzo in G minor, Elias Blum; "At the Close of Day," Stewart.

Claire Coci, New York City.—The Portsmouth Chapter of the A.G.O. sponsored Miss Coci in a recital Feb. 10 at the Port Norfolk Baptist Church. Her program: Passacaglia and Fugue in C minor, Bach; "Herzlich tut mich verlangen, Brahms; Andante in F, K. 616 and Fantasie and Fugue in F minor, K. 708, Mozart; Chorale in B minor, Franck; Toccata, Marius Monnikendam; "Flandria," Maekelbergh; "Fileuse" and Prelude and Fugue in G minor, Dupré.

Robert C. Bennett, Houston, Tex.—Mr. Bennett is a pupil of Lanson F. Demming at the University of Houston. He played the following recital Feb. 19 at St. Paul's Methodist Church: Toccata, Andriessen; "Flute Solo," Arne; Fantasie in G minor and Fugue in G major, Bach; Concerto 5, Handel; Fantasy, Shostakovich; Chorale in A minor, Franck; "Humoresque Fantastique," Edmundson; Second Concert Study, Yon.

Benjamin Laughton, Detroit, Mich.—Mr. Laughton played a recital at the Church of the Epiphany Feb. 12. The senior choir of the church assisted. Organ numbers were the following: "Trumpet Tune and Air," Purcell; "The Fifers," Dandrieu; Toccata and Fugue in D minor, Bach; Pastoral, Franck; "Nun preiset alle," Willan; "Rhosymedre," Vaughan Williams; "Epilogue," "Triptych," Rowley; "Blessed Are Ye Faithful Souls" and "Behold, a Rose Is Blooming," Brahms; Toccata, "Suite Gothique," Boellmann.

Henry Hokans, Worcester, Mass.—Mr. Hokans, organist and choirmaster of All Saints' Church, played the following program Jan. 15 on the new Austin organ in St. Stephen's Church in Providence, R.I.: Introduction and Toccata, Walond; Suite for a Musical Clock, Handel; Toccata, Adagio and Fugue in C major, Bach; Fantasie Chorale 2, Whitlock; "Sketch in D flat," Schumann; Prelude 3, Procter; Variations on a Noel, Dupré. The program was recorded and broadcast by Station WPJB-FM, Providence, Jan. 16.

Ivan R. Licht, Cleveland, Ohio.—Mr. Licht, organist and choir director at Our Lady of Angels Church, gave a recital Feb. 12. He played the following program: Variations on a Noel, Dupré; "Lord Jesus Christ, the Only Son of God" and "Praise God, Ye Christians," Buxtehude; Prelude and Fugue in D major, Bach; "Sketch in F minor," Schumann; "Majesty of Christ Praying that His Father Should Glorify Him" and "Prayer from Christ Ascending Towards His Father," "Ascension Suite," Messiaen; Sonata on the Ninety-Fourth Psalm, Reubek.

Ernest White, New York City.—Mr. White played the dedicatory recital on the Möller organ in the Front Street Methodist Church, Burlington, N. C., Oct. 6. He also conducted a master class for thirty-four students. His program was as follows: Lentement, Marchand; Concerto in G major, Vivaldi-Bach; "Legend of the Mountain," Karg-Elert; Partita "Ach was soll ich Sunder machen?" and Prelude, Fugue and Chaconne in D minor, Pachelbel; Aria con variazione, Martini; "Herzlich tut mich verlangen," Kimberger; "Flute Solo," Arne; Allegro Moderato, Handel; "Cortège et Litanie," Dupré; Chorale in E major, Franck.

Janet Biven, Tallahassee, Fla.—A pupil of Ramona Beard at Florida State University, Miss Biven, assisted by James Atkinson, played a certificate recital Dec. 5 at the Opperman Music Hall. Organ numbers included: Partita "Auf meinen lieben Gott," Buxtehude; Fantasie and Fugue in C minor, Bach; "Cantabile," Franck; "Rhythmic Trumpet," Bingham; "Herr Jesu Christ, dich zu uns wend," Karg-Elert.

David Johnson, Amherst, N. H.—Mr. Johnson played a recital, assisted by Mary Fraley Johnson, cello, at the chapel of the Massachusetts Institute of Technology, Boston, Jan. 8. Organ numbers were the following: "Magnificat Primi Toni" and "Von Gott will ich nicht lassen," Buxtehude; "Warum betrübst du dich, mein Herz?," "Tabulatura Nova," Scheidt; Sonata 2, Hindemith; "O Lamm Gottes, unsehuldig," Bach.

James Greasby, Greenville, S. C.—The Greenwood Chapter of the A.G.O. sponsored Mr. Greasby in a vesper recital at the First Presbyterian Church Jan. 15. He played these numbers: "Christus, der ist mein Leben," Pachelbel; "Schmücke dich, o liebe Seele," Bach; "Flute Solo," Arne; Concerto 2, Vivaldi-Bach; Chorale in E major, Franck; "Elegie," Peeters; "Chant de Paix" and "Chant de Jolie," Langlais.

Janet Moede, Charleston, S. C.—The Musical Art Club sponsored Miss Moede, director of music at St. Matthew's Lutheran Church, in a recital at that church Jan. 16. She played the following program: Presto, Concerto in F major, Handel; Toccata in F major, Bach; Chorale in A minor, Franck; "Claire de Lune," Karg-Elert; "Carillon" and "Comes Autumn Time," Sowerby.

Edna Parks, Poulitney, Vt.—Miss Parks played an all-Bach recital Jan. 23 at the Memorial Chapel of Green Mountain Junior College. Her program included the following numbers: "St. Anne" Fugue in E flat, Sicilienne, "Rejoice Now, Christians," "Sleepers Wake! a Voice Is Calling," "Come, Sweet Death," Jesu, Joy of Man's Desiring," Fugue in G major (Gigue), Prelude in A minor, Andante, Trio-Sonata 4, Arioso and Toccata in F major.

John Hamilton, Wenatchee, Wash.—The Spokane Chapter of the A.G.O. sponsored Mr. Hamilton in a recital at the Westminster Congregational Church Jan. 23. His program: Prelude and Fugue on "B-A-C-H," Liszt; "A Mighty Fortress Is Our God," Praetorius; "Dearest Jesu, We Are Here," Prelude and Fugue in D and Prelude and Fugue in E minor (Wedge), Bach; Two Sonatas in C minor and C major, Domenico Scarlatti; "O God, Thou Faithful God," Brahms; Canon in B, Schumann; "Ballet of Unhatched Chicks in Their Shells," Mussorgsky; "Rhumba," Elmore.

Carl Weinrich, Princeton, N. J.—The Colorado Springs Chapter of the A.G.O. sponsored Mr. Weinrich in a recital at Grace Episcopal Church Jan. 13. The program: Toccata and Fugue in F major, Buxtehude; "Benedictus," Couperin; Fantasie in Echo Style, Sweelinck; Pavana "The Earl of Salisbury," Byrd; Three Sonatas, Domenico Scarlatti; "Lord God, Now Open Wide Thy Heaven," "These Are the Holy Ten Commandments" and Toccata and Fugue in D minor, Bach; Sonata 1, Hindemith; Three Pieces for Mechanical Clock, Haydn; "Benedictus," Reger; Fugue on "Ad Nos Salutarem," Liszt.

Heinrich Fleischer, Valparaiso, Ind.—Dr. Fleischer was heard in a recital Feb. 5 at the Duke University Chapel, Durham, N. C. He played the following program: Organ Mass "Orbis Factor," Frescobaldi; Prelude and Fugue in E minor, Bach; Toccata "We Now Implore God, the Holy Ghost," Lenel; "Leiturgia," Phantasy on "Jehovah, Thee We Glorify," Arbatsky; Phantasy and Fugue on "Wake, Awake, a Voice Is Calling," Reger.

Mamie E. Dufford and Raymond H. Ocock, Evansville, Ind.—A program of contemporary music was given Jan. 15 at the First Presbyterian Church. Mrs. Dufford played the following numbers: "Picardy," Noble; "Brother James' Air," Darke; "Dies Irae," Purvis; Two Noels, Tournemire; "Carillon," Vierne; "Apparition of the Church Eternal," Messiaen; "The Hanging Gardens," Alain; Prelude on an Anthem and "Heroic Song,"

Langlais. Mr. Ocock was heard in the Concerto for organ and brass by Normand Lockwood.

Lorena Claudia Smith, Tallahassee, Fla.—Miss Smith, a pupil of Ramona C. Beard, played her certificate recital at the Opperman Music Hall Dec. 12. Ellen Snow Frank, soprano, assisted. Organ numbers were the following: Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "Herzlich tut mich verlangen," Brahms; Toccata, Van Hulse.

Richard Keys Biggs, Hollywood, Cal.—Dr. Biggs played the following program at SS. Peter and Paul Church, Tucson, Ariz., Jan. 15: Prelude in E and Adagio in B minor, Corelli; Air, Tartini; "Noel," Pachelbel; "Gaudon," Campra; "Panis Angelicus," Franck; "Ave Maria," Bossi; "L'Organo Primitivo," Yon; "Agnus Dei," Biggs; Maestoso, Van Hulse-Biggs; "Cantilene Nuptiale," Dubois; "Carillon," Plum.

Bonita Crowe, Lake Wales, Fla.—Miss Crowe played a recital Dec. 6 for the Washington, D. C., chapter of the National Society of Arts and Letters on the four-manual Aeolian organ in the home of Mrs. William Stephen Corby. The program was as follows: Prelude and Fugue in E minor, Bach; "Behold, a Rose Is Blooming," Brahms; "Puer Natus Est," Titcomb; "Cathedral Bells," Crowe; "Greensleeves," Purvis; "Dreams," McAmis; "Suite Gothique," Boellmann.

Robert Rayfield, Chicago.—Mr. Rayfield played the following program at Lutkin Hall, Northwestern University, Evanston, Ill., Feb. 13: "Chant Heroique, Chant de Paix," Langlais; Sonata 1, Hindemith; "Fast and Sinister," Air with variations and "Pageant," Sowerby.

Doris C. Kane, Richmond Hill, N. Y.—Miss Kane played a recital Feb. 1 at the Richmond Hill Baptist Church. She included these numbers: Toccata in C major, Bach; "A Babe Is Born in Bethlehem" and "We Pray Now to the Holy Spirit," Buxtehude; "Sleepers, Wake!," Reger; "Adornemus et Laude," Kunc; Gavotte, Wesley; "Grande Choeur Dialogue," Gigue; "The Virgin by the Manger," Mulet; Scherzo in G minor and "Noel Berceuse," Bossi; "Toccata Francaise," Bedell; "To the Evening Star," Wagner; Bourree et Musette, Karg-Elert; Toccata, Fleury.

Iris M. Weeks, St. Albans, N. Y.—At the Lutheran Church of the Resurrection Jan. 25, Miss Weeks played the following recital: Introduction and Passacaglia, Reger; "Adorn Thyself," "Christians, Rejoice" and "My Soul Seeketh," Bach; "Famfare d'Orgue," Dubois; "Meditation a St. Clotilde," Schmitt; "Ronde Francaise," Boellmann; "Lied des Chrysanthes," Bonnet; Toccata, Lanquetit; "Idylle," Bossi; Rigaudon et Musette and "Priere et Supplication," Bedell; Sonata da Chiesa, Andriessen.

D. Robert Smith, A.A.G.O., Lewiston, Maine.—The Wash Valley Chapter of the A.G.O. sponsored Mr. Smith in a recital at St. Stephen's Church, Terre Haute, Ind., Dec. 30. The recital numbers were: Introduction and Toccata, Walond; "Rhosymedre," Vaughan Williams; "My Heart Is Ever Yearning," Brahms; "Bide with Us" and Toccata and Fugue in D minor, Bach.

David Johnson, Boston, Mass.—Mr. Johnson, a doctorate candidate at Boston University's school of fine and applied arts, played the monthly organ vesper program at the university's Marsh Chapel Feb. 5. His program: "Komm, heiliger Geist," "Nun danket alle Gott" and Prelude and Fugue in E minor, Bach; "Requiescat in Pace," Sowerby; "Preamble," Copland; Sonata on the 94th Psalm, Reubek.

Kenneth Goodman, Philadelphia, Pa.—The District of Columbia Chapter of the A.G.O. sponsored Mr. Goodman in a Bach recital at All Souls Church, Washington, Jan. 31. He played the following: Sinfonia "Wir danken dir, Gott," "Herzlich tut mich verlangen," "In dir ist Freude," "Erbarm' dich mein, o Herre Gott" and Prelude and Fugue in B minor.

Dorothy Mallory and Graham Steed, Victoria, B. C.—Miss Mallory and Mr. Steed played two recitals at Christ Church Cathedral commemorating the birth of Mozart. At both programs a group of strings assisted. The following was played Jan. 22: Prelude and Fugue in A minor, Bach; Sonatas for organ and strings 7, 8, 10 and 11, Mozart; Fantasie in F minor, Mozart. The second program was given Jan. 29 and included these numbers: Prelude and Fugue in D major, Bach; Sonatas for organ and strings 9, 12, 13, 14 and 15, Fantasie in F major and F minor, Mozart. Miss Mallory played the following recital in the cathedral Feb. 4 for the Victoria Branch of the C. C. O.: Prelude and Fugue in A minor, Bach; Fantasie in F minor and Fantasie in F major, Mozart; "Sketch in F minor," Schumann; "Very Slowly," Sonata, Sowerby; Prelude and Fugue in G minor, Dupré.

Programs of Recitals

Richard W. Litterst, M.S.M., Omaha, Neb.
—A recital at the First Central Congregational Church Dec. 4 was played by Mr. Litterst using the following numbers: Prelude and Fugue in D major, Bach; Swiss Noel with Variations, Daquin; "Good News from Heaven the Angels Bring," Pachelbel; "Deck Thyself, My Soul" and "Behold, a Rose Is Blooming," Brahms; Chorale in A minor, Franck; "Ah, Jesu Christ with Us Abide," "Rejoice Greatly, O My Soul" and "Adeste Fideles," Karg-Elert; "The Nativity," Langlais; Toccata, Byzantine Suite, Mulet.

Students of Charles Van Bronkhorst, Chico, Cal.—Students of Mr. Van Bronkhorst played for the regular meeting of the Chico Chapter of the A.G.O. in the Bidwell Memorial Presbyterian Church. John Wurschmidt played: Variations on "El Canto del Caballero," de Cabezon; Air, Tartini; Variations on "Fortuna my Poe", Scheidt; "The Fifers", Dandrieu, and Prelude, Fugue and Chaconne, Buxtehude. Preludes and Fugues in C and D minor, "Eight Little," Bach, were played by Marcia Mathews and Clare Dunlap. Robert Glover played: Andante, "Grande Piece Symphonique", Franck; Toccata in G major, Dubois.

Eleanor Clewly Snow, Bangor, Maine
—Mrs. Snow was sponsored in an organ recital by the Gray Memorial Methodist Church, Caribou, Nov. 8. Her program follows: "Festival Fantasia", Tschirch; "Benedictus", Couperin; "Blessed Jesus at Thy Word", "Jesus Joy of Man's Desiring" and "Now Thank We All Our God", Bach; "Cantzone", Humphrey; "Romance without Words", Bonnet; "Evening Song", Bairstow; "A Gothic Cathedral", Pratella-Weaver; "Chant Pastorale" and "Grand Chorus", Dubois.

J. Max Kruwel, Kansas City, Mo.—The chancel choir of the Grand Avenue Methodist Temple sponsored a recital by Mr. Kruwel Nov. 17. Donald Symson, tenor, and Dale Leming George, pianist, assisted. The organ numbers were: Three Chorale Preludes, Fantasie in G minor, Bach; "Variations de Concert", Bonnet; "Autumn Sketch", John Hyatt Brewer; "The Squirrel", Weaver; "Lullaby", Mozart; "Song of the Basket Weaver", Russell; Variations on "Gordon", J. Max Kruwel.

Thomas Curtis, Elyria, Ohio—The chancel choir of the First Congregational Church sponsored Mr. Curtis in a recital Dec. 4. Miss Hazel Marie Henderson, harpist, assisted. The organ numbers: "A Gothic Prelude", DeLamarter; Three Chorale Preludes, Brahms; Fantasie and Fugue in C minor, Bach; "The Transfiguration" and "The Good Shepherd", Benoit; "Epilogue", Langlais.

Jack Leonard Ralston, Kansas City, Mo.—Mr. Ralston is a pupil of Edna Scotten Billings at the Kansas City Conservatory of Music. He played a recital at the Linwood Presbyterian Church Jan. 22 in the following program: "Apparition de l'Eglise Eternelle", Messiaen; Three Preludes on Welsh Hymn Tunes, Vaughan Williams; "O Lamm Gottes, unschuldig" and Fantasie and Fugue in G minor, Bach; "Crucifixion", "Symphonie Passion", Dupré; Fugue, Benjamin Olsen.

Thomas J. Tonneberger, Toledo, Ohio—Mr. Tonneberger played a musical vespers at the Augsburg Lutheran Church Feb. 12. His program: Prelude in C minor, "O God Be Merciful to Me", "Jesu, Joy of Man's Desiring" and "In dir ist Freude", Bach; "Intercession", Bingham; Suite, "Water Music", Handel; "Benedictus", Reger; Finale, Symphony 6, Widor.

Roland Pomerat, Springfield, Mass.—Mr. Pomerat played a recital Jan. 20 at Christ Church Cathedral with the following program: "Grand Jeu," DuMage; "The Fifers," Dandrieu; Noel with Variations, Daquin; Three Chorale Preludes, Bach; "Grande Piece Symphonique," Franck; "Pavane," "Rhythmic Suite," Elmore; "Te Deum," Langlais.

Henry J. Eickhoff, Ellensburg, Wash.—A faculty recital for Central Washington College of Education was played Jan. 10 in the college auditorium by Mr. Eickhoff, assisted by Margaret E. Scruggs, soprano. Organ numbers were the following: Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Partita "Praise to the Lord," Ahrens; Aria, Peeters; "Rhumba," Elmore.

Esther Oelrich, University, Miss.—Miss Oelrich played a faculty recital in the Fulton Chapel for the University of Mississippi Feb. 5. She included the following in her program: "Trumpet Tune and Air," Purcell; Praeludium, Fuge und Ciacona, Buxtehude; "Our Father Who Art in Heaven" and "We All Believe in One God," Bach; Sonata 1, Hindemith; "Rhosymedre," Vaughan Williams; "Le Banquet Celeste," Messiaen; "Acclamations," Langlais; Toccata, Farnam.

Raymond Briggs, Alan Stringer and Peggie Ann Davidson, El Paso, Tex.—Three students of Lester Silberman played a recital Feb. 5 at the Asbury Methodist Church. Mr. Briggs played the following: "I Call to Thee, O Jesus Christ," Arioso and Prelude and Fugue in E minor, Bach; "Invocation in A minor," Guilman; "Christ Lay in Bonds of Death," Bach. Mr. Stringer played these numbers: Toccata in E minor, Pachelbel; "He Who Will Suffer God to Guide Him,"

"Hark a Voice Saith All Are Mortal" and Prelude and Fugue in E minor (the Cathedral) Bach; "Night," Jenkins; "Piece Jubilante," Martin. Miss Davidson was heard in these selections: "Siciliano" and "O Man, Bewail Thy Grievous Fall," Bach; First Movement, Sonata 2 in C minor, Mendelssohn; "Greensleeves," Purvis; "Rhosymedre," Vaughan Williams; Toccata and Fugue in D minor, Bach.

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- Bourdon, (T.C.), 16 ft., 61 notes.
- Geigen Diapason, 8 ft., 85 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Voix Celeste, (T.C.), 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 85 pipes.
- Octave Geigen, 4 ft., 73 notes.
- Flute Harmonic, 4 ft., 73 pipes.
- Nasard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Orchestral Horn, 8 ft., 61 notes.
- Hautbois, 4 ft., 73 pipes.
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- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, (T.C.), 8 ft., 61 pipes.
- Orchestral Flute, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.
- Chimes, 25 notes.
- Tremolo.

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- Bourdon Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 12 pipes.
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- Bourdon, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
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Discuss Standards And Participation In Church Liturgy

By JACK FISHER

[Continued from February Issue]

What we are to do about informing ourselves, our clergy and our people in all these matters of hymns, organ and choral music and liturgical practices is a matter for us to discuss later, but let us first establish a few principles as to how we are to judge our worship habits and patterns. Are we going to continue just as grandfather did? Do we stand up in church because everyone else does? Do we kneel at times just because there is a cushion on the floor? And are many of the items sometimes referred to as "preliminaries" going to mean something to us as a search for the Eternal, or are they merely something we tolerate to fill up time before we finally get to the sermon?

The term *liturgical revival* is well known to all churches, for it has happened within the ranks of each, and it simply means an emphasis upon the Sacramental and Mystical Body of Christ. It has resulted in a research of Christian worship, of theological implications, and of improvement in our ceremonial with regard to its precise meaning. However, there is an obvious difference in the immediate result for liturgical and non-liturgical churches; for the former, it has meant a revival of concern for Holy Communion itself, for the Priesthood, for Catholicity in general; it has not meant the elaboration of increasing ceremonial but rather a more profound understanding of the ceremonial which liturgical churches already possess. For the non-liturgical churches, the liturgical-revival has, more often than not, implied a vastly augmented use of ceremonial, the addition of candles, vestments, other symbols and the like, and probably last on the list would be a renewed emphasis upon Holy Communion.

It is anything but my intention to deprecate the efforts of any church body in matters of ceremonial; however, I feel it necessary to point out that one of the paramount results of the liturgical revival has been to increase congregational participation within liturgical churches while within the free churches the reverse is true. Within free churches congregations sit in complete amazement, wondering what is going to happen next with regard to the number of candles, the color of this and that, the number of choir responses and so on. They have been increasingly left out, and their role seems to be merely to enjoy all of this, participating in it more by aural than oral action. It is perfectly true that the general concept of public worship in free churches has been vastly improved, to some extent coordinated and made more uniform, and the taste-level for good art and music has been raised, but let us not deceive ourselves into believing that these advances are to be termed a liturgical-revival in the same sense as the coincidental movement within the "liturgical" Churches.

I must hasten to add that, along with free churches, the factions of the Anglican Church, called low church, and the more congregationally controlled Lutheran Churches must be considered in the same light. Their increased ceremonial often has been for the very real purpose of adding "attractiveness" to the service rather than for any profound search and discovery of the Eternal. They do indeed possess the liturgical framework within which to make this discovery; however, they have been just as guilty of scanty information and liturgical blundering as any free church.

Having given choral music, or choir music, its proper place in this scheme, we need to make a further distinction in the matter of repertoire. Beginning with the early church, everyone knows that just about the only function of an organized choir was that of singing the propers of the Mass, for the congregation sang the more stately portion, called the ordinary. From the time of St. Gregory onward choirs began to sing more and more of the ordinary, and later, the great polyphonic settings of the Mass were composed. A further addition to the

service came to be known as the motet, and still later in England the anthem was allowed by Edward VI and officially sanctioned in the Prayer Book of 1662. For Protestantism in general, we need concern ourselves with very little except the two main forms of choral music used in all of our churches—the motet and the anthem. Let us understand that a motet is a through-composed piece; the word does not apply to the length of the composition, nor to the mood of it, but rather to the form. The music follows the words straight through to the end, without any repetition.

The anthem was a natural outgrowth of the motet, for in it the words are often secondary to the music, which may be composed in a variety of forms, the words sometimes appearing in verse arrangement, ABA patterns, and so on. There is an enormous amount of motets, all of which can add greatly to the services of any church. They are perhaps more appropriate within the liturgical churches, although there is no reason why they should not be perfectly fitting in non-liturgical churches if care is exercised in the choice of texts. But the anthem is the form which we need to discuss more fully, for this vast pot-pourri of sacred music represents every conceivable musical issue, from the finest music in the world to the most questionable jingles ever printed. Anthems of all types are printed and sold by the millions every year. Almost every composer, and would-be composer, has tried his hand at it. We choirmasters spend a large amount of our time pouring over these compositions, selecting them, training our choirs, and hoping and praying the performances will be worthy, good and edifying.

In seeking standards of judgment for choral music, let us say that herein lies the primary difference between the motet and the anthem; while motets (particularly the ancient ones) were written to be sung, anthems are, in more than one instance, written to be sold. Motets of all periods are apt to be of high quality in words and music, while anthems require the watchdog of even the most critical church musicians. The texts must be judged from the same standpoint as those of hymns; while the music may be criticized from these basic judgments: contrapuntal or imitative part-writing is usually the most fitting mode of composition for church use; try to avoid excessive repetition of words and cast away all material which employs the excessive use of the chromaticism or undignified rhythms. In the light of all our considerations thus far, it should be unnecessary to advise anyone to avoid using material which is reminiscent of the theater, movies, radio and television choruses. Some of the choral singing we hear over broadcast networks is among the finest in America, but, with rare exceptions, none of it is appropriate for use in church.

We shall consider organ music with briefer remarks. It should not be necessary to suggest that the best music of the repertoire be used, and indeed it is my suspicion that for our preludes, postludes and the like, the standard of music presented is far better than that of the choral or hymn repertoire. Of course there is always the limitation of the performer to be considered, and we cannot therefore prescribe any lists of composers, or even suggest periods and styles, because of the various degrees of proficiency by the organists, and because of the manifold descriptions of instruments upon which these organists play.

I should like to mention two points both of which were elaborated upon by Mr. Gammons: (1) That we should devote as much care and preparation to the accompaniment of hymns, chants and anthems as to the most complex organ solo. I am forever dismayed by the offhand manner in which such service items are approached by many of our leading church organists, particularly by those double-duty musicians who have to play and conduct the entire service. In my opinion the double-duty post is successful only to the degree of preparation, for it demands an enormous skill to play and conduct an entire service beautifully, which skill is acquired only by extremely diligent and thoughtful approach. (2) That we should remember that much organ music, however great as music, may be unsuited

to the atmosphere of the service. Some items are far better reserved for recital use. This emphatically does not mean that the organ in service should be dull or colorless, but people should feel the close-mirrored technical prowess of the virtuoso.

We have looked now at hymns, choral and organ music with respect to the standard we are aiming to uphold for each, and then we must consider with special care the last mentioned item (which may indeed be the most important), that of the liturgy or order of service. It is this realm of our work which is undoubtedly the most complex of management, the most involved in matters of taste and the most neglected by most of us as the touchiest issue in the church. It is here that we must exercise our most astute judgment, our most unrelenting ambition for improvement, and our greatest concern for the diametric poles of standard-participation.

Whether it be fortunate or otherwise, we find ourselves today in the midst of vastly different orders of Christendom; we regard one another with genuine religious tolerance, and yet we are often dismayed at the diversity of our customs, the opposition of theological ideas, the myriad levels of taste, the magnificent amount of information on the one hand, and the lacunae of ignorance on the other. One wonders almost how, from the mainstream of Christian Gospel, such a cobweb of diverse expression and custom could possibly have evolved, even though God has graced us with nearly two-thousand years in which to do it. How does it happen that we come by this kaleidoscope? How, from the apparent simplicity of the early church could we have arrived at such a state? Will we remain forever so divided? And just what is our role as musicians in this matter?

What then is to be our aim and procedure of judgment in designing our services and accompanying music? I should quote Dr. Cyril Richardson of the Union Theological Seminary who says that "all churches should begin with their own traditions, recapturing those distinctive qualities which may have been lost, and then they may proceed to add extraneous material as it seems appropriate." Some homely examples of this injunction might be for Presbyterians to delve more deeply into their heritage of the metrical psalms and increased use of the Presbyterian "Book of Common Worship"; for Methodists, the re-examination of the services as suggested by John Wesley; for Episcopalians, the complete understanding of all efforts put forth by the Joint Commission on Liturgy; for Lutherans, a renewed interest in the liturgical motet and all the richness of background in ceremonial from the national churches on the continent, and so on. At least let us not merely hope for a ride on the liturgical bandwagon which is ever the aesthetic pitfall of musicians; for the liturgical-revival depends for its survival upon our search for the Eternal.

And last of all let us not be guilty of "Hollywood-ising" our services; this is the worst possible manner of directing our worship manward, not Godward. We need not play soft chords every time the clergyman crosses the church; we should not sing responses to spoken sentences; we should not trumpet our choir prayers to the congregation by making them performances (instead they should be said in reverence in the choir room); we might try using something more devotional than "Old 100th" at the presentation of alms, for it is not the most appropriate custom to make such a fanfare over the dimes and nickels dropped into our plates, and we have all but lost the use of the congregational "Amen," one of the most ancient of Christian customs. Instead we pretty them up with tremolos, soft effects and seven-fold settings.

I should like to make a final plea for what can be called the responsory; whether it is holy communion or another type of service, there are many portions of the service which belong rightly to the congregation and to no one else. Although our choirs have usurped almost every prerogative the congregation ever maintained, the task is staggering to teach the people what they don't even know is rightfully theirs. This applies particularly to "sung services." Singing to the everyday man of ancient times was more natural than it is to our modern, civilized char-

acter of the street, and singing or intoning was also an inestimable solution to the terrible acoustical problems of enormous cathedrals which contained as much as ten seconds reverberation. There grew up a familiar dialogue between priests and congregations, all of it intoned; much of this has been retained in both liturgical and free churches as a valid art-form, but it is never to be misused as merely a means to "pretty up" the service. Therefore let me repeat my plea not to sing amens and responses to spoken prayers and sentences.

What place does the performance of oratorio, cantata and recital have within our church music programs? There is an emphasis today upon this type of musical offering and it seems to endanger the very effectiveness of good service music. My own opinion is that it is good, not only for the choir to sing extended sacred works, but for the congregation as well to hear them, and the value of organ and voice recitals is not to be underestimated. Let us use all of these media to our advantage, but on the other hand I should offer a word of caution lest we come to judge our choirs and church music programs by the amount of such extraneous material we are able to perform. The real heart and morale of a choir is best nurtured by the regular and devotional work it performs in church and herein lies our judgment of our choir work.

In turning now to our second division of participation, we find less material from which to draw good advice. We are all familiar with various churches which somehow achieve more apparent participation than others, but the fact is that such successful operations are seldom catalogued and detailed in writing. There are some excellent books written, such as those by Donald Kettinger and Paul Swarm, but there is not available anything which could be termed a "library" of such works. It seems we must turn to a somewhat speculative procedure using our imaginations to help us guess at what methods have produced these successes.

We should clarify our idea of congregational participation by the logical assumption that there are two general types of participation: One is the direct action of singing or speaking portions of the service, of standing, sitting, kneeling together and so on; while the other is the indirect action of listening or watching all that is presented to the ear and eye. It is also obvious that these two types of actions are interactive upon one another—that is, the sound or sight of something inspiring may indeed produce a response in the congregation which, even though not always oral, can incite a tremendous feeling of corporateness within them.

It is this fact of response in the people with which I should like to deal first, for there is perhaps no other ingredient of public worship which has been so misunderstood and neglected and even deliberately tossed aside than this entire matter of the responsory. Can we for a moment pare down our concept of public worship to a very simple scene of a small church without choir, and perhaps without much but the most elementary kind of instrumental accompaniment? What amount of participation would we expect from this homely picture? Probably it would be safe to surmise that there would be at least some degree of hymn singing, and it might be safe to deduce that there would also be present some kind of dialogue between the people and priest, or people and minister, as the case may be. I should personally suspect that herein one would find at least as much or more congregational participation than in the more elaborate setting of the larger church which boasts a competent choir and organ of some size.

If this is true, how then can we acquire all of our customary paraphernalia of the large church and yet maintain at least a minimum of hearty response from the people? How can we insure our services to be thus responsive as against the other case in which the congregation listens to and watches a well performed spectacle conducted for their edification? Probably the answer to the problem ought to be divided between the liturgical and free churches, for the former provide in their liturgies a few more opportunities for congregational response, but at least both liturgical and free churches have in common the one excellent medium of congregational singing.

[Continued on Page 38]

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OMAR WHALEY, organist-director of the Logan Square Methodist Church, Chicago, celebrated his thirty-fifth anniversary as a church organist Jan. 22 by playing for a "homecoming" vespers at the Hermosa Methodist Church. Mr. Whaley began his career as organist of this church and gave a set of chimes which were dedicated at this service. He played the following: "Sleep, Holy Child," Peery; four seventeenth-century chorales; "Come, Sweet Rest," Bach, and "March of the Wise Men," Hosmer.

Mr. Whaley was born in Milwaukee and started learning to play the organ on the family piano with the pedals chalked on the carpet. He received his B.A. from the University of Wisconsin in 1921 and taught languages several years in Wisconsin high schools, meanwhile playing the organ in churches.

Mr. Whaley is an enthusiast of reed organs and has restored a number of these instruments. *The Etude* published an article by him on the subject in 1934.

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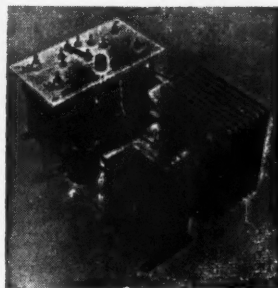
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All correspondence should be directed to the Secretary.

ST. CATHERINES CENTRE—The St. Catharines Centre sponsored a hymn festival in St. Paul's Street Church Jan. 29 in aid of the C.C.O. building fund. Twelve choirs took part and the hymns were accompanied by Lewis Jones, A.C.C.O., organist of the church. The prelude, offertory and postlude were played by Dr. F.R.C. Clarke, F.C.C.O., and notes concerning the various hymns were collected and read by the Rev. P. A. Sawyer of St. John's Anglican Church, Thorold. The invocation and benediction were given by the Rev. G. P. Forsey, minister of St. Paul's Street Church. . . . The centre held a meeting in St. George's Church Jan. 8, being honored with the presence of Gordon Jeffery, national president of the College. Mr. Jeffery gave a recital in aid of the Headquarters building fund. After the recital a business meeting was held at which Mr. Jeffery addressed the members. Plans were formulated for a hymn-festival to be held in St. Paul's Street Church, Jan. 29. A reception for Mr. Jeffery was then held at the home of Eric Dowling—Dr. F. R. C. CLARKE.

OWEN SOUND CENTRE—The January meeting of the Owen Sound Centre took place at the Westside United Church with Mrs. E. M. Dillon presiding. A report was given on the Christmas carol service given by the junior choirs of the city. This was followed by a discussion as to how organists and choirs could make a better contribution to the musical part of the week of prayer services. A. G. Tucker was appointed secretary of the centre for the balance of the current year. After the business section of the meeting, K. Vansicker, organist of the church, took the members on a tour of the newly-decorated building. He also demonstrated the organ and chimes. Refreshments were served by Mrs. C. Cahore and Mrs. E. M. Dillon.—A. G. TUCKER, Secretary.

HAMILTON CENTRE—A wonderful array of food met the eyes of members Jan. 21 when a most successful pot-luck dinner was held in the parish hall of the Church of St. John the Evangelist. Designed to be a purely social evening the members and their guests were treated to a special fashion show carried out by various members of the centre. Gordon Morallee acted as commentator. Some fantastic creations were shown and the models were no less fantastic in their deportment. A prize-winning magician was assisted by two young ladies who did a novel dance routine. The program was arranged by Miss Florence Clark, Dwight Munger and Gordon Douglas. The dinner was under the supervision of Mrs. Florence Bissex. Participants in the fashion parade were: Dr. Harry Martin, Sylvia Hisson, Jan Dryland, Mrs. Myrtle Lush, Mr. and Mrs. E. Crickmore, Dwight Munger and Edgar Sealey-Jones. The centre is happy to support the forthcoming concert by the choir of St. Mary Magdalene's Church, Toronto, under the distinguished leadership of Dr. Healey Willan at McMaster University. The program is being sponsored by the Clef Club of the student body. The chairman of our centre, Miss Norma Plummer, spoke briefly of future programs whose proceeds will be forwarded to the C.C.O. building fund.—DWIGHT MUNGER, DIAPASON Reporter.

VICTORIA CENTRE—The second half of the 1955-56 season began auspiciously with a recital in Christ Church Cathedral by Dorothy Young Mallory, who played works by Bach, Mozart, Schumann, Sowerby and Dupré. Dr. Roxburgh, chairman of the centre, thanked the recitalist and conducted a short business meeting at which plans for the remainder of the season were discussed. A new member, Richard Proudman, B.A., B. Mus., recently arrived from England and was introduced by Boyce Gaddes. Refreshments were served in the cathedral lounge.—GRAHAM STEED.

MONTREAL CENTRE—The third general meeting of the Montreal Centre was held Feb. 4 at the Dominion Douglas United Church, Westmount, with a recital by Kenneth Gilbert, young Canadian organist who won the Province of Quebec's Prix d'Europe in 1953 and who has just returned from France, having studied under such teachers as Gaston Litaize and Andre Marchal. The

program opened with seventeen chorale preludes from the Orgelbüchlein. The event was well attended and was followed by a reception for the recitalist and a short business meeting. W. J. Doyle, chairman, reported on the progress made on plans for the convention as well as the announcement that G. D. Jeffery, general chairman, is eagerly awaited in a recital in this city on behalf of the building fund. The substantial proceeds of the evening were contributed to the building fund.—R. A. MANSON, Secretary.

CALGARY CHAPTER—Starting the year in an active manner the Calgary Chapter met in January to practice the Bach cantata presently under rehearsal. The singing took place at St. Stephen's Anglican Church under the direction of Dr. Victor Graham, with Kenneth Robson at the organ. A short business meeting preceded the rehearsal—P. C. CLARKE.

WINNIPEG CENTRE—The Winnipeg Centre was privileged to sponsor Muriel Gidley Stafford of Toronto in an organ recital at the Westminster United Church Jan. 16. Mrs. Stafford proved to all who heard her that she was a player well-prepared and with adequate resources to play an ambitious program. Careful registration and articulate playing made the recital a joy to hear. Members of the Winnipeg Centre sincerely hope that we will hear Mrs. Stafford again at some future date. Following the recital a reception was held for Mr. and Mrs. Stafford at the University Women's Club. Proceeds from the recital were given to the Headquarters building fund.—CLAYTON E. LEE, Secretary.

TORONTO CENTRE—A meeting of particular interest attracted a large gathering of members and guests to Trinity College Chapel Jan. 28. For many it was the first opportunity to examine this recently completed addition to the university campus, and all were duly impressed by the beauty and impressiveness of this Gothic edifice. The occasion was a recital by John Sidgwick, music master of Trinity College, performing on the new two-manual Casavant organ. He was assisted by a string group headed by Hyman Goodman, concertmaster of the Toronto Symphony Orchestra, Elizabeth Plewman, soprano, and a trumpeter. The organ console is located in the gallery of the chapel and the artists all performed from there. Mr. Sidgwick opened the program with the Trio-Sonata 5 by Bach, and closed with the same composer's Prelude and Fugue in A minor. He joined with the strings in a performance of Handel's Concerto 7, while organ, strings, trumpet and soprano combined to render Cantata 51 by Bach.—JOHN DEDRICK.

KITCHENER CENTRE—The Kitchener Centre held a Christmas dinner Dec. 28 for its members and guests at Berkeley Square. Entertainment was in charge of Edgar Merkel. "The Relationship between Minister and Organist" was the subject of a talk by George Veary of Hamilton, when he addressed the January meeting of the Kitchener Centre, at the Stirling Avenue Mennonite Church Jan. 21. Members of the K-W Ministerial Association were guests at the meeting. A lively discussion followed Mr. Veary's address. About thirty were present.—ELEANOR SINGLEHURST, DIAPASON Secretary.

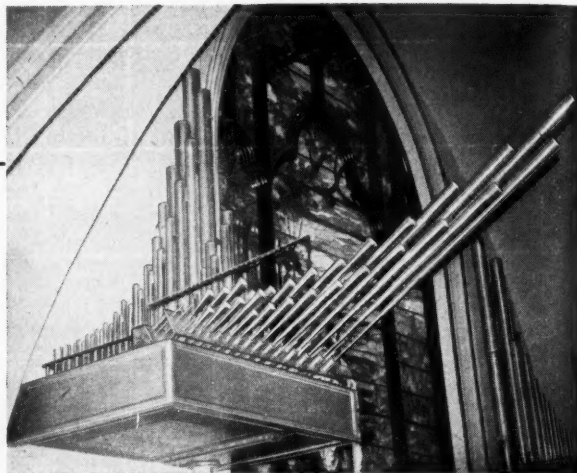
CHATHAM CENTRE—The Chatham Centre met Jan. 24 at the home of Allanson G. Y. Brown. The program was a lecture by Mr. Brown on "The Organist and His Work." He gave a discourse on Clokey's book "In Every Corner Sing." He stressed the scarcity of good, sound church musicians. Mr. Brown attacked inefficiency and slipshod methods in organ playing and choir-training and pleaded with all those who profess and call themselves church musicians to make a serious study of their work and help to maintain a high standard of church music.—ALLANSON G. Y. BROWN.

FESTIVAL WILL OBSERVE TOMKINS TERCENTENARY

A festival will be held in August at the Cathedral of St. David, Pembroke-shire, England, in commemoration of the tercentenary of the death of Thomas Tomkins, the last great Tudor composer. St. David's was the place of Tomkins' birth and he received his first musical training under his father in the cathedral choir. The festival will include Tomkins' music for voices, viols and keyboard. It is hoped that a permanent memorial will be established in the enlargement of the choir organ and an inscribed case to contain it. Peter Boorman is cathedral organist.

JACK COURTNEY, former organist at the First Methodist Church and the First Presbyterian Church, Jacksonville, Fla., died Feb. 5. A native of Scotland, Mr. Courtney had lived in Jacksonville seven years. He was a member of the Jacksonville Chapter of the A.G.O.

THE MENDELSSOHN CHOIR of Toronto, Ont., under the direction of Sir Ernest MacMillan, sang Mozart's Mass in C minor and Vaughan Williams' "Dona Nobis Pacem" Feb. 7 at Massey Hall.



ANTIPHONAL ORGAN

The new addition to the Kimball pipe organ in Zion Evangelical and Reformed Church, Indianapolis, Ind., constitutes an antiphonal organ. It reflects the majestic grandeur of instruments heard in the largest cathedrals and churches. It "answers responsively" to the main organ at the other end of the sanctuary.

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CLAREMONT SUMMER SESSION

June 25 — August 3

CLAREMONT

CALIFORNIA

ROBERT LEECH BEDELL



ROBERT LEECH BEDELL has been appointed to the Covenant Lutheran Church, Ridgewood, Brooklyn, N. Y. He is known for his many published arrangements, editions and compositions.

Dr. Bedell was born Feb. 13, 1909, in Jersey City. He studied organ, choral conducting and composition in Brooklyn with Dr. Carl G. Schmidt and with the late Dr. George W. Westerfield. Dr. Bedell is the recipient of three honorary degrees—Ph.D. from Temple Bar College in 1938, Mus.D. from Southwestern College in 1947 and Litt.D. from Findlay College in 1950. He was director of music and assistant organist of several churches in New York, including Grace Presbyterian Church in Brooklyn, 1924-26, and the Central Presbyterian in Brooklyn, 1927-30, and St. Anne's Episcopal Church in New York City, 1927-45, and was organist of the Reformed Protestant Dutch Church in Brooklyn, 1945-47. He has been organist of the Brooklyn Museum of Art since 1932, for the Brooklyn Institute of Arts and Sciences since 1934 and of St. Anne's Episcopal Church in New York City (Morrisania) since 1950.

NEW REUTER IS DEDICATED AT OLIVET COLLEGE CHURCH

A new two-manual Reuter organ was dedicated Jan. 29 at the Church of the Nazarene, Olivet College, Bourbonnais, Ill. Frank C. Wichlac and Associates of Chicago worked out the specification and installed the organ. The instrument has been placed in the church in honor of Ella Leona Gale, A.A.G.O., Mus.D., organist at the college church and chairman of the organ department.

The opening recital was played by Kenneth Allen Bade, M.M., associate organist of the church and organist and choir-master of St. Paul's Episcopal Church. He will become chairman of the organ department at Olivet upon Dr. Gale's retirement in September of this year. Mr. Bade's program: "Trumpet Tune," Purcell; Fantasia in Echo Style, Sweelinck; Prelude and Fugue in G major, Bach; Aria, Peeters; "Thou Art the Rock," Mulet; Scherzo in G major, Arthur Dunham; "The Squirrel," Weaver; Fantasy on "Wareham," Searle Wright. The fantasy is for organ, brass, percussion and chorus. Choral parts were sung by the Orpheus Choir.

FIFTEENTH SEASON OPENED BY PALESTRINA SOCIETY

The Palestrina Society of Connecticut College, under the direction of Paul F. Laubenstein, gave the first performance of its fifteenth season Jan. 22 in Harkness Chapel, New London. The offering for the occasion was the rarely-heard French Mass of John Shepherd, Tudor composer of the reign of Henry VIII (about 1562). Although the title "French Mass" is indicative of its adherence to the Franco-Flemish style of composition, the work nevertheless shows marked originality in texture and idiom, abounding in polyphonic and harmonic surprises.

Sarah Leight Laubenstein, organist, played the Fantasia in A minor, Byrd; the Prelude in G, Purcell; the same composer's Prelude and March from the Suite en Ut, and the "Orbis Factor" Kyrie.

COCI WILL RECORD FOR VOX USING WEST POINT ORGAN

Claire Coci has been signed by Vox Records to do a series of organ recordings. Miss Coci, who is the official organist of the New York Philharmonic Orchestra, has been concertizing with great success throughout the United States and Europe. The first record will contain music of Bach and will be released in the spring. For the first recording Miss Coci and Vox feel most fortunate in obtaining the use of the famous Cadet Chapel organ at the West Point Military Academy.

Miss Coci has recently returned from Europe after performing in Birmingham and London, England, and in Leiden, Delft and Den Hague, the Netherlands. In Paris she played a broadcast program for the French National Network and an organ and orchestra concert at the American Church under the direction of Edmund Pendleton. From there she went to Scotland and performed at the famous McEwan Hall in Edinburgh. In Finland Miss Coci was the first American organist to play at the celebrated Sibelius Academy. The great master Sibelius, when he heard her play his organ composition "Intrada", was most glowing in his terms of appreciation for her deep understanding of his work. Miss Coci also taped a full program for the Finnish Radio Network which was released for broadcast on Christmas-eve in Finland and throughout Scandinavia. In Germany and Belgium she recorded broadcast programs which were heard in these countries in January.

BOOK OF 35 SACRED ROUNDS IS EDITED BY N. Y. COMMUTER

A commuting businessman is editor of a new illustrated music book for children, published this month by the Canyon Press. The book, "Thirty-Five Sacred Rounds and Canons from Four Centuries," is edited by Dr. Lee Hastings Bristol, Jr., advertising manager of Bristol-Myers Products Division and president of the Laymen's Movement for a Christian World.

Composing and editing music on the train has long been the hobby of Dr. Bristol, who commutes daily to New York City from his home in Princeton, N. J.

Believed to be the first children's book of its kind, the new collection of sacred rounds is designed for use by Sunday schools, junior choirs and by families in the home. "Rounds are a delightfully-easy way to learn part-singing," the editor explains. "Many early American hymnbooks contained rounds and we can easily imagine our great-grandparents singing them at family prayer or around the table at mealtime."

MYSTERY PLAY WITH MUSIC BY BACH GIVEN IN NEW YORK

The Church of the Epiphany in New York City gave its annual candlelight service in the form of a mystery play, set to music from Bach's "Christmas Oratorio." The boys and girls of the junior choir pantomimed the action of the Christmas story while the rector read the part of the evangelist. The choir and soloists sang the musical commentaries. Bach's music was not an accompaniment but an integrating force. The whole work was under the direction of the organist and choir director, Marguerite Havey, assisted by the older members of the junior choir, one of whom designed the costumes in Renaissance style. These designs, together with the simple action, blended with the strong simplicity of the church's architecture and of Bach's music.

SOUTH BEND, IND., ORGANIST RETIRES AFTER 28 YEARS

At a dinner Jan. 25 the choir of the Central Evangelical United Brethren Church, South Bend, Ind., honored Mrs. Charles Feldman who recently resigned as church organist after twenty-eight years of distinguished and faithful service. Mrs. Feldman is a charter member of the St. Joseph Valley Chapter of the A.G.O. She plans to continue as organist in the Forest G. Hay Funeral Home, where she has played for twenty years.

THE TWENTY-SECOND annual performance of the "Messiah" was given by the Octavo Singers at the Union College Memorial Chapel, Scotia, N. Y. Gordon Mason was the director, Duncan Trotter Gillespie, organ, and Doris Hayes, piano.

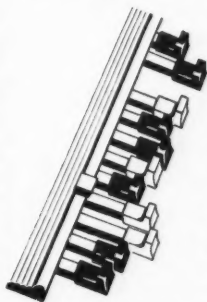


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**SCHLICKEK REBUILDS
THREE-MANUAL ORGAN**

RIVER FOREST, ILL., CHURCH

Grace Lutheran Has Enlarged, Re-Designed E. M. Skinner—Paul Bouman and Paul Bunjes Draw Specifications.

The Schlicker Organ Company has just completed rebuilding the three-manual organ in Grace Lutheran Church, River Forest, Ill. The specification was drawn up by Paul Bouman, organist of the church, and Professor Paul Bunjes, of Concordia Teachers College, in collaboration with Herman Schlicker. The original instrument was an E. M. Skinner, built in the early 1930's.

The inaugural recital was played Feb. 19 by E. Power Biggs. Mr. Biggs played the following program to a church filled to overflowing with many turned away: Concerto 2, Handel; Concerto 3, Soler; "A Mighty Fortress Is Our God," Buxtehude; "Jesu, Joy of Man's Desiring" and Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K.594, Andante with Variations, K.616, Fantasie in F minor, K.608 and Andante, Mozart; "Litanies," Alain.

The stoplist:

GREAT ORGAN.

- Bourdon, 16 ft., 12 pipes.
- Principal, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Quint, 2 2/3 ft., 61 pipes.
- Octave, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Mixture, 4-5 ranks, 293 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

- Principal, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Flute Dolce, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 146 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Hohflöte, 2 ft., 61 pipes.
- Mixture, 3-4 ranks, 232 pipes.
- Chalumeau, 16 ft., 73 pipes.
- Fagott, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.
- Harp, 8 ft.
- Celesta, 4 ft.

POSITIV ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Klein Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Gemshorn, 2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Scharf, 3 ranks, 183 pipes.
- Terzzimbel, 3 ranks, 183 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Geigend-Regal, 4 ft., 61 pipes.

ECHO ORGAN.

(Playable from Great)

- Fernflöte, 8 ft., 73 pipes.
- Vox Angelica, 4 ft., 122 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes.
- Tremolo.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon, 16 ft.
- Octave, 8 ft., 32 pipes.
- Gemshorn, 8 ft.
- Choralbass, 4 ft., 32 pipes.
- Nachthorn, 2 ft. 3 pipes.
- Mixture, 3 ranks, 96 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bombarde, 8 ft., 12 pipes.
- Schalmei, 4 ft., 32 pipes.

**ORGAN IN CHICAGO CHURCH
NOT IN STORAGE SINCE FAIR**

The article on the Chicago World's Fair organ installed in St. Thomas Aquinas' Church, Chicago, appearing in the February issue of THE DIAPASON contained some errors. The organ has not been in storage since the fair; it has been in the church since that time. No stops were discarded, just revoiced.

A PROGRAM OF MUSIC of unusual interest was performed Dec. 11 at St. Stephen's Episcopal church, Wilkes-Barre, Pa. St. Stephen's Oratorio Guild sang the Four Psalms by Grieg and the Missa Brevis by Kodaly. The accompaniment in its original form for organ was played on the Conyngnam memorial organ by Clifford Balshaw, F.A.G.O., choirmaster at St. Stephen's church.

CHARLOTTE KUNZIG



CHARLOTTE KUNZIG, organist and director of the youth choirs at the First Presbyterian Church, Hollidaysburg, Pa., was honored Dec. 11 at the morning service upon her completion of forty years at the church. The congregation presented her with a large monetary gift and an inscribed scroll of tribute.

Miss Kunzig's musical education in Europe included study with Scharrnka and Grunicke in Berlin, and at Fontainebleau with Dupré and Widor. In this country she attended the choir school at Northwestern University, which at that time was under the direction of Drs. Clarence and Helen Dickinson. Miss Kunzig also studied with Marshall Bidwell and David McKay Williams.

FRANK CUNKLE'S cantata "Portrait of a Nation" was given under the direction of the composer Feb. 16. Mr. Cunkle wrote both the music and the words, which are in the style of Carl Sandburg. The cantata is in eight sections, each accompanied by a tableaux.



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- Draw Nigh to Jerusalem** David H. Williams .20
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- Ye Watchers and Ye Holy Ones (Mixed in Unison)** arr. A. Walker .16
- Hail the Day (Ascension)** Garth Edmundson .20
- To the Name that Brings** Everett Titcomb .20
- The Lord Reigneth** Wallis Braman .20
- God is Our Hope and Strength** Frederick C. Schreiber .22
- I Am Not Worthy, Holy Lord** William Neidlinger .20

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SPECIFICATION BY PHELPS

**Allen Company Claims Instrument Will
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A four-manual electronic organ is being completed at the Allen Organ Company studio at Macungie, Pa. All divisions of the instrument are under expression except the great and pedal organs.

Stop specifications and tonal adjustments have been guided by Lawrence I. Phelps, well-known organ architect. Organists are invited by the Allen Organ Company to inspect and play the huge organ.

The new instrument will also be used for recording purposes. Because it is electronic new recording techniques can be utilized to eliminate "dead spots" and facilitate a newly-developed method of pedal tone pickup.

The stoplist:

GREAT ORGAN.

- Violone, 16 ft.
- Quintaton, 16 ft.
- Principal, 8 ft.
- Diapason, 8 ft.
- Hohlfloete, 8 ft.
- Bourdon, 8 ft.
- Gemshorn, 8 ft.
- Dulciana, 8 ft.
- Gross Octave, 4 ft.
- Octave, 4 ft.
- Flute Octavante, 4 ft.
- Kleingedackt, 4 ft.
- Spitzfloete, 4 ft.
- Quinte, 2 1/2 ft.
- Super Octave, 2 ft.
- Blockfloete, 2 ft.
- Full Mixture, 4 ranks.
- Mixture, 4 ranks.
- Scharf, 4 ranks.
- Dulzian, 16 ft.
- Trompette, 8 ft.
- Schalmei, 4 ft.

SWELL ORGAN.

- Gemshorn, 16 ft.
- Geigen Diapason, 8 ft.
- Flute Harmonique, 8 ft.
- Viole de Gambe, 8 ft.
- Viole Celeste, 8 ft.
- Rohrfloete, 8 ft.
- Voix Celeste, 8 ft., 2 ranks.
- Flute Dolce, 8 ft.
- Flute Celeste, 8 ft.
- Octave, 4 ft.
- Gemshorn, 4 ft.
- Flute Ouverte, 4 ft.
- Nazard, 2 1/2 ft.
- Octavin, 2 ft.
- Plein Jeu, 6 ranks.
- Fourniture, 3 ranks.
- Bombarde, 16 ft.
- Trompette, 8 ft.
- Hautbois, 8 ft.
- Vox Humana, 8 ft.
- Clairon, 4 ft.
- Tremulant.

CHOIR ORGAN.

- Lieblichgedackt, 16 ft.
- Viola, 8 ft.
- Viole Celeste, 8 ft.
- Unda Maris, 8 ft., 2 ranks.
- Gedackt, 8 ft.
- Lieblichfloete, 8 ft.
- Principal, 4 ft.
- Koppefloete, 4 ft.
- Nasat, 2 1/2 ft.
- Waldfloete, 2 ft.
- Terz, 1 1/2 ft.
- Larigot, 1 1/2 ft.
- Siffloete, 1 ft.
- Krummhorn, 8 ft.
- Trompette, 4 ft.
- Tremulant.

SOLO ORGAN.

- Orchestral Strings, 8 ft., 2 ranks.
- Dolcan Celeste, 8 ft., 2 ranks.
- Orchestral Flute, 8 ft.
- Doppel Flute, 8 ft.
- Harmonic Trumpet, 8 ft.
- English Horn, 8 ft.
- French Horn, 8 ft.
- Clarinete, 8 ft.
- Tremulant.
- Harp.
- Celesta.
- Violon.

BOMBARDE ORGAN.

- Bombarde, 16 ft.
- Trompette, 8 ft.
- Clairon, 4 ft.
- Grand Fourniture, 6 ranks.

PEDAL ORGAN.

- Contre Basse, 32 ft.
- Contre Violone, 32 ft.
- Principal, 16 ft.
- Violone, 16 ft.
- Bourdon, 16 ft.
- Lieblichgedackt, 16 ft.
- Dulciana, 16 ft.

MICHAEL CELLI



MICHAEL CELLI has been appointed general sales manager of J. Fischer & Bro. to take effect March 1. Mr. Celli, who has traveled widely in this country and Mexico, has been with this firm for twenty-three years and is well-known in music trade and educational circles. He is currently developing sales plans to be put into operation when J. Fischer & Bro. move from their present location to new quarters in Glen Rock, N. J.

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- Spitzfloete, 4 ft.
- Koppefloete, 4 ft.
- Fourniture, 6 ranks.
- Mixture, 3 ranks.
- Contre Bombarde, 32 ft.
- Bombarde, 16 ft.
- Contrafagott, 16 ft.
- Trumpet, 8 ft.
- Fagott, 8 ft.
- Clairon, 4 ft.

Langlais in Oak Park

By **BENJAMIN HADLEY**

Jean Langlais was sponsored in a recital Feb. 20 by the Chicago Chapter of the A.G.O. at the First Methodist Church in Oak Park, Ill. The famous blind organist from Paris opened his program with a Sonata by C.P.E. Bach, and the Chorale Prelude "Schmücke dich" by J. S. Bach. The remainder of the program was devoted to works by French composers.

Mr. Langlais' interpretation of the ever-popular "Piece Heroique" by Franck, was surprising to many. His registration departed considerably from the traditional. His sense of timing, however, and the freedom with which he plays made the piece come to life. One could only wish for a more brilliant organ in a resonant building such as is typical in the large

Paris churches. Tournemire and Andre Fleury were the other two French composers represented other than Mr. Langlais himself. Tournemire's Septieme Pa- role du Christ "Tout Est Consomme" received the atmospheric, intensely religious interpretation expected from those who constantly play for the services for which this and most of Tournemire's works were written. Fleury's Prelude and Fugue began with arabesque-like patterns building up to an intensive climax.

In his own works, Mr. Langlais was heard in the popular "Te Deum" and "La Nativite," as well as the "Arabesque sur les Flutes" from "Suite Francaise." It was a joy to hear these played by the composer himself. Many will be able to play these pieces with a renewed interest and vigor from hearing them as they were intended to be performed.

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To dedicate the new console of the Casavant organ in the Memorial Chapel, a series of six recitals of American organ music will be played by students in March of compositions written especially for this occasion by outstanding American composers. Many manuscripts were submitted for this event but time permitted only a few to be chosen. Those whose works will be played are: Paul Pisk, George F. McKay, Russell Broughton, Joseph McGrath, William Goldsworthy, Camil Van Hulse, Richard Donovan, Edward S. Barnes, Leo Sowerby, Joseph Clokey, Roberta Bitgood and Paul Frank. "The American composer and the young American musician deserve to be heard," declared Leslie P. Spelman, director of the University of Redlands School of Music, when discussing the many premieres of American composers scheduled for the School of Music programs in the spring semester of 1955-56.

Befriending the American composer and the young musician is not a new trend at the Redlands school. Nine years ago, on the death of Charles Wakefield Cadman, work was begun on fund raising for the Cadman Memorial Scholarship which is now established and two promising graduate students in composition have benefited by it. A look through the programs of concerts in succeeding years shows that an unusual number of premier compositions have been given.

The Redlands School of Music has long been noted as a center for the education of organists and church musicians. Arthur Poister presided at the organ from 1928 to 1937, giving the famous series of Sunday afternoon vespers including the entire works of Bach. Dr. Spelman replaced him and in 1945 Margaret Whitney Dow was added to the staff. J. William Jones, who affiliated with the staff in 1945, has made the chapel choir famous through

LESLIE P. SPELMAN AT NEW CASAVANT CONSOLE



its annual performance of the "Feast of Lights" and albums of choral music on Columbia records.

Robert Watchorn Hall, an additional music building, was dedicated in 1952. An organ for the concert hall in this building will be purchased soon, as well as an additional practice organ.

AS PARTS OF MOZART Festivals in Germany this year the C minor Mass will be sung at Wuerzburg June 14 in St. Stephan's Church with Eugen Jochum conducting and Irmgard Seefried as soloist. In Guetersloh, Westphalia, the same mass will be performed March 12 by the Northwest German Philharmonic Orchestra and the choir of the Guetersloh Music Society.

ALAN HOVHANESS and Kent Kennan have been added to the summer school staff at the Eastman School of Music. Both are American composers and will teach classes in composition.

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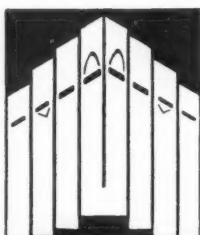
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THE ROBERT SHAW CHORALE and orchestra are shown at a concert in the Town Hall of Stoneham, Mass., where they appeared on their recent tour. The

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EUROPEAN TOURS TO LEAVE N.Y. AFTER A.G.O. CONVENTION

European highlights of cathedrals, organs, festivals and sightseeing will be combined in the fourth annual music and art tours to be led this summer by three prominent organists and educators. Leaving New York after the A.G.O. convention, separate parties will be led by Leslie P. Spelman, University of Redlands, D. Sterling Wheelwright, San Francisco State College, and Ernest G. Maihack, Newark, N.J.

Overnight flights will take the tours to Lisbon, Madrid, the French Riviera and Rome. By private motor coach each group will go 3,000 leisurely miles through the major capitals and heartlands of Europe. Visits with festival stars at Salzburg and Bayreuth and journeys to the homes and birthplaces of Mozart, Haydn, Schubert, Beethoven and Wagner will be included in this popular tour.

DEPAUL U. OFFERS SERIES ON REVISION OF HOLY WEEK

The church music department of DePaul University's school of music is offering a special series of four classes in musical procedures for the revised Holy Week services. The course was designed for organists, choirmasters and interested members of the clergy. Classes began Feb. 20. Rene Dosogne, chairman of the church music department, is conducting the course. They consist of discussion of the rubrics, the music to be sung at each of the services and demonstrations of the actual services.

THE CHOIR OF THE OLD Stone Church in Cleveland, W. William Wagner, organist and choirmaster, sang Debussy's "The Prodigal Son" and Puccini's "Mass of Glory" at a service Feb. 5. Mr. Wagner played "Piece Heroique" by Franck, "If Thou but Suffer God to Guide Thee" and "Festive March" by Karg-Elert.

EXTENSIVE SERIES IS HELD AT CATHEDRAL IN ST. LOUIS

The second annual recital series at Christ Church Cathedral in St. Louis is underway with Ronald Arnatt, organist and choirmaster of the cathedral, in charge. Mr. Arnatt opened the series Nov. 20 playing works by Bach, Handel, Brahms, Arnatt and Elgar. Winfred Johnson, assistant cathedral organist and choirmaster, played pieces by the following Dec. 18: Sweelinck, Pachelbel, Cabanilles, Bach, Sowerby, Cecil Effinger and Langlais.

Leo Sowerby was guest conductor Jan. 18 in a concert with the cathedral boys' choir, members of the St. Louis Symphony Orchestra, Mr. Arnatt and Mr. Johnson. The featured work was Sowerby's "Classic Concerto". The choir was heard in the cantata "Sleepers, Wake!" by Franz Tunder, and the "Cantata Pastorale" of Alessandro Scarlatti. Other works included: Bach's "Brandenburg Concerto 3", three sonatas by Mozart, and Music for strings by Arthur Bliss.

Robert McGill, organist and choirmaster of Grace Methodist Church, played Feb. 19. Mario Salvador will play March 18 and Robert Glasgow from MacMurray College, Jacksonville, Ill., April 15. A Mozart festival will be held May 20-22.

HOMER WICKLINE ASSUMES NEW POST IN PITTSBURGH

Homer Wickline began his new duties Jan. 8 as minister of music at the Second Presbyterian Church, Wilksburg, Pittsburgh, Pa. For the last five years he has served in a similar capacity at the La-trobe Presbyterian Church. In the Wilksburg church he will expand the music program. Plans are already being made for the enlargement of the three-manual Möller organ.

Mr. Wickline directed the Saturday Consort, a group of musicians who play and sing early music using authentic ancient instruments, in a concert Jan. 23 for the Friends of the Music Library at Statuary Hall in the Carnegie Museum. Last spring this group appeared in Town Hall, New York City.

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You may wonder, "Will this help me as a church choir director?" During the first nine years of its existence, more than 60% of the choral directors attending were church choir directors. Many of them have come back again and again.

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Basic Principles of Classic Organ Ensemble Defined

By E. POWER BIGGS
(Continued from page 8)

ing pleasure and source of spiritual enjoyment these instruments are to the Icelanders.

What of our experience? Our instruments often read classic but they don't sound classic! Our beginnings of twenty years ago were brave enough, but mostly we have copied merely the specifications of classic examples and have failed to recognize and to reproduce the essential nature of the voicing. It is not the copious mixtures and upperwork of the eighteenth-century organ that alone accounts for its character. Perhaps, believing this, or perhaps reluctant to change manufacturing processes or learn new skills, builders have attempted almost forcibly to clarify conventional ensembles of heavily-nicked pipes by adding further mixtures. The over-loud and strained sound is never satisfactory, and this must be the reason why Schweitzer spoke of our organs as "harsh" as reported in the *New Yorker*.

No more satisfactory are various compromises, widely attempted. For example the addition of a positiv to an organ, in other respects quite foreign in character, makes little sense. This "classic baboosé" may look well on paper, but in performance one finds that the different sections of the organ are completely disparate, and they neither contrast well nor do they "add up." After the character of voicing the sparkling "presence" of the positiv is of course its great charm, so any placement other than a projecting position will ruin it. And the inclusion of one or two "chirping" stops, lonely little individuals in a wilderness of nicked pipes, serves little artistic purpose since their usefulness is only in relation to other stops of the same type.

In other words classic voicing must run right through the instrument and in the full and complete realization of the classic ideal, no matter what difficulties it may involve in the way of changing established manufacturing processes or acquiring new skills, surely lies our direction for the next twenty years. It may then be that organs built in the coming decades will stand for centuries as have their European counterparts. Surely we should not have continually to rebuild, repatch, "bring up-to-date tonally" every few years instruments that cost small fortunes.

The ground swell that one observes among organists, enlightened clergy and music lovers (not to mention record fans!) is irresistible. Many progressive examples of organ building come to mind. Perhaps two in our own bailiwick of Boston may be mentioned. First, the Holtkamp organs for the Massachusetts Institute of Technology. Secondly, none other than the famous Christ Church of Boston, the Old North of Paul Revere and Hurricane Carol fame, which recently awarded to Herman Schlicker of Buffalo the complete rebuilding of the organ. Here will be an instrument of tracker action, of slider chests and, above all, of classic voicing—the whole, in its historic origins, deriving from the first organ ever built in the colonies. Who knows? This same church which saw some events launched so effectively two centuries ago will perhaps see the firm reestablishment for this country of certain artistic ideals and unities. These basic and universal principles are our heritage, too.

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Discuss Stanbards And Participation In Church Liturgy

By JACK FISHER

[Continued from page 27]

There are many editorials, pamphlets and even books written on the subject of hymn-singing, and therefore it seems superfluous for us to spend much time here in reiterating that which can be read in abundance, but we can list a few points which have been emphasized by some of this literature. With respect to the old hymns, or those which everybody knows, there will be little trouble in getting the people to join in. It may not always be rafter-ringing but at least it probably will not be a half-hearted effort. The only paradox is that these hymns usually are not old at all but are merely the most familiar, and the very common reference to them as old hymns betrays the people's knowledge of hymnody through study or experience. However, we must consider this old repertory with reverence for it represents a basis of common singing experience upon which to build our future volume of so-called new hymns.

The new hymns are a similar paradox in that ninety per cent of them are not new at all but include countless ancient, chorale and metrical-psalm types plus a few contemporary ones. Regardless of their musical or literary merit the people will almost invariably balk at them, resisting their melodies and even words simply because they are not familiar. The point is that we should use them sparingly at first adding only so many of them as seem comfortable to the congregation. It is here that I should quote Miss Marguerite Hazard of the Union Theological Seminary whose constant injunction has been "to put the good alongside the bad... whereupon the people will inevitably choose the best." This calls forth the utmost understanding from us choir-masters and organists, for hymns more than any other medium pointedly pose the problem of standards-participation. Only good hymns, sung by the choir with perhaps a few half-hearted mummings from the congregation, cease to be functional or meaningful, while it would be equally wrong to sing only the usual "dirty dozen" well-known ones just because they are favorites. The above picturesque phrase applied to favorite hymns is an apt one used by Edward Gammons, and unfortunately is all too-often true.

The question of hymns, therefore, remains one of introducing new hymns to the people. Most of the familiar hymns in use in our Protestant churches date from the nineteenth century and unfortunately some are not of the highest musical or literary caliber. The nineteenth century saw the first large-scale publication of hymnals and thus it was this period which gave hymn-singing its first large impetus since the chorale and psalm-singing of the reformed churches on the continent. It is our job now to see to it that a good hymn-repertory is made as ubiquitous as possible within all churches. Do not hope to throw out all of the bad hymns overnight, but put in a few good ones along the way. The people will inevitably choose the best ones in time. Remember the people do not "know what they like", instead they "like what they know". It is our duty to make the best hymns so pleasantly well-known that they will join the great company of old favorites. We are told that some good methods are to use the "hymn-of-the-month" idea, hymn-preludes for the organ, verbal explanations from the pulpit or chancel and so on. It will of course be up to the individual organist and clergyman to decide which are the best methods to use but it must be a planned procedure. Good hymns plus good singing do not "just happen" but require tremendous amounts of study, planning, patience and effort.

Probably the same comments for hymns will also suffice for participation in the responsory. Our nineteenth century habits of contentedly listening to the choir sing almost everything will not be changed overnight. One cannot encourage spontaneity by literally pointing a finger

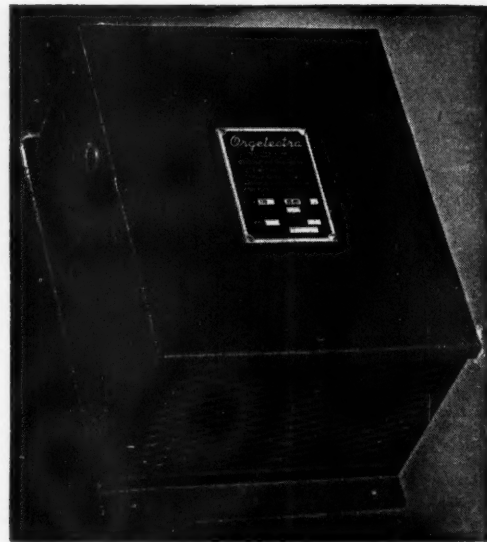
at the people and saying "be spontaneous!" Instead such response is most likely to follow a large-scaled effort on our part to make known to the congregations of Christianity just what their part is. They must know whence the whole idea of the responsory derives, just why it is desirable and effective and they must know exactly what they can contribute to it today. Every church must capture its own traditions so that there is no element of the extraneous to offend its people. Every parish must feel itself a part of the larger group of worshipping Christians and by constant knowledge and progressive experience congregations will in time become spontaneous in their corporate knowledge and worship of God. Liturgical churches might do well to recapture as much as possible of the congregational and priestly dialogue in such things as: "Amen", "Sursum Corda", "The Lord Be with You" and the intonations of all sung services (such as Matins, Vespers, Evensong and the like). Here may we add that the responsive nature is obviously lost if any response is sung to a spoken sentence or prayer; much better that both should be said or sung. In free churches there is probably less chance for the dialogue between minister and people, for while much of the dialogue has been eliminated in the first place, that part which has been either retained or reinstated is at a disadvantage because so few clergymen in these churches can or will sing. It would in fact be quite shocking to most of such congregations if the minister were to begin intoning certain portions of the service, for usually neither the architecture nor the style of seating arrangements, etc. lend themselves to such a custom of worship. There are a few responses throughout the service, however, which can well be sung such as: "Gloria Patri", an occasional "Amen", and it is becoming increasingly common for many free churches to use various short litanies and sentences with versicle responses inserted into the morning worship service. In brief it would seem preferable to allot to the congregation whatever responses are possible rather than to give everything to the choir.

Congregations at large seem to appreciate whatever is performed by the choir and the organist in their own right just so long as it is performed well and is in good taste. They particularly like to know what the music represents, who wrote it and when, and they are most appreciative of having the words before them in the service leaflet. I know of more than one organist who every Sunday has an article in the leaflet about some portion of the service. It is a wonderful means by which to impart knowledge and information which in the long run adds up to education and improved taste. About the only objection a congregation usually raises is against constant repetition of styles or composers. They do not like to have Bach or such composers performed Sunday after Sunday as some of us are prone to do nor do they even like to have various composers of the same period done in too close succession. It is safe to say that, granted the performance is well executed, the people will appreciate the best standards of choral and organ music so long as they are well-balanced.

For all of the rest of our consideration toward the congregation could we add the most important element of aid in our behalf of standards and that is—the instruction by an enthusiastic clergy. This will do more in fact than all of the written articles, personal contacts and years of presentation added together to give the people the feeling that education in matters of music and worship is coming from a bona fide source, from him who is properly called to instruct. All of the media we have named are good indeed but the clergy are the key to this kingdom of quality. It may be that some instruction and reading will be necessary for the clergy themselves, for they are not always so fortunate as to have an adequate training in music and worship at seminary, but surely the small amount of effort this requires is given incentive by the potential result.

I should like to conclude with a word now to us organists and choir-masters directly. We have a rare privilege in being responsible for the quality of our music and worship; we have, more than most types of musicians, the opportunity

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of enjoying a field of music which is both performing and participative; the rewards are great and the results are very gratifying. Let us also enjoy our privileges in having before us such easy methods of self improvement as the Guild examinations, the reading of many accessible books and the rich experience open to us in realizing within our churches those things which we learn by performing, discussing and learning together.

I can literally repeat the closing remarks of Mr. Gammons by saying that I have tried to interpret our subject as I see it from reading, not only text-books, but from all reports in THE DIAPASON, the "American Organist" and other periodicals and from observance of the services and meetings in numerous churches of many bodies. There is ample room for modification as well as chance for violent disagreement from which we all can learn and improve. As we are ever cognizant of our task as church musicians, may we ever continue in that holy fellowship through which we shall search for the Eternal, uniting our hearts and minds in the work of His Church, the Body of Christ.

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The Capitol Drive Lutheran Church of Milwaukee, Wis., one of the first contemporary church structures of noteworthy size in the area, will have a new three-manual, twenty-five-rank Reuter organ.

Seating capacity of the church, including the nave, chancel choir, gallery choir and chapel, will be approximately 1000. The organist and choir director is Arnold J. Mueller.

The main chancel organ, consisting of two divisions, will include an exposed diapason chorus and in addition there will be a nave organ of one division to assist in the support of congregational singing and gallery choir accompaniment. The specification was drawn up by Franklin Mitchell of the Reuter Company, Fred C. Weickhardt and Son, Wisconsin representatives for the firm, Professor A. E. Bergmann of Glencoe and Mr. and Mrs. Mueller in consultation with the pastor. The instrument will be installed this coming summer.

The resources of the instrument are as follows:

GREAT ORGAN.

(Unenclosed)
Principal, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 3 ranks, 183 pipes.

(Enclosed)

Hohlflöte, 8 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 notes.
Viola Celeste, 8 ft., 73 notes.
Flauto Dolce, 8 ft., 73 notes.
Flute Celeste, 8 ft., 61 notes.
Flauto Dolce, 4 ft., 73 notes.
Chimes.

SWELL ORGAN.

Flauto Dolce, 16 ft., 97 pipes.
Spitz Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 notes.
Flute Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., (Prepared for).
Flauto Dolce, 4 ft., 73 notes.
Nasard, 2 2/3 ft., (Prepared for).
Flauto Dolce, 2 ft., 61 notes.
Tierce, 1 3/4 ft., (Prepared for).
Clarinet, 16 ft., (Prepared for).
Trumpet, 8 ft., 73 pipes.
Clarinet, 8 ft., (Prepared for).
Vox Humana, 8 ft., (Prepared for).
Clarion, 4 ft., (Prepared for).
Tremolo.

GALLERY ORGAN.

Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., (Prepared for).
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., (Prepared for).
Mixture, 2 ranks, 122 pipes.
Fagotto, 8 ft., (Prepared for).
Harp.
Tremolo.

PEDAL ORGAN.

(Chancel Division)
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flauto Dolce, 16 ft., 32 notes.
Dolce Quint, 10 2/3 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Viola de Gambe, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., (Prepared for).
Bombarde, 16 ft., (Prepared for).
Clarinet, 16 ft., (Prepared for).
Bombarde, 8 ft., (Prepared for).
Clarinet, 8 ft., (Prepared for).
Bombarde, 4 ft., (Prepared for).

(Gallery Division)

Gedeckt, 16 ft., 32 pipes.
Gedeckt, 8 ft., 12 pipes.

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She received the M. Mus. from Oberlin Conservatory and is an Associate of the A.G.O. Mrs. Decherd was formerly organist of the Central Union Church in Honolulu, Hawaii.

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FOR SALE—TWO-MANUAL MÖLLER ORGAN, complete console attached, in present use in the First Presbyterian Church of Klamath Falls, Ore. Inquiries and inspection invited. Must sell due to building program. Price reasonable, f.o.b. Specifications: Swell—gedeckt 8-ft., flute 4-ft., celeste 8-ft., gamba 8-ft., violin 8-ft., dolce 16-ft., oboe 8-ft., vox humana, tremolo, swell separation, swell 4 and 16. Great—dolce 8-ft., gamba 8-ft., flute 8-ft., violin 8 ft., diapason 8-ft., octave, gedeckt 16-ft., great 4, swell to great 16, 8 and 4. Pedal—bourdon 16 ft., gedeckt 16 ft., flute 8-ft., swell to pedal, great to pedal. Adjustable combinations. Address—Organ Committee, First Presbyterian Church, Klamath Falls, Ore.

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