

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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WHAT ORGANISTS PLAY IS SHOWN BY SURVEY

STUDY OF PROGRAMS OF 1947

Analysis Discloses Bach, Handel, Franck, Widor and Karg-Elert Lead — American Compositions at 21 Per Cent.

What the American public hears at organ recitals is set forth in a carefully prepared analysis of the program pages of THE DIAPASON published in 1947. For the sixth consecutive year this informative survey has been made by H. J. W. MacCormack of St. Hubert's, N. Y. Mr. MacCormack has made a study of a total of 9,959 listed performances. While there have been indications of various changes in the trend of programs, it is interesting to note that Bach's Toccata and Fugue in D minor, Franck's Chorale in A minor, Vierne's "Carillon de Westminster" and the Bach Fantasia in G minor head the list, as they did in 1946.

A percentage table showing the relative popularity of composers of various nationalities yields the following totals:

	No.	Pct.
Works of French composers.....	2,314	23.2
Works of J. S. Bach.....	2,236	22.5
Works of American and Canadian composers.....	2,089	21.0
Works of German composers other than Bach.....	1,239	12.4
Works of English composers (Handel included).....	638	6.4
All other organ works.....	440	4.4
Transcriptions.....	1,003	10.1
Total performances.....	9,959	100.0

"Each year the results appear so similar to those of the year before that a comparison of the reports over a period of years is necessary to discover any significant trends," reports Mr. MacCormack. "In 1947 the second most popular composer was Louis Vierne, whose name has advanced one place each year for the last four years on the list of most favored composers. Handel, Franck, Widor and Karg-Elert, along with Vierne, still lead all other writers except Bach by a wide margin, as they have since the inception of these surveys. Seventh place on the list, heretofore occupied by Mendelssohn, has in the present report been yielded to Dupré, who likewise has been consistently rising in favor since 1942. The steady increase in the popularity of the works of Brahms, Sowerby, Peeters and Hindemith also is noteworthy. That Guilman and Boellmann appear to be declining somewhat in favor may be gratifying to some critics who have expressed themselves rather volubly in your columns of late. The names of Purvis, Titcomb, Andriessen and Messiaen appear for the first time in the report for 1947.

"An examination of the final analyses indicates a consistent gain on the part of the French composers and, unfortunately, a consistent loss on the part of American composers. The organ works of Bach have increased in popularity since 1945. The works of other German composers increased until 1946 but dropped slightly in 1947; the general neglect of these works is also to be regretted. The works of English composers have remained fairly static. Transcriptions have steadily declined in popularity.

"In spite of the apparent loss in popularity on the part of American organ compositions they still constitute more than one out of every five pieces played, which is more than a good proportion considering that the European schools have the advantage of centuries of production. These reports show that American performers and audiences are becoming more discriminating year by year; so it must be expected that some of the less worthy American productions will fall by the wayside. The better American writers are either gaining in favor—Sowerby and Bingham, for example—or holding their own very well.

"These surveys have been criticized on the grounds that there is no relationship between merit and popularity. It is true that some of the finest works appear at

[Continued on page 18.]

ALFRED GREENFIELD



THE NEW YORK ORATORIO SOCIETY launched its seventy-fifth season by presenting in Carnegie Hall Dec. 20 what is believed to be the first complete uncut version of Handel's "Messiah" in the new edition by J. M. Coopersmith. Alfred Greenfield conducted and the solo quartet was composed of Anne McKnight, soprano; Margaret Tann Williams, contralto; William Hain, tenor, and Clifford Harvuot, baritone of the Metropolitan Opera. Dr. Hugh Porter was at the organ, Harrison Potter played the piano-harpsichord and Frank Gullino was concertmaster of the orchestra.

It was the 124th time the society has presented the majestic Handel score in concert, for it was on Dec. 25, 1874, that Dr. Leopold Damrosch led his singers in the work in old Steinway Hall.

The new edition, concerning which there is much discussion, is an attempt to clarify the problems of vocal ornamentation contemporary in Handel's day. The results, as presented in this performance, found several items sounding new, but it seems doubtful that interest in them could be enhanced by the changes. In fact, to ears accustomed to previous hearings the effect was quasi-operatic.

The uncut version, starting at 7:45, ran well after 11 p.m., although two intermissions were accorded. H.A.S.

VIRGIL FOX GIVES RECITALS FROM NEW ENGLAND TO TEXAS

Virgil Fox's recital work this season, which began early in October, includes appearances from Maine to Texas. Thus far more than forty recitals have been booked for the organist of the Riverside Church in New York. The schedule for February and March includes the following dates:

- Feb. 2—Atlanta, Ga.
- Feb. 3—Montevallo, Ala.
- Feb. 5—Denison University, Granville, Ohio.
- Feb. 6—Columbus, Ohio.
- Feb. 8—Cleveland.
- Feb. 9—Toledo, Ohio.
- Feb. 10—Flint, Mich.
- Feb. 11—Lansing, Mich.
- March 17 and 18—New York.
- March 31—Montreal, Que.
- In April and May Mr. Fox will be heard in the following cities:
- April 6—Baton Rouge, La.
- April 7—Fort Worth, Tex.
- April 9—Kilgore, Tex.
- April 11—Tulsa, Okla.
- April 13—Grace Cathedral, San Francisco.
- April 14—Stockton, Cal.
- April 19—Denver, Colo. (Cathedral).
- April 21—Lincoln, Neb.
- April 22—Kansas City, Mo.
- May 6—National City Christian Church, Washington, D. C.
- May 11—Pittsburgh, Pa.
- May 18—Manchester, N. H.
- May 20—Portland, Maine.

In October, November and December trips were made to Gettysburg College, Hanover, Pa., Pittsfield, Mass., Brattleboro, Vt., Montclair, N. J., and Cincin-

LESLIE P. SPELMAN



LESLIE P. SPELMAN of the University of Redlands has had a busy month playing on both coasts. Dec. 30 he gave a recital at the Church of the Ascension in New York as a part of the annual conclave of deans and regents of the American Guild of Organists. He spent two days with the Fresno Chapter of the Guild, conducting a demonstration of the examinations Jan. 12, holding a master class the next morning and playing the following program in Fowler on the evening of Jan. 13: "Psalm 19," Marcello; "Joseph est Bien Marié," Balbastre; Aria from Tenth Concerto, Handel; Toccata, Pachelbel; "O God, Be Merciful to Me," Bach; Prelude and Fugue in D major, Bach; Sonata 2 (first movement), Hindemith; Elegie, Peeters; Intermezzo, Bonnet; "Puer Natus Est," Titcomb; "Sonata da Chiesa," Andriessen.

At the request of the students at the University of Redlands Mr. Spelman repeated the New York program at a vesper in the memorial chapel Sunday afternoon, Jan. 18. Jan. 30 he was to play a Schweitzer fellowship benefit in Long Beach and hold a master class there the next morning.

nati, besides performances in Trinity Church, Boston, Nov. 13 and an NBC broadcast from the Riverside Church Dec. 23. January dates were filled in Montclair, N. J., and Hartford, Conn.

An album of Victor Red Seal recordings made by Mr. Fox on the organ in the home of John Hays Hammond, Jr., at Gloucester, Mass., is to appear this month. It includes Bach's "Fugue a la Gigue," the Fantasia and Fugue by Mozart, Mendelssohn's Sonata in F minor and the Prelude and Fugue in G minor by Dupré.

ORGAN MUSIC MASTERPIECES ON AIR FROM WHITE STUDIO

In the series of recitals of "Masterpieces of Organ Music," broadcast by station WNYC on Wednesdays from 8 to 8:30 from the studio of Ernest White in New York, the February programs will be the following:

- Feb. 4—By Marie Schumacher: Chorale in A minor, Franck; "Priere," Jongen; "Cortege et Litanie," Dupré.
 - Feb. 11—By Edward Linzel: Fantasia and Fugue in G minor, Bach; Fantasia in C, Franck; "Litanies," Alain.
 - Feb. 18—By Ernest White: Canzone, Gabrieli; Chorale Preludes, "Ach Gott, erhöhr," Krebs; "Was Gott tut," Kellner; "Was Gott tut," Walther, and "Vom Himmel hoch," Pachelbel; Concerto in G, Bach.
 - Feb. 25—Bach program by Marie Schumacher: Fugue in G minor; Trio-Sonata No. 6; Prelude and Fugue in C minor.
- Mr. Linzel and Miss Schumacher played a program of Christmas music Dec. 24.

NEW YORK CONCLAVE DEFIES GREAT STORM

EVENTS FILL TWO BIG DAYS

Guild Gathering Draws Members from Far and Near—Dinner in Honor of Dr. and Mrs. Noble—Recitals, Examination Forum.

The post-Yuletide blizzard which inundated New York melted before the enthusiasm of the large assembly of deans, regional chairmen, chapter representatives and other members of the American Guild of Organists who held their fifth annual conclave Dec. 29 and 30. Snow-crested streets made traveling difficult, but large audiences were present at every session and the annual Christmas party at Schraff's Fifth Avenue, which honored Dr. and Mrs. T. Tertius Noble on their golden wedding anniversary, found members in a festive mood.

Because of transit problems, Calvary Church was obliged at the last moment to decline providing the setting for Leslie P. Spelman's recital, since its fuel supply was so limited the church could not be heated adequately. Mr. Spelman consented to give part of his scheduled program at the Church of the Ascension. Because the play had been canceled on account of illness just before the conclave the annual theater party had to be omitted.

Led by Warden S. Lewis Elmer the organists expressed themselves as thoroughly satisfied with the various events which took place, including the traditional pilgrimage to churches and organs, the recital by Oswald G. Ragatz, a recital of the test pieces for the 1948 examinations by E. Bronson Ragan, Dr. Philip James' exposition of the examinations, at which Dr. Gustave Reese spoke; the party at Schraff's, the visit to the Ernest White studios, a session with the national council and finally Mr. Spelman's recital.

Pilgrimage to Large Organs

On Monday morning, Dec. 29, the conclave opened with a pilgrimage to three famous churches to see and hear their organs. The pilgrimage, which has become an established custom at these annual meetings, included in its itinerary the Church of St. Mary the Virgin, St. Bartholomew's and St. Thomas'. A group of Guild members set out in the wake of Searle Wright, who acted as guide.

At St. Mary's the "pilgrims" were greeted by Ernest White, director of music at the church, who pointed out and explained the many unusual features of the Aeolian-Skinner. Edgar Hilliar, organist of the church, then demonstrated the instrument in a brief recital including "Noël Etranger," d'Aquin; "Schoenster Jesu," Schroeder, and Messiaen's "Dieu Parmi Nous."

The visitors proceeded next to St. Bartholomew's, where the large organ was shown and demonstrated by Owen Brady, assistant organist, who played Sowerby's Fanfare. This piece was written especially for performance on the magnificent instrument in St. Bartholomew's.

The last organ to be seen and heard was the Skinner in St. Thomas' Church. Dr. T. Frederick H. Candlyn, organist and choirmaster, was on hand to display this beautiful instrument, which he did by playing an improvisation and a Trumpet Tune by Stanley.

Recital by Oswald G. Ragatz

The opening recital of the conclave was played by Oswald Gleason Ragatz, A.A.G.O., head of the organ department at the University of Indiana, at noon. Mr. Ragatz played the large Casavant in Temple Emanu-El and presented the following program: "Grand Jeu," DuMège; Concerto No. 5, F major, Handel; Four Chorale Preludes (from Schubler Chorales), Bach; Fantasia and Fugue in G minor, Bach; Chorale in D minor, Andriessen; Scherzo, Symphony No. 2, Vierne; Pastorale, Roger-Ducasse; Fantasy for Flute Stops, Sowerby; Symphony in G major (Fast and Sinister), Sowerby.

Mr. Ragatz combines in his playing an unusual sense of tone color with a fine

rhythmic feeling. The Handel Concerto was set forth with brightness and verve, with the recitalist's clarity of technique eliminating any tendency toward cloudiness in the texture which might occur in the old William T. Best arrangement. The Bach chorale preludes brought forth an unusual and interesting use of the mutation stops, with fine contrast between numbers. Mr. Ragatz brought his program to an exciting close with the two Sowerby numbers. The Fantasy for the Flute Stops had great delicacy and charm, and the second movement of the Symphony, with its brilliant bravura passages, was given a stunning performance. Mr. Ragatz, in this, as in all the program, showed himself to be one of the finest of the younger generation of recitalists.

Recital of Test Pieces

The examination pieces were presented by E. Bronson Ragan, F.A.G.O., a conscientious and capable artist who forgot himself and thought of the prospective candidates. In other words, the pieces were unfolded without annoying individualism from the performer. The first and third sections of Bach's *Fantasia in G* were executed with appropriate virtuosity. The five-part counterpoint of the middle section was clearly articulated but, perhaps, taken a little too slowly. The chorale prelude "O Lamm Gottes, unschuldig" was given with refreshing restraint and regard to registration and tempi. DeLamar's "Ach bleib bei uns" was rendered sympathetically. The keynote, was simplicity, as the composition demands.

The climax of the program was the performance of Cesar Franck's "Priere." The beautiful devotional character of this composition was in evidence throughout. We were never conscious of the difficulties that it presents to the player and were grateful for a reverent and understanding interpretation. Finale ("Vesper du Commun"), by Dupre, came off in fine style. Rhythms were presented with clarity.

Forum on Examinations

The examination forum was opened magnificently with a scholarly address on "Organ Music at the Time of the Renaissance" by Dr. Gustave Reese, in which Dr. Reese justified his international reputation as a musical historian. We were led through a period important in music by a competent and informed guide, who presented his subject with humor and that attractiveness which comes from deep knowledge.

After this illuminating talk, Dr. Philip James, chairman of the examination committee, opened discussion on Guild examinations by reminding his listeners that the Guild is not a New York organization, but a national one. He read two letters—one which regarded the standards of examinations beyond the reach of the candidates from outlying sections of the country; the other refuting this and speaking of the general inertia of organists, stating also that the standards could not be lowered without endangering the ideals for which the Guild stands. Dr. James then quoted from an article by Joseph H. Greener in *Dulciana*, publication of the Washington Chapter (Seattle). Mr. Greener urges organists to become academic members of the Guild and says "the examinations are the lifeblood of the Guild"—which reminds one of a similar statement made by a former warden, Dr. Channing Lefebvre.

Dr. James next invited questions. The only significant points were those broached by Leslie P. Spelman of Redlands University: (1) If it would be possible to have preliminary examinations before the associateship examinations; (2) if it might not be feasible to have the examinations in the fall instead of the spring; (3) whether it might not be advisable to include more free counterpoint. The replies were as follows: (1) Preliminary "exams" are being considered from every angle by the examination committee; (2) the idea of holding examinations twice a year, as in the R.C.O., is also being considered by the committee; (3) it was pointed out that there are several examples of "free" counterpoint in the examinations—melody, unfigured bass, string test in the associateship and ground bass and fugue in the fellowship.

A later discussion brought out the fact that the Guild examinations are probably influencing the standards of a number of colleges and schools of music. Dr. James conducted the forum with great understanding and skill.

Tribute to the Nobles

The Christmas party was perhaps the highlight of the conclave, as officials,

members and friends of the Guild crowded Schrafft's. Warden Elmer presided and the invocation was given by Canon Edward N. West, D.D., of the Cathedral of St. John the Divine, chaplain of the Guild. The warden announced that Dr. Robert Baker would lead the assemblage in Christmas carols. These were sung with enthusiasm, with an able "duo" of Searle Wright and Virgil Fox at the piano.

The warden then announced that the occasion marked "to the day" the fiftieth anniversary of the wedding of the "organist and bishop's daughter." He lauded Dr. Noble for his service to the Guild and told of his many honors "in England and elsewhere," and then spoke of Dr. Noble's trip last summer to the British Isles. The warden also presented a bouquet of beautiful golden orchids to Mrs. Noble, with the compliments and best wishes of the Guild. Dr. Noble, in responding, said that his son, Philip Noble, had taken pictures of last summer's trip abroad and would show them. He told of the thrill he had at Westminster on entering the choir loft, of the three-choir festival at Gloucester and of "pulling out all the stops of the organ at York Minster, scene of my student days, so I could hear again that wonderful echo." He declared that the grandest experience was hearing the 300-voice chorus at Gloucester with the London Philharmonic Orchestra in Vaughan Williams' "For All the Saints," but unfortunately he missed the composer. He also told again of visiting Ely Cathedral, where, as the warden had pointed out, he had met the girl who became his bride, and of their courtship days. Philip Noble then exhibited his remarkably fine pictures, all in color.

Warden Elmer praised Harold W. Friedell, for many years treasurer and chairman of the examination committee. He presented Mr. Friedell with a Christmas present from the council, which was manifestly a traveling bag. The recipient responded by thanking the council and praising the warden's leadership.

Entertainment was provided by Frank Scherer, who gave two "Opera Guyeds" on "Lohengrin" and "Tristan," convulsing the audience as he "explained" in verse the details of the story in each case. George Rasely, former Metropolitan Opera tenor and noted for his comedy interpretations there, appeared in the guise of an Italian representative to the United Nations, resplendent with red ribbon and decorations. Mr. Rasely sang magnificently "Separacione," a folksong arranged by Sgambati. He then "sang" "Old Black Joe," "Mighty Lak a Rose" and the "Star-Spangled Banner" in broken Italian and English, and was recalled to recount his poem "Precious." It was another convulsing event and the audience keenly enjoyed it. Miss Ruth Baldwin was the capable accompanist.

Prior to the program Warden Elmer introduced many of the visiting deans, regents and regional chairmen, including Mrs. Gladys Winer Walker, dean of the Missouri Chapter, who told of the plans for the forthcoming third national biennial convention in St. Louis from July 5 to 9.

Recital by Edward Linzel

The recital Tuesday morning, Dec. 30, by Edward Linzel on the "classic" studio organ of Ernest White at the Church of St. Mary the Virgin proved him to be a young player of virtuoso caliber. The "Priere" of Franck opened the program and was followed by a delightfully clean-cut rendition of Handel's "Cuckoo and Nightingale" Concerto. Then followed Mr. Linzel's finest playing of the morning in the Pastoral of Roger-Ducasse, which received a thrilling and imaginative performance. Bach's *Passacaglia* and *Fugue in C minor*, which came next, was considerably less satisfying on this instrument. Robert Elmore's "Rhumba," a clever and technically demanding number, amply demonstrated Mr. Linzel's gift for rhythm and his pedal agility.

The varied program closed with "Weihnachten 1914," by Reger, which was beautifully played, and "Litanies," by Alain.

Meeting of Deans and Regents

Warden Elmer gave his annual luncheon at the Cafe Savarin in the Waldorf-Astoria, with deans and regents as his guests, and this was followed by the meeting of the council in the choir-room of St. Bartholomew's Church, with the visitors in attendance. Much of the discussion concerned the recent report by the Guild committee on architecture, headed by William A. Goldsworthy. It was voted

to have the report published for the information of organists, and this will be done. Great interest was shown in the consideration of plans for the 1948 national convention in St. Louis. Mrs. Walker, dean of the Missouri Chapter, told of the work of the convention committee and of several promised features of the program.

Brief reports were given by these regional chairmen: Alfred Brinkler, Portland, Maine; Dr. J. Henry Francis, Charleston, W. Va., and Claude L. Murphy, Gainesville, Fla. Deans and other chapter representatives who made reports were: Sarah Newton, Harrisburg, Pa.; Marjorie Wilson, Dubuque, Iowa; Mrs. Nellie Blasius, Metropolitan New Jersey; Dr. Carl Youngdahl, South Dakota; Edward G. Mead, Southern Ohio; Gerald Frazee, Massachusetts; Mildred Town, Greensboro, N. C.; Howard Gamble, Pennsylvania; Frances Robinson, Virginia; Mrs. Fred Auerbach, Riverside, Cal., and Edwin Northrup, Northern Ohio.

Performance by Leslie P. Spelman

The two-day program of events for the deans and regents of the visiting chapters was brought to a resounding close with a recital by Dr. Leslie P. Spelman, F.A.G.O., of the University of Redlands, California, dean of the Riverside and San Bernardino Counties Chapter. Although Dr. Spelman prepared his program for presentation on the organ in Calvary Church, transportation difficulties were such that the church suffered a lack of fuel and the recital was transferred at the last moment to the Church of the Ascension.

Exhibiting a true sense of musical sportsmanship, Dr. Spelman played his scheduled program with only two omissions. The change in locale had no apparent effect upon his playing. Calling upon a latent knowledge of the instrument, gained some years previously, he skillfully exhibited not only his own facile technique, but the tonal resources of the large four-manual Skinner as well. His playing revealed thorough musicianship, demonstrating a sensitivity of style, making the performance one of high artistry.

Beginning with the *Prelude and Fugue in A minor* by Bohm, Dr. Spelman guided his appreciative audience through com-

IN THIS MONTH'S ISSUE

Survey based on recital programs published in THE DIAPASON in 1947 shows trends in organ music heard today.

Conclave of deans and regents and annual Christmas dinner drew many members of A.G.O. to enjoy interesting program in New York.

Joint commission of organists, organ builders and architects makes first report, showing steps taken for cooperation.

Aeolian-Skinner four-manual organ in Plymouth Church at Minneapolis is opened with a recital by Arthur B. Jennings.

Nicola A. Montani, authority on Gregorian chant, taken by death.

Airplane serves as means of taking organ men from church to church in the East.

Newport News, Va., church orders a Reuter organ.

Church in Steelton, Pa., to have four-manual organ built by Cannarsa Company.

THE DIAPASON

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positions by Pachelbel, Balbastre, Peeters, Pisk and Titcomb, and brilliantly climaxed the whole with Andriessen's "Sonata da Chiesa."

RECITALS BY EDGAR HILLIAR

AT ST. MARY'S IN NEW YORK

Edgar Hilliar, organist of the Church of St. Mary the Virgin in New York, is to be heard in two recitals at St. Mary's on the evenings of Feb. 2 and 9 at 8:30. These will be Mr. Hilliar's first recitals on the large Aeolian-Skinner organ in the church.

GRAY-NOVELLO

New Music for 1948

ANTHEMS for LENT and EASTER

(For S.A.T.B. unless otherwise noted)

- Alleluia, Alleluia! (For Mixed Voices with optional descant)..... W. A. GOLDSWORTHY
- The King Rides Forth (*Palm Sunday*)..... CLAUDE MEANS
- Christians to the Paschal Victim..... DAVID MCK. WILLIAMS
- A Lenten Meditation..... JEAN PASQUET
- O Sacred Head..... J. S. BACH, arr. THOMPSON
- Easter..... H. A. SCHIMMERLING
- Jesus So Lowly..... HAROLD FRIEDEL
- Song for Easter (Unison)..... H. W. EICHHORN

GENERAL ANTHEMS and CANTICLES

- A Prayer for Our Country..... VAN DENMAN THOMPSON
- My Shepherd Will Supply (Psalm 23)..... VIRGIL THOMSON
- George Washington's Prayer..... HARVEY GAUL
- O Worship the King..... GRAHAM GEORGE
- Benedictus es and Jubilate Deo..... FRANCIS W. SNOW
- Benedictus es Domine in A..... MAURICE GARABRANT
- Magnificat and Nunc Dimittis in E minor... SEARLE WRIGHT
- Missa Sancti Michaelis (English text)..... HEALEY WILLAN

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GRAY-NOVELLO

**NEWPORT NEWS CHURCH
ORDERS REUTER ORGAN**

DESIGN OF THREE-MANUAL

**First Presbyterian Awards Contract,
Installation to Be Completed
Within Two Years—Stolist
Shows Resources.**

A contract was signed Dec. 30 by the First Presbyterian Church of Newport News, Va., with the Reuter Organ Company of Lawrence, Kan., for a three-manual organ, delivery of which is to be made within twenty-four months. The stop specifications were drawn by Dr. William H. Barnes of Chicago.

Mrs. Russell Cofer, organist, and Alessandro A. Angelucci, director of music of the First Presbyterian Church, served on the subcommittee which selected the builder. Fred J. Naff was chairman of the subcommittee.

Stop specifications of the organ are as follows:

GREAT ORGAN.

- Gemshorn, 16 ft., 73 pipes.
- Diapason, 8 ft., 61 pipes.
- Doppelflöte, 8 ft., 61 pipes.
- Gemshorn (extension of 16-ft.), 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Waldflöte, 4 ft., 61 pipes.
- Rauschquinte, 2 ranks, 122 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Chimes (preparation only).

SWELL ORGAN.

- Gedeckt, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Chimney Flute (from Gedeckt), 8 ft., 61 pipes.
- Viol da Gamba, 8 ft., 73 pipes.
- Viol Celeste (tenor C), 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Spitzflöte Celeste (tenor C), 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Plain Jeu, 4 ranks, 244 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Fagotto (from 16-ft.), 8 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Viola Celeste (tenor C), 8 ft., 61 pipes.

- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Rohrnazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Contra Bourdon, 32 ft., 5 pipes.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Gemshorn (from Great), 16 ft., 32 notes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Principal, 8 ft., 44 pipes.
- Flute (from Bourdon), 8 ft., 32 notes.
- Gedeckt (from Swell), 8 ft., 32 notes.
- Choral Bass (from Principal), 4 ft., 32 notes.
- Fagotto (from Swell), 16 ft., 32 notes.
- Fagotto (from Swell), 8 ft., 32 notes.

Stops will be controlled by drawknobs. The entire organ will be under expression. There will be six combination pistons for each manual and the pedal, eight general pistons, and toe studs duplicating general and pedal pistons.

**MUSIC EDUCATION LEAGUE
TEA FOR DR. T. TERTIUS NOBLE**

A tea in honor of Dr. T. Tertius Noble, for twenty-five years general chairman of the Music Education League's auditions, was given by Miss Isabel Lowden, founder and president of the league, and her sister, Dr. Eleanor Lowden, at their home on Fifty-seventh Street, New York, Jan. 4. Dr. Noble recently returned from England, where he spent the summer, and will leave soon for California, where he and Mrs. Noble will spend the winter. The guest list of 100 included judges of the league's auditions and of its teacher members.

In celebration of the twenty-fifth anniversary of the Music Education League a banquet in honor of Miss Lowden will take place Feb. 22 at the Henry Hudson Hotel, New York. The banquet will be attended by teachers of all branches of music, former students who have benefited by the league's endeavors and who have won distinction in professional fields, musicians who have served as judges of auditions and sponsors of the league.

During the twenty-five years of its existence the league's activity has extended over New York City and nearby cities and states.

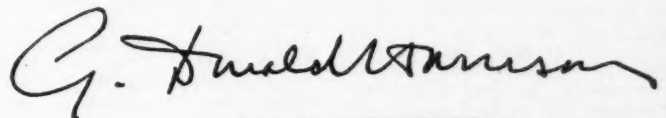
MAINTENANCE

The continued reliability of chest and console action is a point that might give purchasers of organs serious thought.

A satisfactory mechanical action is taken for granted in a new organ, but unless that action is built in the best and most sturdy manner it may not continue to give inexpensive and uninterrupted service.

Before deciding on an instrument, examine the present condition of a number of makes of organs in various periods of service. Get figures on the cost of upkeep.

Because the Aeolian-Skinner Organ is a quality product we welcome such comparisons.



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takes pleasure in announcing

the new Palm Sunday song

PALM SUNDAY

by Richard Kountz

high and low keys..... .60

Other Music for Lent and Easter

SONG

Christ is Risen To-day!—medium... Katherine K. Davis .50

ORGAN

Just issued

Christ's Entry into Jerusalem..... Stanley E. Saxton .75

Processional

Lenten Anthems

MIXED CHORUS

Behold! I Stand at the Door and Knock.....

(Just issued)..... Marion Conklin Chapman .16

Drop, Drop, Slow Tears..... T. Frederick H. Candlyn .15

In that Garden He Knelt to Pray..... Albert D. Schmutz .15

It is Finished!..... T. Tertius Noble .15

O Come and Mourn..... Seth Bingham .18

Easter Anthems

MIXED CHORUS

Alleluia, Come, Good People..... Katherine K. Davis .15

An Easter Alleluia..... T. Tertius Noble .18

Easter Bells are Ringing..... Robert Elmore .16

Easter Credo (with Junior Choir and Tenor Solo
..... Harvey Gaul .16

Let All the Multitudes of Light..... Claude Means .18

Rejoice, O Earthborn Sons of Men.... Morten J. Luvaas .18

Thou Art the Way..... Carl F. Mueller .16

Triumph..... Alan Floyd .18

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**START UNITED ACTION
ON ORGAN PROBLEMS
JOINT COMMITTEE REPORTS**

**Organists, Organ Builders and Archi-
tects Undertake Cooperation in
Placing and Design of Instru-
ments in Churches.**

[The following is the initial report of a joint committee of organists, organ builders and architects, sponsored by the American Guild of Organists, in an effort to bring about cooperation which will prevent many evils caused by lack of united planning for the organ in a church.]

After much preliminary correspondence the joint committee representing the American Guild of Organists, the Associated Organ Builders of America, the Church Architectural Guild of America and the department of education and research of the A.I.A., met in conference at Philadelphia Nov. 22. Arland A. Dirlam represented the Church Architectural Guild, Walter A. Taylor the department of education and research of the American Institute of Architects, H. M. Ridgely the organ builders and W. A. Goldsworthy the A.G.O.

It was felt that certain basic conclusions should be reached through which most of our difficulties could be adjusted and definite recommendations made in the light of the same. The primary conclusion was that a great deal of our trouble comes out of misunderstanding of the problems of the other person, and to adjust this the following suggestions are made:

1. In the construction of a new building, at a very early stage, before final drawings are submitted, the architect should consult the organist and also a reputable organ builder. Here sizes and locations of chambers, location of console, choir seating and all related subjects should be definitely adjusted before the plans begin to take final shape. The organ builders have definitely pledged to give any advice gladly and without charge, regardless of who receives the contract.

2. It is very essential in cases where new organs or rebuilds are to be installed in churches already built that an architect and organ builder be consulted before any tonal scheme for the same is drawn up. This will avoid many of the problems of structural changes and overcrowding due to too large an organ for the space and insufficient planning for its installation.

3. One great problem in the selection of an organ, to a great many churches, is where to go for disinterested and intelligent advice in regard to choosing between a number of competitive bids. It is recommended that the council of the American Guild of Organists set up a board of organists who may be called upon to help any church or architect who desires advice in reviewing different specifications. This list should not be published and should be available only on demand made to the council. It is suggested no regular list be made, but on request of any church two or three reputable men in or near the locality be appointed to act as this board. This is a delicate problem, but here is a definite need and we feel we have men of such caliber in the Guild as to be free from any suspicion. It is needless to say this service should be rendered without charge. We feel such a step will be of great help in raising the standard of organ building, and also the usefulness of the Guild.

4. General Planning—

A. ORGAN CHAMBERS. The committee feels the chancel form of choir seating is the most devotional, with organ placed above the choir, and openings in the chancel, not in the nave. (It is better, if possible, that the organ be a unit and not

divided.) Openings over the choir produce a blended tone of organ and choir. Openings on two sides of the nave handicap the hearing of the congregation, the side nearest being the only one heard. The top of the opening should be equal to that of the chamber. The surface should be of keen cement, all outside walls being insulated, and no deadening material allowed in the chambers, chancel or choir loft. The committee looks with disfavor on any attempt to approach broadcasting conditions and would suggest that amplification be resorted to very carefully and sparingly. The chambers should be well lighted and accessible.

Some may want varying types of architecture with organs located elsewhere. A safe general rule is: The tone of the organ should be behind or above the choir, with egress into the body of the church.

B. THE CONSOLE. Due to the A.G.O. standards, there seems no way to reduce the height of the modern console. Two suggestions are made: Place the console either higher or lower than the choir; or do as many churches do and place it at an angle in the choir from which the organist may be clearly seen by one side and mirrored to the other. Another suggestion is that of a clear plastic music rack that may be seen through.

It is strongly urged that the console be placed in such position that the organist can see and direct the choir and also be in a position to hear the organ at all times.

C. SEATING OF CHOIR. Before any plans for chancel or choir loft are made, a clear vision of what is needed must be projected. With a feeling that the present trend toward chorus choirs will be continued, the committee recommends that space for the choir should be equal to 10 per cent of the seating capacity of the nave. A conference of all concerned should be held before any seating plan is gotten under way. A great many future problems can thus be eliminated.

D. THE BLOWER. The blower should be mounted on a cement base in a dry, clean place, preferably in the basement or cellar. Also, the architect should leave ample ways for the placement of conduits, both air and electric.

E. LIGHTING. The chancel or choir loft should be lighted by shielded lights from above. Care should be taken that console lights do not interfere with a clear view of the organist by the choir.

F. CHOIR-ROOM. There should be a definite room for the choir. Rehearsals, robing, choirmaster's use, all could be in this one room, if necessary. It should be placed near to the chancel or choir loft, but also where rehearsals would not interfere with other church activities. But it seems very necessary to a well-organized choir to have its own definite room.

These are but a few of the problems discussed. We feel that these few conclusions should be of help to architects, churches and organists, so they are thus submitted. Our discussions and conferences will continue, and we hope to have more definite proposals to submit to each society within the next few months. The experience of working together for hours at top speed in a fine friendly spirit proves that our mutual problems are soluble when approached in such an atmosphere of mutual confidence.

ARLAND A. DIRLAM.
WALTER A. TAYLOR.
H. MONROE RIDGELY.
W. A. GOLDSWORTHY.

MISS LUCINA COE MILLER, 97 years old, the oldest resident of Middlefield, Conn., died at the home of her nephew, Delano Peckham, Dec. 17. Miss Miller was a charter member of the Middlefield Grange and a member of the Congregational Church. For more than forty years she was the organist of that church.

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**NICOLA A. MONTANI
DIES IN PHILADELPHIA**

CATHOLIC MUSIC AUTHORITY

Founded the Society of St. Gregory in 1914 and Edited the Catholic Choirmaster from 1915 to 1942—Honored by Pope.

Nicola Aloysius Montani, an outstanding figure in the musical activities of the Roman Catholic Church and a leading authority on liturgical music, died Jan. 11 at his home in Philadelphia after a brief illness. He was born sixty-six years ago in Utica, N. Y.

Mr. Montani was made a knight commander of the Order of St. Sylvester by the late Pope Pius XI in recognition of his achievements in the field of liturgical music. He achieved prominence as a member of the faculty at various schools and academies in the East and through his lectures on the Gregorian chant. After studying in this country he continued his musical education in Rome in 1900 under the direction of Lorenzo Perosi and Filippo Capocci. Later he studied Gregorian chant with Dom Mocquereau and Dom Eudine on the Isle of Wight.

In 1914 Mr. Montani founded the Society of St. Gregory of America, which was devoted to the restoration of Gregorian chant and the early polyphonic style recommended in the "Motu Proprio" of Pius X. A year later he created, for the perfection of early *a cappella* music, the Catholic Choral Club, later known as the Palestrina Choir. He served as the editor of *The Catholic Choirmaster* from 1915 to 1942.

Early in his career Mr. Montani served as editor-in-chief of the liturgical music department of G. Schirmer, Inc. He was the organist of Catholic churches in New York and Philadelphia. He was the recipient of several prizes, including the liturgical music award from the Society of St. Gregory in 1946.

Mr. Montani was a member of the Pontifical Institute of Sacred Music in Rome and the composer of well-known masses, including the Festival Mass sung at the Sesquicentennial Exhibition in

Philadelphia. He was also the author of "Essentials in Sight Singing," "The Art of A Cappella Singing," the "St. Gregory Hymnal" and the "Catholic Choir Book." Surviving are his widow, Catherine Sherwood Montani, a soprano soloist and a teacher of singing.

**DUPRE TO CONDUCT CLASS
AT UNIVERSITY OF CHICAGO**

The University of Chicago has invited Marcel Dupré, organist of the Church of St. Sulpice, Paris, to conduct a summer master class in organ playing at Rockefeller Memorial Chapel for five weeks from June 28 to July 31. Mr. Dupré will offer private instruction on the organ and a series of general lectures. Students will also have an opportunity to enroll for instruction in improvisation under Frederick Marriott and a choral seminar conducted by Gerhard Schroth.

Mr. Dupré conducted a similar class in the summer of 1946 with great success.

The master class is limited to thirty-five students. For information and application blank, address the Master Class Committee, Rockefeller Memorial Chapel.

**GERALD BALES' COMPOSITION
ISSUED BY BROADCASTERS**

Gerald Bales' Prelude in E minor for organ is one of three new publications of Canadian music released in January by BMI Canada Limited, the new music publishing and performing right organization set up by the CBC and the Canadian Association of Broadcasters to win recognition at home and abroad for the composers of Canada. The Prelude was written in 1936, when the composer was 16, after three years of recitals in Ontario as "Canada's youngest organist." The following year Mr. Bales made his professional concert debut as pianist at Eaton Auditorium and was appointed organist and choirmaster of St. Ann's Anglican Church, Toronto. He is now organist and choirmaster at St. Andrew's Presbyterian Church, Toronto.

Edgar Hilliar will be heard in a recital at the National City Christian Church, Washington, D. C., Thursday evening, Feb. 5. The recital is under the sponsorship of the District of Columbia Chapter, American Guild of Organists.

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**JENNINGS DEDICATES
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IS ENLARGED TO 87 RANKS

**Instrument in Plymouth Congregational Church Rebuilt by the Aeolian-Skinner Company—
Has Total of 3,918 Pipes.**

The four-manual Skinner organ in Plymouth Congregational Church, Minneapolis, originally installed in 1909, has been rebuilt and enlarged by the Aeolian-Skinner Company from a total of forty-four ranks to eighty-seven. Arthur B. Jennings of the University of Minnesota gave the opening recital on the instrument Jan. 30. All of the old organ was embodied in the new one with the exception of a soft swell mixture. Mr. Jennings, who prepared the specifications, describes the blending of the fine diapasons with the revoiced reeds and additional reeds and mixture-work as achieving a glorious ensemble.

Mr. Jennings demonstrated the resources of the new organ with the following program: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Ich ruf zu Dir" and "Nun freuet Euch," Bach; "Ballet of the Happy Spirits," Gluck; Chorale in B minor, Franck; "Melody for the Bells of Berghall Church," Sibelius; Pastorale from "Le Prølogue de Jesus," arranged by Clokey; "The Old Castle" ("Pictures at an Exhibition"), Moussorgsky; Toccata from Fifth Symphony, Widor.

Following is the stoplist of the instrument:

GREAT.

- Bourdon, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Harp, 49 notes.
- Celesta, 61 notes.
- Chimes, 25 notes.

SWELL.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Salticronal, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Muted Viöle, 8 ft., 73 pipes.
- Muted Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR.

- Contra Gamba, 16 ft., 85 pipes.
- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Spitz Celeste, 8 ft., 61 pipes.
- Gamba, 8 ft., 73 notes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Harp, 41 notes.
- Celesta, 61 notes.
- Tremolo.

SOLO.

- Phylomela (pedal extension), 8 ft., 73 pipes.
- Flauto Mirabilis, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- English Horn, 16 ft., 85 pipes.
- English Horn, 8 ft., 73 notes.
- Trombone, 16 ft., 97 pipes.
- Tuba, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.
- Chimes, 25 notes.

ECHO (Playable on Solo Manual).

- Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Dulcet, 2 rks., 8 ft., 122 pipes.
- Flute, 4 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Contra Bourdon, 32 ft. (three polyphonic pipes and 20 notes from Great Bourdon).
- Diapason (Solo Phylomela), 16 ft., 20 notes, 12 pipes.
- Bourdon (Great), 16 ft., 32 notes.
- Violone, 16 ft., 56 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.

- Contra Gamba (Choir), 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- 'Cello (Violone), 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Gamba, 8 ft., 32 notes.
- Still Gedeckt, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- 'Cello Octave (Violone), 4 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Octave Gamba, 4 ft., 32 notes.
- Klein Gedeckt, 4 ft., 32 notes.
- Trombone (Solo), 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- English Horn, 16 ft., 32 notes.
- English Horn, 8 ft., 32 notes.
- English Horn, 4 ft., 32 notes.
- Chimes, 25 notes.

There are forty couplers, ten pistons each for solo and echo, swell, great and choir and eighteen general pistons.

The total number of pipes is 3,918. The echo is placed in the rear gallery of the church.

**NORMAN COKE-JEPHCOTT WILL
CONDUCT WA-LI-RO MEETING**

Camp Wa-Li-Ro, the Episcopal boy choir school at Put-in-Bay, Ohio, will open its fifteenth season June 21, with the date for the choirmaster conference set for July 12. Dr. Norman Coke-Jephcott, organist and master of the choristers of the Cathedral of St. John the Divine, New York City, will conduct the conference, with Canon Sacrist E. N. West, also of the cathedral, and Harold Tower, organist and choirmaster of the Church of Our Saviour, Akron, Ohio. All phases of boy choir work will be studied, including organization, discipline and tone production. The resident choir of about twenty "lead" boys from affiliated choirs will be used for demonstration and the singing of the services in St. Paul's Church, Put-in-Bay. The conference will continue through July 16 and is open to both men and women. Regular camp season for the boy choirs continues through Aug. 2. Paul Allen Beymer, choirmaster of Christ Church, Shaker Heights, Ohio, is the director of the camp.

The Wa-Li-Ro Choir, directed by Mr. Beymer, made up of choristers from Cleveland, Shaker Heights, Painesville and Mansfield, sang a program of Christmas carols Dec. 21 before an audience of 6,000 at the Cleveland Museum of Art. St. Joseph's Greek Catholic Choir, directed by M. E. Stinich, also took part in this annual carol service, which is arranged by Walter Blodgett. On New Year's Day a group of Wa-Li-Ro boys under the direction of William K. Steuart sang at the Lake Shore estate of William G. Mather. This marks the fourth annual appearance of the boys at the Mather New Year receptions.

ARTIST WINNERS for 1947 in the contest held by the National Guild of Piano Teachers are Albert Gillespie of Texas and Selma Mednikov of New York. There are seventeen other prize winners from twelve states. In 1948 thirty-five cash prizes and one Town Hall debut for diploma winners only are offered. There will be regular auditions for certificates, as usual.

BOOKS ON ORGANS AND ORGANISTS

Lewis, W. & T.—"Modern Organ Building," third ed. 1939..... 4.75
Gavoty, Bernard—"Louis Vierne, la vie et l'oeuvre." 1943..... 2.50

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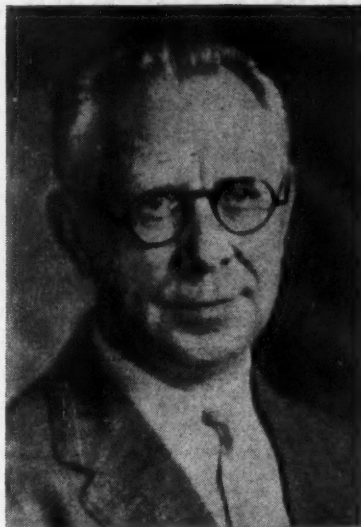
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Walter Wismar Gives 45 Years to Music of Lutheran Church

WALTER WISMAR



Few persons outside the Lutheran Church realize the contribution to education and religion that has been made by the large group of teachers in the parochial schools conducted by the church. This band of carefully trained men includes many organists, since the teachers are ex-officio organists of their churches and all of them pursue, as part of their required training, study of the organ and of church music.

One of the outstanding men among these teachers, whose service to the Lutheran Church, Missouri Synod, has been widely recognized, is Walter Wismar of St. Louis. Mr. Wismar has served Holy Cross Church in that city for just forty-five years. Though his first love has been the music of his church, Mr. Wismar has served as a teacher in the upper grades. He has also found time for creative work. Five of his anthem collections are published by the Concordia Publishing House. G. Schirmer publishes a Christmas song, poem by W. G. Polack, "Noel! Noel!" for two voices and piano and for mixed voices and piano. His Hall & McCree publications are well known to many choirs. J. Fischer & Bro. publish three Christmas chorales for three treble voices by Handschke, which he adapted. Years ago he translated for them Rhys-Herbert's "Whither Thou Goest," also a mixed choir number, "Liturgy in Remembrance of the Dead," by Opel.

The Holy Cross choir was one of the first in the Missouri Synod to use Bach chorales as anthems in the service sung *a cappella*, one of the first choirs to sing Bach chorales, the simple four-part and extended ones in concert, and cantatas with orchestra and cantata choruses with organ.

Mr. Wismar was born at New Wells, Mo., June 26, 1881. His father, a native of Denmark, was a Lutheran teacher, his mother being the daughter of a minister. From Missouri the family moved to Elgin and then to Chicago, where Walter attended school, entering Concordia Teachers' Seminary at Addison, Ill., in 1897. His first piano lessons were received from Theodor Carstenn and violin lessons were taken from Josef Halamecek. This was followed by study with Professor Kaepfel at Concordia. Here Mr. Wismar became a member of the orchestra and later directed a smaller ensemble, in which Edward Reclin, now a prominent organist, played 'cello. Mr. Wismar also directed choirs in the upper classes, but refused to conduct a brass band. After graduation he was appointed to his first teaching position in Milwaukee in 1901 and in December, 1902, went to St. Louis, where his interest in the organ was awakened when studying with the late Charles Galloway. He testifies in these words concerning the influence of his teacher:

"At college I didn't seem particularly interested in the organ, but after hearing Galloway play I realized the greatness and grandeur of the organ for the first time, and Mr. Galloway disclosed for me the architectural, Gothic beauty of Bach's preludes and fugues. By and by I dropped my violin playing, used the piano only as a preparatory medium for choir and organ

work, and began the study of church music in general, and Lutheran music and literature in particular."

During summer vacations Mr. Wismar also studied in Chicago with D. A. Clipping and harmony and counterpoint were taken with other prominent teachers. In 1936 he spent the summer in Europe, attending Günther Ramin's organ class in Leipzig. He also has attended the summer courses at Northwestern University.

Mr. Wismar was for a number of years a staff contributor of the *Lutheran Witness*. At present he is giving much time to the preparations for the A.G.O. convention in St. Louis in July.

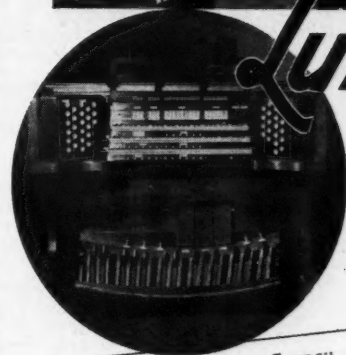
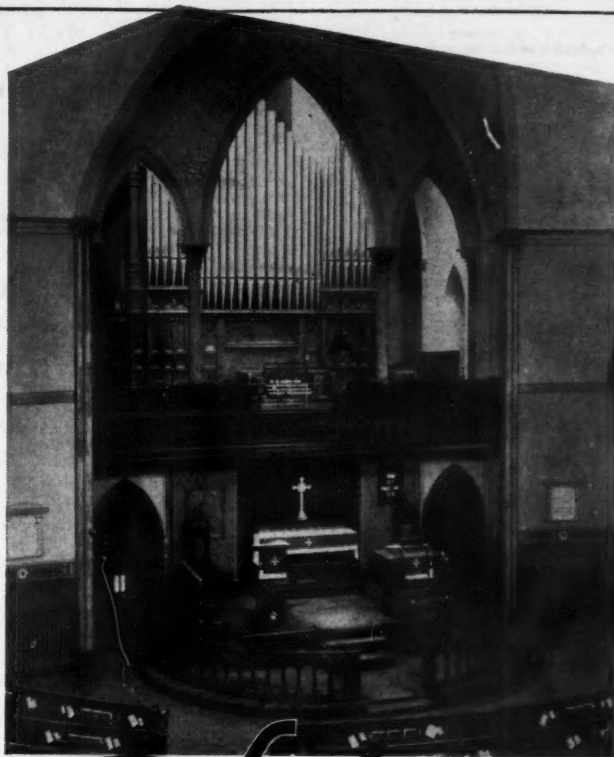
REBUILT DURHAM, N. H., ORGAN PLAYED BY IRVING BARTLEY

The organ at the Community Church of Durham, N. H., originally built by Ernest M. Skinner in 1923, has been enlarged to the extent of approximately 300 pipes by the Aeolian-Skinner Organ Company and was used for the first time Sunday, Dec. 14. Stops added to the original specifications are swell violin diapason, great viole de gamba (enclosed) and great melodia. All of the stops on the organ are now extended so that the super couplers affect the entire range of the keyboard, and the pedal bourdon, 16 ft., has been strengthened.

Irving D. Bartley, assistant professor of piano and organ at the University of New Hampshire, is organist of the church. Sunday afternoon, Dec. 14, Mr. Bartley's choir of thirty-five voices gave its annual Christmas vespers to a capacity audience.

VOICE TRAINING for choirs and Anglican chanting were the subjects at five centers in the diocese of Pennsylvania on the first five Tuesday and Wednesday evenings of 1948 at an institute in these two subjects for choirmasters and organists, choir members, the clergy and all others interested in the music of the Episcopal Church. The institute on voice training was conducted by William Reese, formerly organist and choirmaster at St. Paul's, Chestnut Hill, and now head of the music department of Franklin and Marshall College. The institute on Anglican chanting was conducted by Harold Gilbert, organist and choirmaster at St. Peter's, Philadelphia. Each institute was of two hours' duration.

WICKS ORGAN OF THE MONTH



Luther Place

MEMORIAL CHURCH WASHINGTON-D.C.

LUTHER PLACE MEMORIAL CHURCH
The downtown United Lutheran Church in the Nation's Capital
December 22, 1947

Thomas Circle, 16th and N.W.
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L. RAYNE TAYLOR, D.D., Pastor

Wicks Organ Company,
Highland, Illinois.

Dear Sirs:

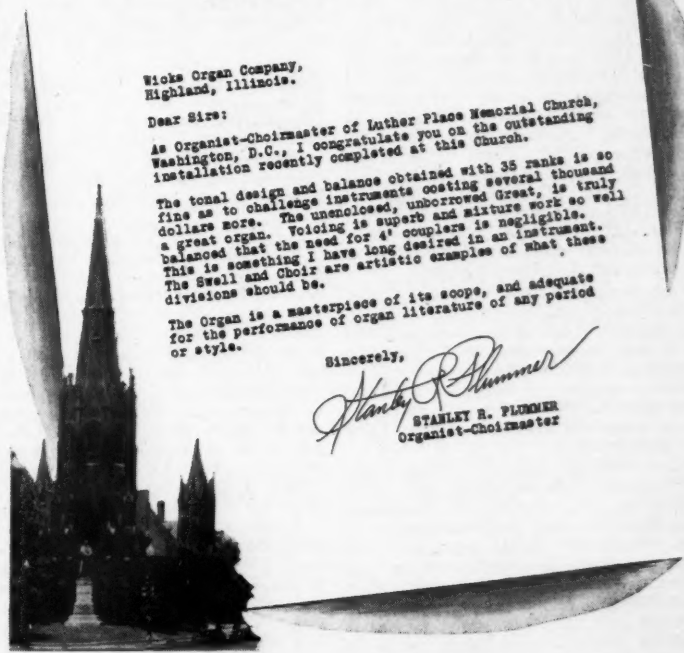
As Organist-Choirmaster of Luther Place Memorial Church, Washington, D.C., I congratulate you on the outstanding installation recently completed at this Church.

The tonal design and balance obtained with 35 ranks is so fine as to challenge instruments costing several thousand dollars more. The unenclosed, unborrowed Great, is truly a great organ. Voicing is superb and mixture work so well balanced that the need for 4' couplers is negligible. This is something I have long desired in an instrument. The Swell and Choir are artistic examples of what these divisions should be.

The Organ is a masterpiece of its scope, and adequate for the performance of organ literature of any period or style.

Sincerely,

Stanley R. Plummer
STANLEY R. PLUMMER
Organist-Choirmaster



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American Guild of Organists

Biennial National Convention, St. Louis, Mo., July 5-9, 1948

Organized
April 13, 1896

Charter Granted
Dec. 17, 1896

Incorporated
Dec. 17, 1896



Amended Charter
Granted
June 17, 1909

Amended Charter
Granted
June 22, 1934

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Bach Aria Group Gives Beautiful Performance for Guild in New York

If there are any A.G.O. members (and no doubt there are) who think of an evening devoted to Bach cantata solo and duet excerpts as a devastatingly gloomy prospect, they are in for a pleasant surprise when they have the good fortune to hear William H. Scheide's ensemble, known as the Bach Aria Group. On Tuesday evening, Jan. 13, this distinguished group of singers and instrumentalists, under the direction of Mr. Scheide, gave a program for the A.G.O. in the beautiful lecture-hall of Temple Emanuel, New York.

Judging from the comments of members who have been in the metropolitan area for many years this was one of the outstanding programs of its type. As for your reviewer, it was the finest performance of its kind he has ever been privileged to hear.

The Bach Aria Group is composed of Julius Baker, flute; Sam Baron, second flute; Robert Bloom, oboe; Jean Carlton, soprano; Norman Farrow, bass-baritone; Robert Harmon, tenor; Sergius Kagen, vocal advisor and keyboard instruments; Ellen Osborn, soprano; Harry Shulman, second oboe; David Soyer, cello; Margaret Tobias, alto; Maurice Wilk, violin.

On this occasion Mr. Scheide and his group presented the following program: "Ich fürchte nicht," Cantata 66 (alto, tenor, violin, cello and piano); "Qui Tollis," Mass in A (soprano, two flutes and cello); "Hasse mich, hasse mich recht," Cantata 76 (tenor, cello and piano); "Ja, ja, ich halte Jesum feste," Cantata 157 (bass, flute, violin, cello and piano); "Du wahrer Gott," Cantata 23 (soprano, alto, two oboes, cello and piano); "Christi Glieder," Cantata 132 (alto, violin, cello and piano); "Ihm hab' ich mich ergeben," Cantata 97 (soprano, two oboes, cello and piano); "Die Seele ruht," Cantata 127 (soprano, oboe, two flutes, cello and piano); "Lass, O Welt," Cantata 123 (bass, flute, cello and piano); "Ehre sei Gott in der Höhe," Cantata 110 (soprano, tenor, cello and piano).

One was immediately impressed by the lack of hackneyed, overworked items on the program, if any of the Bach arias and duets may be so classified. In fact, the greater part of the program consisted of numbers new to the writer. I dare say that this was true in the case of nearly every member of the audience which filled the auditorium.

Two striking features of the entire performance were musicality and style. Throughout the evening not one phrase was played or sung in a humdrum manner. Since all of the performers are artists of the highest caliber, no one was interested in displaying virtuosity for its own sake. Technique was taken for granted and all concentrated on music making. Every line in Bach's cunningly woven contrapuntal textures "sang" and the overall effect was one of warmth and vitality. The music never was allowed to sound mechanical, nor was it permitted to deteriorate into sentimentality. In short, this program was the nearest thing to perfection in Bach playing and singing that this reviewer has yet heard.

Those who think of Bach's music as cold emotionless linear construction must hear the Scheide group's conception of "Qui Tollis" from the Mass in A, the "Hasse mich recht" from Cantata 76, "Die Seele ruht" from Cantata 127 or the "Christi Glieder," from Cantata 132.

I am certain that when they do they will change their opinions.

There seemed to be only one matter for controversy that arose in connection with the performance. This concerned the use of piano instead of harpsichord for the *continuo*. Mr. Scheide has, I understand, definite aesthetic convictions about the matter and favors the piano for all *continuo* playing where the organ is not available.

The only thing that marred this memorable evening for the reviewer was the relatively small number of Guild members (for whom the program was so generously given) in the large audience of music-lovers. For those who were unable to attend and for those in other parts of the country who may not have the opportunity of hearing this remarkable ensemble in person it will be good news to know that Victor recordings by the Bach Aria Group will soon be available.

SEARLE WRIGHT.

Massachusetts Chapter Hears Biggs.

The Music Teachers' National Association and the Massachusetts Chapter presented E. Power Biggs, organist, assisted by Roger Voisin, trumpet, and the choir of King's Chapel, Boston, Elwood E. Gaskill, organist and choirmaster, on Jan. 2 at the Memorial Church, Harvard University. Despite a snowstorm a large audience was attracted.

The program included the following organ selections: Passacaglia and Fugue in C minor, Bach; Symphony in G, Sowerby; Prelude and Fugue on a Theme of Vittoria, Benjamin Britten; "Litanies," Alain. The "Agincourt Hymn," Dunstable; Ricercare, Frescobaldi; Sonata for trumpet and organ, Purcell; Chorale Preludes, "Wachet auf" and "Durch Adam's Fall," Homilius; Trumpet Tune, Bell Symphony for Organ and Trumpet Voluntary, Purcell, were the numbers for trumpet and organ. The motet "Praise Ye the Lord," Tschaiakowsky; "Agnus Tibi Gratias," Lassus; Chorale and Kyrie, "Lord, Our God, Have Mercy," Bach; "Imprompteria" ("The Reproaches"), Palestrina, and "Hallelujah, Amen", Thomas Norris, were sung by the men's choir.

The program was fine in every detail.
MARJORIE FAY JOHNSON, Secretary.

Student Group at University of Michigan.

Under the direction of Charles Vogan, A.A.G.O., instructor of organ at the University of Michigan, a student group has been organized there. The twenty-three members were given recognition as a campus organization by the dean of student affairs Nov. 11. Nov. 25 the authorization of the U. of M. Guild student group by the A.G.O. was received.

Officers elected for the year are: President, Bertram Strickland, Montgomery, Pa.; vice-president, James Chapman, Manistee, Mich.; secretary, Patricia Shields, Ann Arbor; treasurer, Keith Lusted, Mount Vernon, Iowa. A constitution and by-laws for the group have been drafted and a program of the year's activities has been completed. At the November meeting a lecture on "Dance in the Church" was given by Dr. Laban of the U. of M. physical education department.
PATRICIA SHIELDS.

New Chapter in Charlotte, N. C.

The first meeting of a new chapter was held Oct. 31 in Charlotte, N. C. The organization meeting was guided and directed by Frederick Chapman, Eugene Craft and our speaker, S. Lewis Elmer, warden of the national organization. Officers of the chapter are: Dean, Frederick Chapman; sub-dean, Eugene Craft; secretary, Mrs. S. R. Goans; treasurer, John Morrison; registrar, Lauretta Bombara Short.

LAURETTA BOMBARA SHORT, Registrar.

The Warden's Column

The ever-alert and progressive convention committee in St. Louis has forwarded the following to give us a slight foretaste of the attractions at the A.G.O. biennial national convention in St. Louis July 5 to 9:

St. Louis, Mo., is the city selected for the 1948 convention of the American Guild of Organists. St. Louis was founded in 1764 by Pierre LaCade Liguist, when he enthusiastically stated that he had found a situation where he was going to form a settlement which might become, hereafter, "one of the finest cities in America—so many advantages were embraced in the site, by its locality and its central position for forming settlements." This prediction has proven true. See brochure "St. Louis as It Is Today," published by the Visit St. Louis Committee of the St. Louis Chamber of Commerce.

St. Louis is the most magnificent city on "Ole Man River," and has truly been called the "city surrounded by the United States." It is one of the crossroads of the nation and can be reached by plane, auto, bus, train or boat.

Here in "the city of a thousand sights" are things to see and places to go that cannot be found elsewhere. The world-famous municipal opera presents the greatest group of singers, dancers and comedians ever engaged in a single season, in your favorite musical shows. The zoo contains one of the finest collections of animals in America. One can also visit the famous Shaw's Garden, view the Lindbergh trophies, see two big league baseball teams in action (the Cardinals and the Browns) or take a ride on the world's largest air-conditioned steamer on the Mississippi River.

These are just a few of the attractions to be found in St. Louis. Add to these a magnificent program of organ music, choral works and instructive lectures. There will also be some "unconventional entertainment." You cannot afford to miss the convention.

Come this summer. Come, expecting your visit to be one of real pleasure. You will not be disappointed. Attend the convention! See St. Louis!

Who, after reading this, could possibly stay away?

The A.G.O. is continuing its remarkable and healthy growth. During the year 1947 the membership increased by 1,832 elected or reinstated. Seventeen chapters and three branches were organized and sixteen Guild student groups were formed. Two chapters have been organized recently—the Winston-Salem, N. C., formerly a branch, and the Central Florida Chapter, formerly the Orlando Branch. Guild student groups formed recently are: Wartburg College, Waverly, Iowa; Santa Rosa Junior College, Santa Rosa, Cal.; University of Michigan, Ann Arbor; Park College, Parkville, Mo.; Middle Tennessee State College, Murfreesboro, Tenn., and Brigham Young University, Provo, Utah.

Dr. George Mead, chairman of the committee on national Guild Sunday, has announced April 18, the third Sunday after Easter, as the date chosen for 1948.

Attention is called to the report of the conference of representatives of four organizations, including the A.G.O., on church architecture; also the financial report for 1947 in another column. Prompt payment of dues is urged to help the local treasurers with their work and assure receipt of all copies of THE DIAPASON.

"100% Chapter Representation at St. Louis."

S. LEWIS ELMER.

Annual Dinner in Houston.

The Houston, Tex., Chapter held its annual dinner meeting Jan. 6 at the First Evangelical Church. Each organist had his minister as his guest. After the dinner a recital was given by Dr. Alexander McCurdy, director of the organ

departments of the Curtis Institute of Music and Westminster Choir College. His numbers were arranged to demonstrate the "carillon bells" which have just been installed. Great enthusiasm was expressed by the crowd which filled even standing-room in the large church, while many were turned away.

ESTELLE M. KEIGAN, Secretary.

Examinations Are San Jose Subject.

The San Jose, Cal., Chapter held its monthly meeting Sunday afternoon, Jan. 11, at the home of LeRoy V. Brant, A.A.G.O. Dean Iru Price, organist of Westminster Presbyterian Church, presided at the business meeting. The program included a talk by Mr. Brant on the topic "Guild Examinations" and sample sheets were presented. Mr. Brant told what the examinations have meant to him during his lifetime. Following this interesting talk a question and answer period was held.

Ten new members have recently joined our chapter and we hope several colleagues will take the examinations in May.

At the conclusion of the program refreshments were served and a social hour was enjoyed.

We are looking forward to the Walter Baker recital in San Jose Friday evening, Feb. 6. It is open to the public and is sponsored by our chapter.

MARJORIE MARSHALL BONDE,
Publicity Chairman.

Organ String Ensemble Recital.

A rather unusual program was presented at the Jan. 12 meeting of the Pasadena and Valley Districts Chapter. The occasion was an organ and string ensemble recital at the First Congregational Church of Pasadena. Those participating were R. Denton Hendrickson, organist, and the Jefferson Music Society, under the direction of Reginald Bland. An artistic performance was given of the Second Sinfonia (Church Cantata No. 35) by Bach, the Concerto in D by Vivaldi, the Suite for Strings (No. 3 in D) by Bach, the Concerto No. 5 by Handel and the Fugue in G (the Great) by Bach.

It is hoped that we may have more such ensemble groups at our Guild recitals, showing the beautiful effects to be gained when we combine the organ with other instruments.

MARCIA HANNAH, Librarian.

New Chapter Hears Piche.

A concert by Bernard Piche, organist at St. Peter and Paul's Church, Lewiston, Maine, and St. Paul's mixed choir of seventy voices was given Nov. 30 at St. Peter and Paul's Church. Father Maurice Lebrun, O.P., directed the choir and the accompanist was Miss Lucienne Bedard. This concert inaugurated the activities of the newly-organized chapter of Lewiston-Auburn. Mr. Piche played: Toccata and Fugue in D minor, Bach; "The Lost Chord," Sullivan; Allegro-Canon, Eighth Symphony, Widor; "By the Sea," Piche; "Rhapsodie on Four Noels," Piche; Belgian Mother's Song, Courboin; "Marche Heroique," Saint-Saens.

Mr. Piche's "Rhapsodie on Four Noels" has recently been published.

LUCIENNE BEDARD.

New Idaho Chapter Meets.

The newly-organized Idaho Chapter held its first regular meeting Dec. 2 in the choir room of St. Michael's Cathedral, Boise. Dean C. Griffith Bratt outlined briefly the values and purposes of the Guild and told of its efforts to stimulate better church music. He also led a very interesting discussion on what units should be used in building a three-manual organ.

The chapter is enthusiastic over what it hopes to accomplish in bringing better music to the churches of this area.

News of the American Guild of Organists — Continued

Treasurer's Annual Report

Dear Fellow Guild Member:
After a year of unusually large expenses we are publishing herewith the financial report of the American Guild of Organists for 1947, knowing that you will be interested in what we have accomplished in the past year.

The new plan introduced Jan. 1, 1948, of having each chapter handle its own DIAPASON subscriptions has been accepted in a remarkable spirit of cooperation.

For your information the annual dues of \$4 are divided among the national headquarters and THE DIAPASON, to be remitted by chapters and branches as follows:

To headquarters, for the year Jan. 1 to Dec. 31	\$1.10
Prorated monthly	.10
To THE DIAPASON, Jan. 1 to Dec. 31	1.50
Prorated monthly	.12½
To be remitted by branches to chapters from the \$2.90 retained from the \$4 annual dues the chapter receives from the branch	.40
Dual membership fee (to be paid where such membership is held—at headquarters, a chapter or a branch)	1.40

Thanking you for your continued support of our ever-growing organization, I am
Cordially yours,
JOHN HOLLER, National Treasurer.

Financial Report for 1947.

RECEIPTS		
Balance on hand Jan. 1, 1947		\$ 614.32
Membership dues—		
Chapters	\$20,175.84	
Headquarters	3,049.50	
Subscribers	132.50	
Guild student groups	122.50	
Initiation fees	1,831.20	
Guild material	616.44	
Dividends and interest	919.55	
Examination fees and test papers	1,571.24	
Contributions	6,553.84	
Miscellaneous receipts	1,241.06	
		36,513.67
		\$37,127.99

DISBURSEMENTS		
Office secretaries	\$ 4,325.69	
Printing and postage, etc.	14,456.31	
Telephone and electricity	205.82	
Office rent	880.04	
Cost of THE DIAPASON (official magazine)	14,847.71	
Bank charges	18.65	
Warden's travel expenses	353.89	
Cost of public meetings	415.00	
Office expenses and supplies	414.58	
		35,917.69
Balance Dec. 31, 1947		1,210.30
		\$37,127.99

SUMMARY		
Balance Dec. 31, 1947	\$1,210.30	
Deposited in North River Savings Bank	1,069.88	
Dividend shares capital stock	4,241.00	
United States war bond	1,000.00	
Consolidated Edison preferred stock	1,000.00	
		\$8,521.18

Metropolitan New Jersey Chapter.

Edward A. Hillmuth, Jr., organist and choirmaster of St. Peter's Church in Essex Fells, N. J., invited the Metropolitan New Jersey Chapter to a choral evensong and Christmas carol service at his church Dec. 8. This was a beautiful service in which the choir used the Anglican chant by Goodson, a plainsong chant and the Nicene Creed to a setting by Eyre, followed by the intoning of the prayers. The choir sang a group of carols—"The Shepherd and the Inn," a Mexican Christmas carol adapted by Harvey Gaul; "Gesu Bambino," Yon, and "Hodie Christus Natus Est," Willan. The congregation then sang a group of familiar carols with the choir. For the offertory the quartet sang "By the Waters of Babylon," by Philip James.

William Jones, organist and choirmaster of St. John's Episcopal Church in Montclair, played the prelude and James Vincent, organist and director at Shiloh Baptist Church in Elizabeth, played the po tude.

After the service there was a meeting of the chapter in the parish-house at which the Rev. Harold R. Onderdonk, rector of St. Peter's, answered questions on the Episcopal service. The meeting closed with a social hour and refreshments.

HELEN C. ROCKEFELLER, Registrar.

Hymn Festival in Wheeling.

The Wheeling, W. Va., Chapter held its first hymn festival Sunday evening, Jan. 11, in the First Baptist Church. The worship portions of the service were conducted jointly by the Rev. Carroll Thorne, chaplain of the chapter, and the Rev. Carl Metz, pastor of the church. The hymn singing was conducted by Dr. Martin Gerhardt. Accompaniments were

played by Miss Luella Michelfelder, organist, and Miss Edith Edmundson, pianist. The hymns were divided into four groups—hymns of assurance, joy, prayer and brotherhood. The church auditorium was comfortably filled and everybody seemed to enjoy this new type of service.

ELEANORE BIDKA, Secretary.

Richard Ross Plays in Columbia, S. C.

The January meeting of the South Carolina Chapter was held Jan. 5 at the Washington Street Methodist Church in Columbia. D. A. Pressley was host. The meeting was in the form of a discussion and program of music for weddings and funerals. A committee from the chapter had prepared a list of music deemed appropriate at weddings and one for funerals and this list was discussed and some of the music was played by members of the chapter. The object is to educate the public on the proper type of music for these occasions, and the best way to do this, it is believed, is to have organists and directors urge brides and their families to select such music.

On Jan. 26, at the Washington Street Methodist Church, the chapter presented Richard Ross in a brilliant recital on the three-manual Skinner organ. Mr. Ross, who is on the staff of Peabody Conservatory and is organist of the Memorial Presbyterian Church, Baltimore, is a dis-

tinguished organ virtuoso. His program was as follows: Concerto No. 5, in F major, Handel; Prelude in D minor, Clerambault; "Psalm 19," Marcello; "Le Coucou," d'Aquin; Chorale Prelude, "Blessed Jesu, We Are Here," Bach; Fugue in G minor (the Greater), Bach; "Cortege and Litany," Dupré; Roulade, Bingham; "Ave Maria," Reger; Intermezzo from Sixth Symphony, Widor; "The Sun's Evensong," Karg-Elert; Scherzetto, Vierne; Prelude, Vierne; Finale, Third Symphony, Vierne.

Mrs. CLYDE LAUSHEY, Secretary.

Recital by Robert Baker in Atlanta.

Members of the Georgia Chapter and others who heard Robert Baker in Atlanta Nov. 18 will long remember the musical treat afforded them. The recital took place in the Jewish Temple and was prefaced by enlightening comments on the numbers he had chosen. One could not fail to be impressed by the clarity of Dr. Baker's playing, as well as his sympathetic interpretation and schooled technique. The program included: Fantasia in F minor, Mozart; Three Short Intermezzi, Schroeder; Rondo for the Flute Stop, Rinck-Dickinson; Adagio from Concerto in D minor, Vivaldi; Prelude and Fugue in A minor, Bach; "Divertissement," Vierne; "An Ancient Jewish Melody," Traditional-Saminsky; "Rhythmic Trumpet," Bingham; "Harmonies of Evening," Karg-Elert; Fantasia and Fugue on "B-A-C-H," Liszt.

DIXIE STEVENS, Registrar.

Spelman San Joaquin Valley Guest.

Dr. Leslie P. Spelman, F.A.G.O., of the University of Redlands was a guest of the San Joaquin Valley Chapter Jan. 12 and 13. Monday evening there was a dinner at Border's restaurant, after which a large number of Guild members and guests met at St. James' Cathedral to hear Dr. Spelman speak on "Guild Examinations." He urged that all colleagues prepare for the examinations, because they are so practical for the church musician.

Tuesday morning Dr. Spelman conducted a master class of fourteen members at St. James' Cathedral. Hymn playing was emphasized. He pointed out that in order of importance in the church service hymn playing is first, accompaniment is second and solo organ playing is third. Tuesday evening, in the First Presbyterian Church in Fowler, Dr. Spelman played a recital to an audience which received it with enthusiasm.

This chapter will sponsor a concert by the Westminster Choir April 12. A choir festival is scheduled for May 2, in which choirs from all parts of the valley will participate.

Ruth Page Rockwood, who was responsible for the organization of this chapter in October, 1945, and who served until November, 1947, recently resigned because she and her family have moved to Los Angeles. This chapter is grateful to her for her untiring effort and enthusiasm during her service as dean. Margarette H. Larwood has accepted that responsibility.

Berkshire Chapter Service Feb. 8.

The Berkshire Chapter will hold its second Guild-sponsored service Sunday afternoon, Feb. 8, at 4:30 in the First Methodist Church, Pittsfield. This event, which is patterned after the vespers services formerly held on Sunday afternoons in the Princeton University Chapel, will be under the direction of Mrs. Charles A. Calkins, Jr., minister of music at the church. The music will include a group of Negro spirituals, in observance of Brotherhood Sunday.

BRUCE M. WILLIAMS, Secretary.

Meetings of Lexington Chapter.

The Lexington, Ky., Chapter held its December meeting Dec. 29, with a Christmas party at the home of Miss Ilena Jackson, with Miss Myrtle Kesheimer as co-hostess. There was a full attendance. The dean, Mrs. Earl Bryant, presided over the business meeting. The program chairman, Mrs. Era Wilder Peniston, reported that Mrs. Lewis Bradley of Georgetown, Ky., had extended an invitation to the chapter to meet with her in January. This meeting was held Jan. 12. One of Mrs. Bradley's pupils, Hammond Porter, played organ numbers at the Presbyterian Church. Then we were taken to Mrs. Bradley's home, where our hostess served a buffet supper.

LURLINE DUNCAN, Secretary.

Minnesota Chapter.

The Minnesota Chapter met at the home of the dean, Mrs. Arthur Fellows, Jan. 4 for a party. Preceding the party members went to Plymouth Congregational Church in Minneapolis to see and hear the newly-rebuilt four-manual Aeolian-Skinner organ.

Carl Weinrich was to give a recital in Minneapolis Jan. 27, sponsored by the Minnesota Chapter. This recital is the second in a series of three presented by the chapter this season.

EARL BARR, Secretary.

Toledo Chapter.

While the Toledo Chapter is not sponsoring any event in February for its group alone, it is cooperating with others in promoting events of interest to organists. The first of these is the choral festival planned by the Toledo Council of Churches for Feb. 1 and 2. This will include the massing of choirs of the city in a great concert Sunday evening in the

peristyle of the Museum of Art. Professor H. Augustine Smith, the choral leader and hymnologist, will be the guest conductor. On the following day he will meet with church and musical leaders in a series of conferences. The one in which the chapter is most deeply interested is the luncheon and seminar for organists and choir directors at the Y.M.C.A.

The second event is a recital to be given by Virgil Fox Feb. 9. This is to take place in the Washington Congregational Church and is under the auspices of the Palestrina Choir of that church.

HELEN M. MOSBACH.

Western Michigan Meetings.

The January meeting of the Western Michigan Chapter was held Monday evening, Jan. 12, at the Westminster Presbyterian Church in Grand Rapids, with Douglas Petersen, organist and choirmaster of the church, as our host. The choir-master's guild served dinner to over thirty members of the Guild. This dinner preceded the monthly meeting, which was devoted to the topic "Choral Music Materials." This topic was discussed by Henry Overley of the music faculty of Kalamazoo College and Mr. Petersen. Guild members were used as a choir and the challenging questions made for a lively interchange of ideas.

Preceding the discussion there was a short business meeting called by the dean, Doris James. Special attention was given to the last two artist concerts in the immediate future. Jan. 27 Alexander Schreiner played at the Burton Heights Christian Reformed Church. The second and last date will be Feb. 9, when Catharine Crozier of the faculty of the Eastman School of Music will play at Westminster Presbyterian Church. Flor Peeters, the first recitalist in our series, played at the Fountain Street Baptist Church in the fall.

The December meeting was held at Bethlehem Lutheran Church Dec. 8. The meeting was preceded by a smörgåsbord dinner. Our host, Graham Cook, organist and choirmaster of the church, and Benjamin Hadley, organist and choirmaster of St. John's Episcopal Church, Grand Haven, gave enlightening talks on the subject of "Church Liturgics."

The November meeting was held Nov. 17 at the Park Congregational Church, with Dr. Robert Wesley Magin, organist and choirmaster, in charge of the discussion, "Improvisation." Dr. Magin, a master of improvisation, gave an inspirational talk on the subject. The meeting was preceded by a dinner. Members from Grand Haven, Kalamazoo, Muskegon and Plainwell were in attendance, in addition to our Grand Rapids members.

The annual choir festivals which the Guild sponsors each year are to be in the month of April this year.

GRAHAM COOK, Corresponding Secretary.

First of Three Recitals in Peoria.

The first of three recitals sponsored this year by the Peoria, Ill., Chapter and its patrons and patronesses was heard Nov. 25, when Mrs. Ellen Law Parrott of Waterloo, Iowa, played at the Westminster Presbyterian Church in Peoria. Mrs. Parrott's program was noteworthy for the tonal contrasts she achieved from the three-manual Möller organ and for effective program building. A sizable audience heard the following: Sonata No. 1, Borowski; Sinfonia to "I Stand with One Foot in the Grave," "Jesu, Joy of Man's Desiring" and Prelude and Fugue in A minor, Bach; "Benedictus," Reger; "Variations de Concert," Bonnet.

A reception for Mrs. Parrott was held afterward in the church parlors. Catharine Crozier and C. Harold Elncke are the other two recitalists to be sponsored by the Guild in February and April respectively.

MARY DEYO, Registrar.

North Louisiana Chapter.

The North Louisiana Chapter has held regular meetings in Shreveport since September. On each program was a paper on a phase of organ work and this was followed by a program of organ music. In November a Guild service was held at the First Presbyterian Church with Dr. W. A. Alexander, pastor of the church, as speaker. Mrs. Moore, the dean, gave a report of her visit to Dallas to meet the warden of the Guild. On Dec. 19 a luncheon was held at the Caddo Hotel. A festive tree and the singing of carols, closing with Lutkin's "The Lord Bless You and Keep You," made a fitting ending for the year.

On Jan. 18 the meeting was held at the Jewish Temple and plans were completed for the Alexander Schreiner recital at St. Mark's Episcopal Church Feb. 13.

MRS. J. C. BYARS, Secretary.

Eastern Tennessee Chapter.

The Eastern Tennessee Chapter met at the First Methodist Church in Elizabethton Nov. 23. A program of vespers music was presented by the Elizabethton Choral Club. Following the program a short business session was held, presided over by the sub-dean, Peck Daniel of Bristol.

JUANITA BRADLEY, Secretary.

News of the A.G.O.—Continued

Lecture by Mr. Vrionides

Members and guests of the Guild in New York were treated to an evening of unusual musical interest when Christos Vrionides presented his Byzantine Singers in a program of Greek and Byzantine music Jan. 19 in the lecture hall at St. Bartholomew's Church. Prefacing the recital with a lecture, Mr. Vrionides traced church music back to its ancient pagan Greek beginnings and said that early Christian church musicians were well versed in Greek literature and did not discard the heritage of everything that was pagan Greek, proof of which is found in Christian usage. He pointed out that in early times Greece occupied the position of meeting-ground for the peoples of the Occident and Orient, so that he found nothing strange in the fact that the great wealth of Western Christian hymnology and plain and Gregorian chant were mothered by Eastern Byzantine poetry and music.

With reference to the church, the speaker pointed out that during the first century it stood somewhere between Judaism and Hellenism and combined the best elements of both. He said the Psalms were all-important and cited numbers 32, 37, 62, 87, 102 and 142 as the backbone of any service. Because of this use of the Hebrew Psalm and the music of pagan and Christian Greece, the Byzantines were accused of lacking creative ability; but Mr. Vrionides said that all-important was the fact that they not only had succeeded in keeping their great heritage, but had maintained the historical link with the classic age.

He then introduced his singers, who brought the evening to a close with a group of songs, some traditional and some written by Mr. Vrionides, exemplifying all the beauty and art that have gone into making music an international language through the ages.

HAROLD W. FITTER.

Junior and Youth Choir Festival.

The South Carolina Chapter sponsored a junior and youth choir festival of Christmas music at the First Presbyterian Church in Columbia Sunday afternoon, Dec. 14. About 200 young people under the capable direction of Robert L. Van Doren, dean of the chapter, delighted a capacity audience with a program of music. Fred H. Parker, dean of music at Columbia College, accompanied at the three-manual Pilcher organ. Miss Annie Nungezer played the organ preludes.

This festival is an annual project of the chapter and the second in a series. Every year at one of the holiday seasons choirs of members of the Guild participate in a musical program fitting to the season, Christmas being chosen this year.

Dr. James W. Jackson, pastor of the First Presbyterian Church, pronounced the invocation and the benediction, after which the choirs united to sing "Silent Night" as a choral response.

GREGORY PEARCE.

District of Columbia Chapter.

The December meeting of the District of Columbia Chapter was preceded by the annual founders' day dinner, served in the social hall of the Wallace Memorial Presbyterian Church Dec. 1. Approximately 100 members and guests were present. Robert Ruckman, the sub-dean, served as toastmaster and presided over the business meeting. Entertainment was provided in an operetta by Ruth Vanderlip, a duo skit by Nancy and William Tufts and "sweet harmonies" by a male quartet from Epworth Methodist Church.

DONALD L. ENGLE, Registrar.

Omaha Group Welcomes Berryman.

Omaha organists welcomed home a favorite son on Dec. 30, when they gathered as guests of James H. Simms at All Saints' Episcopal Church to hear Edward Berryman in an informal recital. Mr. Berryman is a student at the University of Minnesota, where he is working for his master of arts degree and studying organ with Arthur B. Jennings. The following numbers comprised his program: Prelude in B minor, Bach; "In dulci Jubilo," "Lord, Have Mercy upon Us," with alto melody by Mr. Jennings, "To Shepherds as They Watched by Night," "Blessed Jesus, at Thy Word" and Prelude in G major, Bach; Scherzo from Second Symphony, Vierne; Dorian Prelude on "Dies Irae," Simonds; Prelude, "Ave Maris Stella," Franck. Each selection was prefaced by informal and

interesting remarks and the recital was concluded with a magnificent reading of the Bach Passacaglia and Fugue in C minor.

Guests included the soloist's parents, Mr. and Mrs. Cecil Berryman, both prominent musicians of Omaha, and his brother, Warren, also a student at the University of Minnesota.

MILFRED I. MOWERS, Secretary.

Hear Address on Hymnody.

A talk on "Hymnody of the Reformation" by the Rev. Arthur W. Farlander was the feature of the Jan. 6 meeting of the Redwood Empire Chapter. Mr. Farlander, rector of the Church of the Incarnation in Santa Rosa, Cal., is a member of the national hymn-book commission of the Episcopal Church. Following the talk the members were privileged to view his valuable collection of early hymn-books and ecclesiastical literature.

The meeting began with a dinner and business session in the parish-house of the Church of the Incarnation.

CLAIRE COLTRIN, Publicity Chairman.

Oklahoma Chapter Dinner.

The Oklahoma Chapter met the night of Jan. 6 at the Trinity Episcopal church-house for dinner and a program. The dinner was under the efficient management of the chairman, Ethel Kolstad, with Irene Neff as co-chairman. The program committee announced that the chapter would entertain pastors of churches Feb. 3 at St. Paul's Methodist Church. A nominating committee was appointed as follows: Irene Neff, Nell Doering and Esther Handley.

Features of the evening's program included a paper by John Knowles Weaver on the "Importance of Preparation for the Guild Examinations" and a talk by Mrs. Hine on "Adaptation of Piano Accompaniment to the Organ."

Dorothy Bowen gave a recital on the new organ of the United Presbyterian Church on the evening of Dec. 28. Marie M. Hine was heard in a recital on the organ of the Philbrook Art Center Sunday afternoon, Jan. 11.

JOHN KNOWLES WEAVER, Sub-dean.

Washington Chapter.

When the Washington Chapter met Jan. 12 at the home of its treasurer, Mrs. Bessie Rasmussen, in Seattle, Charles Allen, organ service man, gave a brief history of the organ and touched upon some of the problems the service man faces in trying to do an effective job.

Miss Kathleen Munro, acting head of the music department of the University of Washington, gave a very interesting talk on church music. Miss Munro had returned that morning from Boston, where she attended meetings of four national music associations.

On Jan. 21 Guild members were to give a recital at the University Congregational Church. Those participating are Fred Root, organist of St. James' Cathedral; Talmage Elwell, organist and director at the host church; Mrs. Gladys Bartlett, pianist, and Mrs. Maria Kjaer.

Central Tennessee Chapter.

The midwinter meeting of the Central Tennessee Chapter was a well-attended and much enjoyed social and was held Jan. 13 at the home of Mrs. Margaret Pittman Bowers. The entertainment provided was of a high character and was preceded by a short business meeting at which Miss May Hogan and Miss Mary Dillon, both of Murfreesboro, Tenn., were elected to membership in the Guild. Among the highlights of the evening was an account by Dean Cyrus Daniel of his visit to snowbound New York for the conclave Dec. 29 and 30. Three members did a good piece of work playing a Bach fugue, the two-manual and pedal parts on one piano. A contest involving a good knowledge of past great organists was conducted. A dinner was served by Mrs. Ewing Grizzard and the social committee.

JAMES G. RIMMER, Secretary.

Entertains New Mexico Chapter.

The New Mexico Chapter was entertained Jan. 12 at the home of Mrs. Miriam Douglass in Albuquerque. The business meeting opened with a discussion of the national convention to be held in St. Louis. Mrs. Hammons and Mrs. Simpson were appointed delegates from our chapter. A report from headquarters was made available discussing architectural and musical problems involved in the installation of new organs or remodeling older ones. Future activities of the group discussed were a joint recital in March by several chapter members and the sponsoring of a hymn festival in which all member choirs would participate, tentatively scheduled for October. Guild examinations will be discussed at the February meeting.

After the business meeting was adjourned the members examined copies of choral and organ music suitable for Lent and Easter. Refreshments were served by the hostess.

ALICE TILTON EIFFERT, Secretary.

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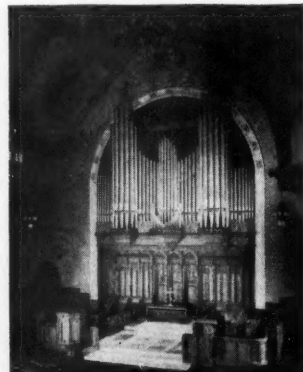
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News of the A.G.O. —Continued

Activities of Louisville Chapter.

The January meeting of the Louisville Chapter was held at the Crescent Hill Methodist Church Jan. 5. The occasion was the annual "ministers' night" and a large number of the clergy were present. The speaker was Dr. Finley Edge, a member of the faculty of the Southern Baptist Seminary. Dr. Edge spoke on the general topic of improving the music in the churches and focused his talk on the congregational aspects. It was well to have this approach, as there is usually no mention of this important phase of the work of the organist. He declared that many people learn more theology from the hymns they sing than from the Scriptures they read.

The December meeting of the Louisville Chapter was held at Christ Church Cathedral Dec. 1. After dinner in the parish-house the chapter adjourned to the choir house for a demonstration of boy choir methods by the cathedral's organist and choirmaster, Jack E. Rogers. The program of drills for developing the boy soprano was excellently presented and the choir sang three anthems—a pre-Bach composition, "A Sacred Concert," by Heinrich Schütz; "Praise the Lord," Maunder, and "All Creatures of Our God and King," by E. T. Chapman. The meeting was concluded with carols sung by all present.

The chapter presented Andre Marchal in a recital Nov. 23. His program of French organ music from the sixteenth century to the present day, with the addition of the Bach Prelude and Fugue in A minor and two chorale preludes, was well received by public and press. The noted Frenchman concluded his recital with an improvised symphony in four movements, based on themes submitted by members of the chapter.

The chapter has had a busy Yuletide season. The month was filled with special musical services. There were many presentations of the Christmas portions of "The Messiah," carol services and organ recitals. Because of his own duties this reporter was able to attend only the recital given by Boies Whitcomb, A.A.G.O., organist and choirmaster of Christ Church, Lexington, at St. Andrew's Church Dec. 14. Mr. Whitcomb is a rhythmic player and has a flair for programs of unusual interest. His best playing was in the C minor Trio-Sonata of Bach and the brilliant and colorful "Variations on a Noel" by Dupré.

The next project of the chapter will be the annual choir festival, to be under the direction of Donald Winters of the School of Church Music of the Baptist Seminary.

William E. Pilcher has announced his resignation as organist and choirmaster of St. Mark's Episcopal Church. During the thirteen years Mr. Pilcher has been at St. Mark's the standards of the church music have risen greatly and his large choir is one of the best in the city. Mr. Pilcher's interests with M. P. Möller made the step necessary and his resignation was accepted by the vestry with deep regret.

HARRY WILLIAM MYERS, A.A.G.O.,
Registrar.

Brinkler Plays in New Hampshire.

Visitors from Durham, Laconia, Concord and nearby communities were attracted to the recital by Alfred Brinkler, F.A.G.O., of Portland, Maine, at the First Congregational Church, Manchester, N. H., Jan. 5, sponsored by the New Hampshire Chapter. Mr. Brinkler, who presides over the municipal organ in the City Hall of Portland, opened his well-balanced program with a brilliant presentation of the Festival Prelude by R. H. Woodman and Andante Espressivo by Elgar. After Bach's Fugue in A minor he chose as a contrast "A Rose Breaks into Bloom," Brahms.

Two special presentations of Mr. Brinkler's own works were a Prelude in the Form of a Canon and Theme with Variations, with pedal cadenza, the latter written especially for the evening. Then followed two selections by Garth Edmundson—"Pax Vobiscum" and "Pange Lingua Gloriosa"—stirring and expressive Gregorian melodies. "Scherzo Pastorale," by Federlein, played in a fast tempo, followed. The program was concluded with Fountain Reverie, Fletcher; Minuet, Clewell, and Toccata from Symphony 5 Widor.

At the close of the program guests in the audience, in lieu of applause, asked Mr. Brinkler to repeat a portion of his program and to add several other numbers.

GERMAINE PELLERIN, Secretary.

Notes from District of Columbia.

The District of Columbia Chapter met Jan. 5 at the residence of the dean, Theodore Schaefer. Following the report of the recital committee the group voted to invite Edgar Hilliar, organist at St. Mary the Virgin in New York, as guest artist for a Guild-sponsored public recital the first week of February. Arrangements are also being made to present another American artist in a similar program in April.

After the business meeting Dean Schaefer introduced Alan Hughes, former member

of the chapter and now organist and member of the music staff of the Toledo Museum of Art. Mr. Hughes discussed the facilities, staff, recitals and adult education program at the museum, with emphasis on the possibilities of similar programs elsewhere.

New members voted into the membership of the chapter during the month were Phyllis Hawkins and Dorothy Campbell.

Several Guild members participated in one of the outstanding musical events of the year when the Cathedral Choral Society, under the direction of Paul Callaway, gave its winter concert Dec. 30 at the Washington Cathedral. The composer Paul Hindemith was present to conduct the chorus, orchestra and audience in his "Frau Musica." This unusual program also included the first performance of Douglas Allenbrook's "Te Deum Laudamus," Stravinsky's "Symphony of Psalms" and works of Willaert, Bach, Brahms and Vaughan Williams.

DONALD L. ENGLE, Registrar.

Season's Activities in Harrisburg.

The Harrisburg, Pa., Chapter has had a busy season. It opened with a conclave devoted to forum discussions, organ recitals and a lecture on "Problems Confronting the Church and the Purchase of an Organ" by Emerson L. Richards of Atlantic City, N. J. A prominent feature of the day's activities was the discussion on "Music for the Wedding Service," from which it was concluded that the wedding ceremony is a religious service rather than a mere civil ceremony and that music suitable for its status should be used.

An interesting and instructive series of study classes was begun in November, with Robert S. Clippinger, organist-director at Grace Methodist Church, and Clayton N. Taylor, organist-director at Zion Lutheran Church, as teachers. The first class was devoted to a study of organ accompaniment for the liturgical service, hymns, solos and anthems. "Interpretation of Organ Music" and "Compositions Suitable for Two, Three and Four-Manual Organs" were the topics for discussion at the second class. "Choir Directing" and "The Use of the Standard Beat" were presented before the third class. These classes are to be continued in January, March and May.

A program of music suitable to Advent and the Christmas season was presented at Salem Evangelical and Reformed Church Dec. 14. Three local organists—Mrs. David Pretz, Reginald F. Lunt and Albert Weissman—and the quartet of Salem Church joined in giving the program.

A Christmas party on the evening of Dec. 23 was enjoyed by members of the chapter at the home of Dr. Harry Rhein, the proud possessor of a two-manual Möller organ of excellent tone quality. A program was presented by Miss Sarah Newton of Chambersburg and Robert Clippinger, organists, and Mrs. Robert Clippinger, cellist. Carols were sung by the group and Santa Claus presented gifts to those present.

Plans for the remainder of the season include a public recital in February, a recital by a guest artist in April and the hymn festival in May.

Through the courtesy of M. P. Möller, the chapter was presented with a model rack of pipes. The set contains a stopped flute, an open flute, a diapason, a string, a gemshorn and a reed. This is to be used for demonstration purposes and the study of sound waves and how organ pipes produce these waves.

DOROTHY A. M. PETERS, Registrar.

Christmas Program in Tacoma.

The December meeting of the Tacoma, Wash., Branch took place Dec. 15 at the Church of the Holy Communion (Episcopal). The program was provided by Mrs. Florence Russell, organist of the First Church of Christ, Scientist; Miss Marie Walker of St. Paul's Methodist Church and Miss Esther Hild of the Church of the Holy Communion. Mrs. Russell opened the program with Variations on an Ancient Carol, by Dethier, followed by Pastorale, Corelli, and "Noel," d'Aquin, concluding with "While Shepherds Watched Their Flocks," Mauro-Cottone. Miss Walker gave a most interesting and informative talk on the origin of Christmas carols and their development. The program was concluded with three selections played by Miss Hild—Prelude, Fugue and Chaconne, Buxtehude; Pastoral Symphony, from Handel's "Messiah," and Bach's Toccata and Fugue in D minor.

ESTHER HILD, Secretary.

Louisiana Chapter.

The Louisiana Chapter held its December meeting at the Episcopal Student Center on the Louisiana State University campus. After a brief business meeting the members adjourned to the chapel to hear a talk and discussion led by Frank Collins on some of the more famous Christmas hymn-tunes, their origin and development. Supplementing his talk Dean Cecil Gibson, F. Crawford Page, Miss Louise Utterbach, Mrs. Frank Collins and Mrs. A. C. Pierce played compositions based on these tunes. Mr. Collins empha-

sized the responsibility which rests with choir directors, organists and ministers to educate congregations in singing more of the finer hymns which are less well known.

The chapter sponsored a recital by André Marchal Jan. 7 in the Louisiana State University Theater.

DOROTHY LEE ETHERIDGE,
Corresponding Secretary.

Choral Problems Syracuse Topic.

David Blair McClosky, associate professor of voice and choral music at Syracuse University, was the guest speaker at the Syracuse Chapter's meeting Jan. 5 at St. Paul's Lutheran Church. "Choral Problems and Techniques" was the subject. Professor McClosky stressed the need for a proper understanding of the voice and its use in developing choral tone and demonstrated his own method of voice production. With the great wealth of fine choral music available, Professor McClosky urged ministers of music to be exceedingly careful in their choice of material and to use only that which will create the highest type of worship.

EDITH SCHMITT, Chairman of Publicity.

Ithaca Chapter.

The November meeting of the Ithaca, N. Y., Chapter was held Nov. 24. An informal dinner was served at the Victoria Inn. The guest of the evening was Miss Louise Titcomb of the Auburn Chapter, who spoke on "Choir Repertory for the Church Year." Miss Titcomb's address was very informative and was supplemented with illustrations of several compositions. Before the meeting was adjourned various topics of interest were discussed, including the possibility of securing a guest organist for a recital in Ithaca.

CLARENCE R. WARRINGTON,
Acting Secretary.

Binghamton Chapter.

Members of the Binghamton, N. Y., Chapter were entertained Dec. 29 at a Christmas party by the dean, Miss Emily Williams, at her home. Plans were discussed to have a recital, by a famous organist, given some time in 1948.

Regret has been expressed over the death of Dr. Arthur Chittenden, an honorary associate of the Binghamton Chapter. Dr. Chittenden was a prominent physician of Binghamton and interested in the fine arts. He owned many valuable organ manuscripts. He was the father of Constance Helmericks, author of "We Live in Alaska." Dr. Chittenden died Jan. 1.

ELLOUISE HEFFELINGER, Secretary.

Texas Chapter.

The Texas Chapter met Dec. 15 at St. Matthew's Cathedral in Dallas for dinner and a business meeting. After adjournment we went to the sanctuary, where Henry Sanderson, organist and choirmaster of the cathedral, gave a resume of the carols of all nations, which were to be sung by the chancel choir for the evening program. His talk traced from the beginning to the present the carols of Sweden, France, England and other countries.

For the Christmas program several of our Dallas churches presented the complete text of Handel's "Messiah," one director using the new Coopersmith edition and another using a thirty-eight-piece orchestra as well as the organ to accompany the singers.

ANNETTE BLACK.

Program in Galveston, Tex.

A well-balanced program of compositions of the romantic period was given at the monthly meeting of the Galveston, Tex., Chapter Dec. 2 in Sacred Heart Church. The offerings included: Sonata No. 6 (Chorale and Variations, Fugue, Andante), Mendelssohn (Mrs. Wesley Merritt, organist of Trinity Episcopal Church); Pastorale, Guilmant, and "Grand Offertoire" No. 4, Batiste (Michael Colerain, organist at Sacred Heart Church).

Ernest Stavenhagen III, the dean, presided at the business session preceding the program. Frederick Anderson, organist of Central Christian Church, was announced as a new member and guests were William Zopf of Toledo, Ohio, and Mrs. J. E. Price of Denton.

EBBA NILSSON, Registrar.

Youngstown Christmas Party.

The Youngstown Chapter held its annual Christmas party Dec. 15 at St. Luke's Lutheran Church. A fine program was presented by students of the Dana School of Music of Youngstown College. Mrs. Nellie Dehnostel, teacher in the school and a member of the chapter, was program chairman.

At the conclusion of the program the group adjourned to the dining-room of the church, where Mrs. Wayne Ault, social chairman, and her committee served refreshments. There was a gift exchange following which the members joined in the singing of carols.

A meeting of the Youngstown Chapter was held Jan. 5 at Trinity Methodist Church, following a rehearsal of the Faure "Requiem." In the absence of the dean, Mrs. Hazel W. Buchanan, S. S. Badal, Jr., the sub-dean, presided. Regular reports were given and plans for the presentation of the "Requiem" Feb. 8 in Stambaugh Auditorium were discussed. Walter T. Swearingin, minister of music at Trinity Church, is the director of the festival choir.

Clarence Barger distributed folders an-

nouncing the artist recital in Stambaugh Auditorium by Alexander Schreiner Feb. 15. LAURA BELLE HORBERGER,
Program Chairman.

Three Recitals in Roanoke.

The Southwestern Chapter, Roanoke, Va., sponsored a series of three recitals. Oct. 25 at Greene Memorial Church Franklin Glynn, choirmaster and organist of St. John's Episcopal Church, was heard. Nov. 11 Edmund B. Wright was presented at Hollins College and Nov. 25 a Christmas program was presented by Melva Payne, organist-director at the Greene Memorial Church, Roanoke.

MARGARET BELL, Secretary.

Chapter Offers a Debut Recital.

A large group of members of the Rhode Island Chapter braved the cold and snow Dec. 30 to meet in Ray Hall at Butler Hospital for their annual Christmas party. Entertainment was provided by Mrs. Ada Holding Miller, who performed on her musical glasses. Games were played and a Santa Claus distributed gifts. Refreshments were prepared by Mr. and Mrs. Hollis E. Grant and Mr. and Mrs. Harold F. Mangler.

Jan. 5 the Rhode Island Chapter presented William Gerald White in a debut recital at St. Stephen's Episcopal Church, Providence. It is planned to present at least one debut recital each year for young organists within the state. Mr. White is acting as assistant organist at St. Luke's Episcopal Church in East Greenwich while continuing his organ studies in Boston. He played well and displayed a good understanding of registration. After the recital the Rev. Paul Vank Thomson, the rector, and Hollis E. Grant, organist and choirmaster of the church, were hosts to the members of the Guild at a reception for Mr. White in the parish rooms. Mr. White's program was as follows: Sonata No. 2, in C minor, Mendelssohn; "Jesu, Joy of Man's Desiring," Chorale Prelude, "Through Adam's Fall," and Trio-Sonata in E flat major, Bach; Andante espressivo, Sonata in G major, Elgar; Fantasie on two well-known Christmas Carols, West; "Harmónies du Soir," Karg-Elert; "Regina Coeli" and "Credo in Unum Deum," Titcomb; "Invocation," Snow; Scherzo, Sonata No. 5, in C minor, Guilmant; Communion ("Messe Basse"), Vierne; Toccata, Fugue and Hymn on "Ave Maris Stella," Peeters.

BESSIE W. JOHNS, Registrar.

Recital by Altoona Members.

At a pre-Christmas recital in the Jagard Memorial Methodist Church, Altoona, Pa., Dec. 5 several members of the Central Pennsylvania Chapter played a program on the newly-installed organ. Preceding the musical part of the program the pastor of the church read the creed of the Guild. Dean Harry Hitcher, Sub-dean Walter H. Kelley, Miss Margaret Carn, a member of the executive board, and William Weyandt, youngest chapter member, were the performers.

After the program the members were guests of the church at a Christmas party.

The Central Pennsylvania Chapter presented its first dean, Alfred A. Ashburn, in a recital at St. John's Church, Bedford, Pa., Nov. 18. Mr. Ashburn is organist and choirmaster of Christ Lutheran Church, Lancaster. His program consisted of the following: "Dialogue," Clerambault; "The Israelites' Prayer," from Biblical Sonata No. 1, Kuhnau; Toccata and Fugue in D minor, Bach; "Wachet auf," Bach; "Grande Piece Symphonique," Franck; "Messe Basse," Vierne; "Lobe den Herren," Karg-Elert; "The Four Winds," Rowley.

Recognition was given to David G. Behrens, organist at St. John's, who made the necessary arrangements and provided artistic programs.

MARY E. WERTZ, Treasurer.

Events in Wilkes-Barre, Pa.

The Christmas Oratorio by Saint-Saens was given in the First Presbyterian Church, Wilkes-Barre, Pa., Dec. 14 under the direction of Charles Henderson, minister of music of the church. The church was filled to capacity and enthusiastic appreciation was voiced by many. The choir was augmented by local singers and a string ensemble of four violins, two cellos and a viola, which added to the organ and piano accompaniment. Louie W. Ayre was at the organ for the oratorio and Mr. Henderson left the conductor's stand to play the piano accompaniment for one of the arias. For a prelude Mr. Henderson used "Good News from Heaven the Angels Bring," by Pachelbel; "In dulci Jubilo," Bach, was the offertory and "Unto Us a Child Is Born," by de Malein-greau, the postlude.

The Wilkes-Barre Chapter held its Christmas party at the home of Mrs. William Blackman Dec. 29. Madrigals and Christmas carols were sung by the group under the direction of Ruth Turn Reynolds. Refreshments were served.

The next important event on the chapter's calendar was a choral clinic conducted by Ifor Jones of Bethlehem, Pa., Jan. 20. Charles Henderson is general chairman. A picked choir of twenty-five voices from the choirs of Guild members was used to demonstrate Mr. Jones' work.

LOUIE W. AYRE, Secretary.

News of the A.G.O.—Continued

W. NORMAN GRAYSON



AN OUTSTANDING EVENT of musical interest took place Nov. 16 at Centenary Junior College, Hackettstown, N. J. A group from the Metropolitan New Jersey Chapter were guests of the college at a buffet supper preceding the evening's recital. They were greeted by Dr. Hurst Robins Anderson, president of the college. W. Norman Grayson, director of music and chairman of the fine arts division, and Edgar H. Smith, instructor in the music department, gave a brilliant performance of Grieg's Concerto for piano and organ. The concert took place in Whitney Chapel. Mr. Grayson's skill as a pianist was superbly displayed. He was ably supported by Mr. Smith on the Odell organ.

Miss Josephine Wible, speech teacher at the college, read in a charming manner James M. Barrie's "A Well-Remembered Voice."

W. Norman Grayson, M.A., has held various offices in the Metropolitan New Jersey Chapter, having been dean three times, also secretary. He is at present on the executive board. Mr. Grayson is organist and choir director of the Methodist Church in Orange. This is the church in which Mrs. Thomas A. Edison was vitally interested in the musical ministry. She was instrumental in planning the new chancel and enlarging the organ, having given a set of chimes for it.

Hears David McK. Williams.

At the meeting Jan. 6 the Long Beach, Cal., Chapter had an unusual treat. After a brief business meeting conducted by Dean Howard Moore the members retired to the choir loft of the First Methodist Church, where Dr. David McK. Williams gave a lecture-demonstration of the art of organ accompaniment. He conducted them through the score of Mendelssohn's "Elijah" and it proved to be an outstanding experience to everyone who heard it.

In response to unanimous demand Dr. Williams consented to give an evening on the great hymns of the church, to be presented at All Saints' Episcopal Church on the night of Jan. 27.

On the night of Jan. 30 the Long Beach Chapter was to present Dr. Leslie P. Spelman in a recital at the First Methodist Church for the benefit of the Albert Schweitzer fund.

EDITH MAY COX, Reporter.

Wichita Falls Meeting.

The January meeting of the Wichita Falls, Tex., Chapter was held at the First Methodist Church Jan. 18. Miss Joza Lou Bullington, the dean, presided. Dr. Claude Beasley was the speaker. His subject was "Liturgical Music." He stressed the fact that the music of the church should follow more closely the events in the life of Christ and that all music be suited to the service.

At the business session programs for the year were planned. The dean informed the members of the recital to be given by David Craighead March 14 at the First Methodist Church.

A social hour was enjoyed after the program. Mrs. Thelma Reeder and Miss Paula Powell were hostesses. The meeting was well attended and enthusiasm was shown over the plans for the year.

BLANCHÉ KUYKENDALL, Reporter.

Marchal Is Cleveland Guest.

The annual Christmas party of the Northern Ohio Chapter was held Dec. 15 at historic St. John's Church in Cleve-

land, with M. Andre Marchal, Mme. Jacqueline Marchal and Mrs. Wingate Todd as guests of honor. At the close of the dinner Dean J. Lewis Smith introduced the guests and presented a gold pen to M. Marchal, who responded with a sincere word of thanks, interpreted by Walter Blodgett.

Highlights of the evening included carol singing directed by Robert Stofer and Broadus Staley; a brief historical sketch of St. John's Church by the Rev. Mr. Rantz and a short but very enjoyable program presented by the organist of the church, Walter V. Hawkes, and Mrs. Hawkes.

The February meeting will be a hymn festival on the 15th at Old Stone Church under the chairmanship of Dr. Russell Morgan. EDWIN D. ANDERSON.

Catholic Church Music the Topic.

The Arkansas Chapter held its monthly meeting in the studio of Sister M. Philippa, O.S.B., organist and choir director of St. Andrew's Cathedral and music teacher in St. Andrew's Catholic Cathedral School, Jan. 13. A short business session was led by the dean, J. Glenn Metcalf. The national convention to be held in St. Louis was announced and many members are planning to attend. Final arrangements were made for a recital by Miss Mildred Andrews of the faculty of Oklahoma University Jan. 20.

Miss Kate Bossinger, program chairman, then presented Sister Philippa, who gave a very interesting and instructive program of music of the Roman Catholic Church. Through the medium of a Scott radio-phonograph the Requiem mass, sung by the choir of Pius X School, was played and explanatory remarks by Sister Philippa, who had made previous recordings, accompanied the Victor recordings. An open forum followed.

MRS. JOHN STROM, Corresponding Secretary.

Tallahassee Branch Chapter.

The December meeting of the Tallahassee Branch Chapter, arranged by Herman Gunter, Jr., program chairman, was held Saturday evening, Dec. 13, at Florida State College. The meeting was open to all Guild members and their friends and the public was invited. Mrs. Ramona Beard, regent of the chapter, welcomed those gathered for the occasion. A Christmas program of madrigals was presented by the Madrigal Singers of Florida State University. The seven members of this recently organized singing group are from the faculty at Florida State University. The program was given informally in the traditional manner with the singers gathered around a candlelit table in the lounge of the Longmire Alumnae Building.

ELEANOR CALDWELL, Registrar.

Speakers at Auburn, N. Y.

The monthly meeting of the Auburn Chapter was held Jan. 15 in zero weather at the First Presbyterian Church, Auburn, N. Y. Future events of interest were announced. April 14 Jennie Lou Struglia of Ithaca College will speak on "American Organ and Choral Composers" and Harold Gleason of the Eastman School of Music will speak May 10 on the "Life of Bach," illustrated.

The speaker of the evening was Louise C. Titcomb, F.A.G.O., with the topic "Bach Symbolism as Shown in His Chorale Preludes." Using Dr. Albert Schweitzer's findings on the subject, she illustrated Bach's ways of expressing grief, joy, peace and other emotions, using the piano and records by E. Power Biggs.

HARRIET V. BRYANT, Registrar.

Memphis, Tenn., Banquet.

The Tennessee Chapter held its annual banquet at the Hotel Peabody, Memphis, Jan. 5. For the occasion the table was artistically decorated in holiday colors. There were forty members present. Mrs. E. A. Angier was the speaker of the evening. SALINA KELLOGG ACREE, Corresponding Secretary.

NEW YORK NEGRO CHURCH ORDERS A THREE-MANUAL

To M. P. Möller, Inc., has been awarded the contract to build a three-manual organ for a large colored parish in New York City—the Metropolitan Methodist, at 126th Street and Madison Avenue. David Fontaine is the organist of the church. The stoptlist of the instrument as drawn up is as follows:

GREAT ORGAN.

- Gemshorn, 16 ft., 12 pipes.
- Diapason, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture 3 rks. (15-19-22), 183 pipes.
- Trumpet (prepared for in console), 8 ft. Chimes, 21 notes.
- Tremolo.

SWELL ORGAN.

- Rohrbourdon, 16 ft., 12 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Rohrbourdon, 8 ft., 73 pipes.

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- Flageolet (prepared for in console), 2 ft.
- Plein Jeu, 3 rks. (12-19-22), 183 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Oboe (prepared for in console), 8 ft.
- Vox Humana, 8 ft., 61 pipes.
- Clarinon, 4 ft., 73 pipes.
- Tremolo.

- Rohrbourdon, 16 ft., 32 notes.
- Principal, 8 ft., 32 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Choral Bass, 4 ft., 12 pipes.
- Mixture, 3 rks., 96 pipes.
- Trumpet (prepared for in console), 16 ft.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute (prepared for in console), 8 ft.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris (prepared for in console), 8 ft.
- Koppelflöte, 4 ft., 73 pipes.
- Rohrnazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- English Horn (prepared for in console), 8 ft.
- Chimes (Deagan class A), 21 bells.
- Harp (prepared for in console).
- Celesta (prepared for in console).
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Contra Bass, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 32 notes.

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**New Easter Issues
and Music for Lent
and for Palm Sunday**

By **HAROLD W. THOMPSON, Mus.D.**
The early deadline makes it desirable to defer the annual article on Christmas programs until March. If you have not yet sent your program and wish to do so, please be sure to indicate your name, the city or town in which the church is located, the new numbers which you tried.

Music for Lent
Jean Pasquet's "A Lenten Meditation" (Gray) dares to try again words made forever familiar by Handel, "Surely He hath borne our griefs," and manages to give a fresh new setting in eight pages of reverent music.

Hermene W. Eichhorn's "Crucifixion" (J. Fischer) is a section from her cantata of 1946, "Mary Magdalene." It is for SSA with medium solo.

Mrs. Charlotte Garden has arranged the music from "Parsifal" for chorus, T or Bar solos, and organ, with sacred text by Dr. John J. Moment (J. Fischer). It is an interesting experiment, and if you like "Parsifal" music in church during Holy Week it is worth your while to see this.

For Palm Sunday
Peter Norman has taken a dignified chorale and arranged it to words which are appropriate for Advent or Palm Sunday. He calls it "Rise, Arise!" (Kjos).

If you prefer something newer, Claude Means has an anthem called "The King Rides Forth" (Gray) in eight pages. It is a sonorous and not difficult work, with plenty of chance for your organ reeds. The strong rhythmical effects will appeal to many choirmasters.

An easy little number is Rob Roy Peery's "Hosanna! Raise the Joyful Hymn" (Presser), to be sung in two parts and probably useful for junior choirs.

New Easter Numbers
Here the best new number is an introit carol arranged by Professor Richard T. Gore from an old Dutch melody, "Today Did Christ Arise" (J. Fischer). This is

to be sung unaccompanied. It appeared in 1947, but many choirmasters probably did not see it last year.

Garth Edmundson's "Alleluia! Christ Is Risen" (J. Fischer) is another late issue of 1947. There are some divisions and the anthem certainly needs a good chorus for its swift staccato effects. It has an accompaniment *ad lib.*, but will sound better unaccompanied.

In the "Concordia Church Series" there is an excellent number called "Christ Is Arisen" (Concordia) arranged by Dr. M. N. Lundquist. This is based on an old Latin hymn melody of about A.D. 1200—a manly one that I like much.

Dr. David McK. Williams has an Easter sequence called "Christians, to the Paschal Victim" (Gray), an anthem of eight pages. In the quiet and rather mystical center section the women's voices divide into three parts. This does not seem to me one of the composer's best things, but it has quality.

Frances B. Toelle has an "Easter Alleluia" (J. Fischer, '47) of seven pages in rhapsodical style, accompanied. Again there is a central contrasting section.

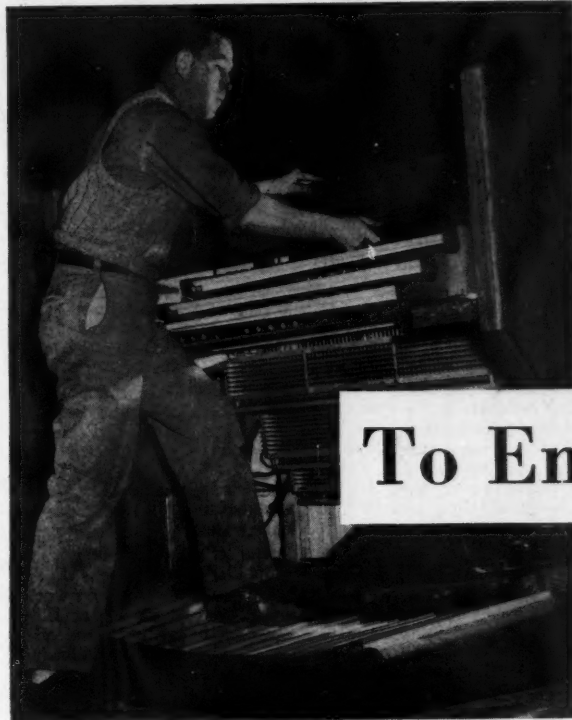
There is a new, simple cantata by Louise E. Stairs called "King All Glorious" (Presser), about seventy pages in length. There are SATBar solos and some duets—TBar, S-A, as well as sections for women's voices in three parts.

**PRINCESS THANKS BEDELL
FOR PLAYING WEDDING MUSIC**

Robert L. Bedell, the New York organist and composer, played the selections used at the wedding of Princess Elizabeth and Prince Philip in Westminster Abbey in a recital on the great organ in the Philadelphia Wanamaker store Nov. 19. His performance was recognized in the following letter received by Mr. Bedell, on the stationery of Buckingham Palace, under date of Dec. 5 and signed by a lady-in-waiting:

Dear Sir: I am desired by The Princess Elizabeth to write and thank you for your letter and for sending the program of organ music which you played on the 19th November.

Her Royal Highness thought it most kind of you to send her this to see and I am to express to you The Princess' most sincere thanks.



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Airplane Put to Use To Facilitate Organ Service in the East

The airplane as a means of bringing organ service up to date has been put to good use by one active organ builder in New Jersey and the idea offers a suggestion that may eventually lead to general adoption of this means of transportation from church to church. Chester A. Raymond of Princeton, N. J., makes many trips in his Stinson plane to attend to jobs more than a hundred miles from his headquarters and has found it of pronounced advantage, since a large part of his work is on maintenance.

In response to a request from THE DIAPASON Mr. Raymond writes:

"The use of the airplane allows me to do a great deal more of this work than heretofore possible, as I can fly two or three hundred miles, take care of my business and return home in time for dinner. Airports are constantly being built and one can fly and land in almost any town of any size. The airplane I use is particularly adapted to small field operation.

"Weather is, of course, the one thing that determines just how much utility can be derived from the use of the airplane. However, I flew more than sixty-five hours in the last three months and never

missed a scheduled flight, which I do not consider a bad record. I have a private pilot's license with around 400 solo hours in more than a dozen different types of airplanes. At the present time I am flying a four-place Stinson which is powered by a 150-h.p. Franklin engine and cruises along at about 125 miles per hour. It carries a good pay load, and I have ferried organ materials and workmen to and from various jobs on the Atlantic seaboard. Everyone in my organization is enthusiastic about flying and is eager to be the one chosen for the particular trip to be made by air. I have in my employment an organ mechanic who is also an airplane and engine mechanic, licensed by the C.A.A. This mechanic takes care of all of the inspections, repairs, etc., connected with the plane, thus saving a considerable amount of expense."

Mr. Raymond, a native of Illinois, went to Princeton in 1933, when he installed the organ in Miller Chapel of Princeton Theological Seminary. The gift of Mrs. William S. Taylor of Cleveland, Ohio, it had been under his care in Mrs. Taylor's home while he was associated with the A. Gottfried Company of Erie, Pa.

Mr. Raymond left Butler University at Indianapolis in 1917 to enlist in the United States Navy for service in the first world war. On his return he studied at Bliss Electrical Engineering School and was an instructor there for a year following his graduation in 1920. During the next three years he operated a broadcasting station, KDZI, in Wenatchee, Wash. He

CHESTER A. RAYMOND



and is a charter member of the Princeton Rotary Club.

UNIVERSITY OF CALIFORNIA DOUBLES ORGAN COURSES

Last fall the music department of the University of California in Berkeley introduced its first lecture-recital course on "The Organ and Its Literature" through the university extension program. A class of forty gathered around the console of Temple Emanu-El, San Francisco, to hear the instructor, Ludwig Altman, speak on early organ masters up to and including Bach. Besides playing all the music discussed, Mr. Altman also analyzed the form of great fugues and described such monuments of old music as Scheidt's "Tabulatura Nova" and Praetorius' "Syntagma Musicum." Louis Schoenstein, the San Francisco organ builder, was guest speaker and gave an interesting discourse on the mechanics of the organ.

The attendance at this course was so sustained that the music department decided to begin a parallel course on the same subject in Berkeley, to be given by Mr. Altman at the First Baptist Church Wednesday afternoons from 4 to 6, beginning on Feb. 25. The course at Temple Emanu-El will be continued on Monday evenings beginning Feb. 2. The subject will be the work of Bach's sons, Haydn, Mozart, Mendelssohn, Schumann, Brahms, Liszt, Reger, Karg-Elert, Franck, Widor, Vierne, Milhaud, Honegger, Hindemith and others, as well as contemporary American composers.

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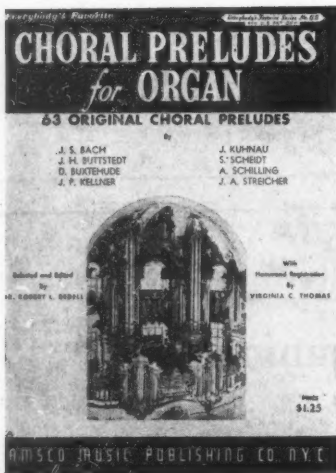
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BUTTSTEDT, J. H.—Vom Himmel Kam Der Engel Schar.
BUXTEHUDE, D.—In Dulci Jubilio; Puer Natus In Bethlehem; Von Gott Will Ich Nicht Lassen.
KELLNER, J. P.—Was Gott Tut, Das Ist Wohlgetan.
KUHNAU, J.—Ach Herr, Mich Armen Sunder.
SCHEIDT, S.—Da Jesu An Dem Kreuze Standt.
SCHILLING, A.—Christus, Der Ist Mein Leben; Dir, Dir, Jehova, Will Ich Singen; Jesu, Meines Lebens Leben; Jesu, Meine Zuversicht—I & II; Meinen Jesum Lass Ich Nicht; So Nimm Denn Meine Hande.

SCHILLING, A.—Sollt' Ich Meinem Gott Nicht Singen; Vom Himmel Hoch, Da Komm' Ich Her; Was Gott Tut, Das Ist Wohlgetan.
STREICHER, J. A.—Ach, Wie Fluchtig, Ach Wie Nichtig; Alles Ist an Gottes Segen; Auf, Auf, Mein Herz Mit Freuden; Christus, Der Ist Mein Leben; Dich, Dich, Jehova Will Ich Preisen; Die Gnade Unsers Herrn Jesu Christi; Freu Dich Sehr, O Meine Seele; Gott Des Himmels Und Der Erden; Herr Christ, Der Einig Gottes Sohn; Herr Jesu-Christ, Dich Zu Uns Wand; Herr, Wie Du Willst; Herzlich Tut Mich Verlangen; Herliebster Jesu; Ich Will Dich Lieben, Meine Starke; Jesu, Mein Freude; Jesu, Meines Lebens Leben; Jesu, Meine Zuversicht; Liebster Jesu, Wir Sind Hier; Machs Mit Mir Gott; Meinen Jesum Lass Ich Nicht; Nach Einer Prüfung; O, Dass Ich Tausend Zungen; O Gott, Du Frommer Gott; O Lamm Gottes, Unschuldig; O Welt, Ich Muss Dich Lassen; Schmücke Dich, O Liebe Seele; Straf Mich Nicht In Deinem Zorn; Was Gott Tut, Das Ist Wohlgetan; Wer Nur Den Lieben Gott—I & II; Wer Weiss, Wie Nahe; Werde Munter, Mein Gemüte.

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Andre Marchal in Evanston

An audience that filled every one of the 420 seats in Lutkin Hall at Evanston and overflowed into the corridor heard Andre Marchal, the French virtuoso, on the evening of Jan. 12 in his only appearance in the Chicago territory. The reception accorded the blind organist of St. Eustache in Paris left nothing to be desired as to enthusiasm. As the performance was under the auspices of the Northwestern University School of Music and the Illinois Chapter of the A.G.O., the listeners consisted in large part of organists and those who are organ recital fans.

M. Marchal's program was entirely of French works, from Couperin le Grand to Langlais, except for the Bach numbers. It reached its climax in the improvisation, for which Marchal has a reputation the justification for which he amply demonstrated. Five themes were submitted to him by well-known musicians of Chicago and Evanston, and he built on them a varied and at times electrifying performance. Brilliance was displayed in three of the movements, but the second, a colorful conception somewhat on the order of the Flor Peeters Elegy, which has grown so rapidly in favor, was of a character that made one regret that it could not be preserved as a published composition. The improvisation closed with the recitalist giving his fertile mind full sway, and it was no surprise that it should evoke an ovation. But no encore was granted, for the usual reason that the artist had to catch a train.

The program opened with "Domino Deus," a movement from a mass by Couperin, followed by d'Aquin's Variations on a Noel. The Bach numbers were the chorale preludes "Nun freut Euch," "Wachet auf" and "When We Are in Deepest Need" and the Toccata, Adagio and Fugue in C major. The last of these aroused loudly manifested appreciation. Other numbers were Dupré's "Vexilla Regis," a delightfully sparkling Intermezzo by Barie, a pastoral movement from Messiaen's "Nativity of the Saviour"—"The Shepherds"—and a stirring "Te Deum" by Langlais.

CHURCH MUSIC QUESTIONS TAKEN UP IN NEW PUBLICATION

The department of church music at the University of Redlands in California has announced a new church music publication series, the first of which is being issued Feb. 1. The initial number contains four notable lectures by distinguished California church musicians at the Redlands University Church Music Conference last June and the address delivered at the conference service on the closing night by Dr. Paul C. Johnston, minister of Immanuel Presbyterian Church, Los Angeles. Dr. Johnston is widely known for his constructive and progressive views on music in worship.

The publication of this first volume, obtainable at \$1 from the public relations office at the University of Redlands, offers good reading on a variety of subjects pertinent to the church music field, prepared by men of prominence. George Kreuger of the San Francisco Theological Seminary presents an exhaustive survey of church music education in the United States. Howard Swan of Occidental College, Los Angeles, surveys ethics in church music and among church musicians. A. Leslie Jacobs of the Church Federation of Los Angeles takes a look at church music generally. Harry J. Tomlinson of the First Congregational Church, Long Beach, has constructive suggestions to make in contrasting the music program for youth in the church work with that of the public schools. Dr. Johnston's paper emphasizes the spiritual value of the music of the church.

The booklet has a foreword by J. William Jones, director of the Redlands Church Music Conference, who edits the series. Plans call for the publication of one volume a year.

THE PROGRAM OF the Apollo Musical Club's performances of "The Messiah" in Chicago Dec. 26 and 28 said: "Since 1879 the Apollo Musical Club has never failed to present one or more performances of this beloved oratorio each season." The performance of Dec. 28 was inspiring. With Edgar Nelson conducting, Robert Birch at the organ and the Chicago Symphony Orchestra it was a performance worthy of the club's best traditions. The chorus parts were well balanced and the tone was excellent. Highlights were the chorus singing of "For unto Us a Child Is Born" and the bass solo "Why Do the Nations."

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From a letter to the Maas Organ Company from Rev. H. Dockery Brown, Jr., Third Presbyterian Church, Richmond, Virginia.



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CHICAGO, FEBRUARY 1, 1948

Trend in Programs of 1947

It should be of interest to everyone who devotes himself to organ playing to know what American audiences hear when they attend organ recitals. That is why THE DIAPASON, at great expense of typesetting and space, has continued from month to month to place before its readers so many programs presented in recitals. In this way a picture of the status of recital playing is offered. And we are told repeatedly that to those who seek to add to their repertory the program pages are invaluable.

One of our esteemed readers of many years' standing, H. J. W. MacCormack, who spends most of his time enjoying the beauties of nature in northern New York, has assumed the task of tabulating the information contained in the recital pages. For the sixth consecutive year he has prepared the interesting figures published in this issue.

While there have been no radical changes in the trend, there are many interesting developments. The analysis shows a consistent gain in the popularity of the French composers, who represent more than 23 per cent of the total. American works seem to show a proportionate loss, but count up to 21 per cent, including Canadians. This is still more than one number in five on the average program. Vierne has advanced one step every year and Dupré in 1947 passed Mendelssohn and took seventh place. Purvis, Titcomb, Andriessen and Messiaen appear for the first time in the 1947 tabulation.

THE DIAPASON never has claimed to pass on the relative merits of programs or to publish only those which the editor or any group among our readers might fully approve. It is rather our task to show what is being done by printing a cross-section of programs played in every part of this hemisphere. Rather than set ourselves up as self-appointed judges qualified to separate the sheep from the goats, we provide a candid photograph. As Mr. MacCormack points out, his analysis is to be taken not as an indication of the merit of the works listed, but as a "barometer of current American taste." That Bach, Handel, Franck, Widor and Karg-Elert steadfastly remain at the top of the list and that such Americans as Sowerby and Bingham are gaining, while transcriptions have steadily declined in popularity, proves we are developing a more discriminating taste from year to year.

Telling About the Prelude

The problem of arousing interest in the organ prelude has vexed many an organist. One of the most discouraging experiences is to devote hours of practice to the organ selections—often in a cold church—and then have them pass without decent attention, with the majority of "worshippers" either arriving too late to

hear the prelude or, if early, too busily engaged in conversation on matters entirely outside the sphere of worship, while minister and choir are out of earshot or too much engaged in preparations for their entry.

At the Beverly Heights Presbyterian Church in Pittsburgh, where Homer Wickline is organist and choir director, a plan has been adopted that must stimulate interest and certainly will attract the attention of those music-lovers who too often receive little information from the mere titles of the organ numbers. On the folder of this church every Sunday is printed a paragraph "About the Music of the Morning." For example, Nov. 30 Mr. Wickline played four Bach Advent chorale preludes and the congregation was told:

It was the duty of the eighteenth century kapellmeister not only to direct but also to write the music produced. Bach wrote five sets of cantatas for each Sunday and holy day of the ecclesiastical year—in all, nearly 300! Cantata 61 was written for use on this very Sunday, the first in Advent, in 1714. The chorale preludes are short tone poems which exemplify the spirit of their chorale titles.

On Jan. 4 excerpts from Tournemire's "L'Orgue Mystique," two chorale preludes by Garth Edmundson and a Widor composition were played and the explanatory paragraph read as follows:

About the Music Today: One of the most important works in church music, "The Mystical Organ," consists of fifty-one volumes of service music for use on specified occasions. Jan. 6 marks Twelfth Night, or Epiphany, the time that legend tells us the Magi arrived to worship the infant Jesus. Volume 7 is for use on Epiphany. Garth Edmundson is organist of the First Presbyterian Church of New Castle, Pa. His preludes are played by request. The ten organ symphonies of Widor are another landmark in organ repertory and contain much beautiful music.

We have not heard of the results of Mr. Wickline's effort to increase interest in the organ part of the service in his church, but it would seem strange if such a plan did not cause the congregation to listen with greater understanding and enjoyment. The great symphony orchestras all print on their programs extensive notes on the works played and their composers. If the organ prelude of a Sunday morning deserves to survive it will be well to help congregations understand the organist's offerings. It is to be hoped that many more organists will take the trouble to present information in this manner and that they will be granted space to do so.

Letters from Our Readers

The Organ Practice Problem.

St. Louis, Mo., Jan. 6, 1948.—Dear Mr. Gruenstein:

It seems to me that it is about time to do something about this business of organ practice for students. Here in St. Louis, and I suppose it is much the same in other parts of the country, the young organist doesn't stand much chance of getting ahead, as he is exceptionally lucky if he can find a place to practice.

Can't the members of this profession start a movement in their churches to open their organs to these students for practice purposes? In doing this it is obvious that the churches will be doing themselves a favor by encouraging students to study organ, thus keeping a new "crop" ready for future use. And then, most maintenance men say that an organ in use is a healthy organ. This old argument that "we're afraid you might hurt the organ" doesn't hold water. It is absolutely senseless, as most of us don't try out our new sharp axes on the console or case.

Of course we cannot expect our dearly beloved brethren to let all this go on for nothing, so suppose we try to set a reasonable fee at not more than 25 cents an hour.

Maybe I'm expecting too much, but have you ever been in a similar predicament?

Yours very truly,
ROBERT M. WEBBER.

Footnote by Mr. Wood.

Hanover, N. H., Jan. 7, 1948.—Dear Mr. Gruenstein:

Mr. Pigott's letter in the January issue is interesting and valuable. However, one footnote to it is necessary: It should be made clear to your readers that the reason why his romantic organs show up better than his classical examples is that there is no more masking in the former than

Six Organists Play
Epiphany Recitals
in New York Series

A notable series of recitals by six prominent organists is marking the Epiphany season at St. Thomas' Chapel in New York City. The Rev. Paul Curry Armstrong has issued invitations to the six Tuesday evening performances. In January the players and their programs were these:

Jan. 6—Walter Baker, First Baptist Church, Philadelphia: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude, Buxtehude; Prelude in D minor, Clerambault; Chorale Prelude, "I Call to Thee," Bach; Prelude and Fugue in D major, Bach; Chorale in E major, Franck; "Divertissement," Vierne; "The Sun's Evening" and "Hymn to the Stars," Karg-Elert; Toccata, Karg-Elert.

Jan. 13—Mary Crowley, Cambridge, Mass.: Fugue in G minor, Bach; "Messe pour Les Paroisses," Couperin; Variations, "Mein junges Leben hat ein End," Sweelinck; Prelude, Fugue and Chaconne, Buxtehude; Three Chorale Preludes, Sessions; Fugue in C sharp minor, Honegger; Sonata 2, Hindemith; "In Dir ist Freude" and "Das Alte Jahr vergangen ist," Bach; Fantasia and Fugue in G minor, Bach.

Jan. 20—Bach program by Rupert Sircorn, Westminster Presbyterian Church, Minneapolis: "Alla Breve" in D; Chorale Preludes, "By the Waters of Babylon," "Lamb of God, Most Holy," "Rejoice, Beloved Christians" and "Now Come, Saviour of the Gentiles"; Sinfonias, "Lord, for Thee My Spirit Longs" and "As the Rain and Snow Falleth from Heaven"; Chorale Preludes, "Come, Holy Spirit, Lord God," "Christ, Comfort of the World" and "Lord God, Now Open Wide Thy Heaven"; Prelude and Fugue in B minor.

Jan. 27—Luther Noss, Yale University: Suite for Organ, John Stanley; Chorale Preludes, "Was Gott tut, das ist wohlgetan," Kellner; "Jesu Lelden, Pein und Tod," Vogler; "Allein Gott in der Höch sel Ehr," Böhm; Fantasia and Chorale, Op. 58, Willy Burkhard; Two Preludes on American Folk-tunes (1947), Richard Donovan; Passion Chorale, "In dulci Jubilo" and Gregorian Rhapsody, Langlais.

These are the February offerings:

Feb. 3—William Seif, All Saints' Church, Worcester, Mass.: "Offertoire sur les Grand Jeux," in C major, Couperin; "Amen," from "Hymns of the Church," Titelouze; Chorale Prelude, "Glory to God on High," Bach; Noel 6, in D minor, d'Aquin; "Regina Coeli," Titcomb; "Pensee D'Automne," Jongen; Melody, Reger; Chorale in A minor, Franck; Andantino, Vierne; Moderato ("Symphonie Romane"), Widor.

Feb. 10—Clarence Watters, professor of music, Trinity College, Hartford, Conn.: Prelude and Fugue in E minor, Bach; Fourth Trio-Sonata, Bach; Chorale Preludes, "Saviour of My Heart," "O How Blessed Are Ye" and "A Rose Breaks Forth," Brahms; Toccata and Fugue in D minor, Reger; Minuet from Third Symphony, Widor; Chorale, Honegger; "Divertissement," Vierne; "Cortege et Litanie," Three Elevations and Sketch in B flat minor, Dupré.

In the latter. This must be because there is no more variation in loudness in his romantic organs than in his classical ones. It is possible that I would consider that there is masking, or partial masking, in some cases where Mr. Pigott states that there is none. If not, the particular organs that he described have great uniformity of loudness, and I would highly approve them, except for their dearth of upperwork; they are not the kind of organ against which my article was written. In general, one characteristic of classical organs as compared to romantic is a greater degree of uniformity of loudness, and hence less masking. But perhaps instead of "classical" and "romantic" I should use the terms "modern" and "old-fashioned," for there has been a considerable improvement in organs in this respect. Until recently I have been playing an old organ with stops ranging from an extremely faint aeoline to an unusually powerful diapason and trumpet. It was very hard to get variety of combinations on it, except with the relatively few moderate stops in between. It was against this type of organ, and against the fallacious theory behind it that extreme variations in individual stops promotes variety in the organ as a whole, that my article was directed.

As Mr. Pigott says, the maximum number of usable combinations would be in an organ of all 8-ft. stops all equally loud. It is useful for organists and prospective purchasers of organs to realize this, and to weigh the cost of departures from it, whether in upperwork or in variations of loudness, against the advantages gained. It is really outside the precise matter under discussion, but it is nevertheless pertinent, that from my point of view mixtures and mutations are

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Feb. 1, 1913—

THE DIAPASON published the stop specification of the great organ to be built for the Liverpool Cathedral by Henry Willis & Sons. It was announced that the instrument would take four years to complete, that it would cost £18,000 and that it would have 167 ranks of pipes.

It was announced that "T. Tertius Noble, one of the most famous organists of England, has decided to accept the post of organist at St. Thomas' Episcopal Church, New York, where he succeeds Will C. Macfarlane." Mr. Noble, who at the time was in the United States on a recital tour, had been organist of York Minster in England for fifteen years.

Ernest M. Skinner won the contract for the construction of a large four-manual organ for the new Fourth Presbyterian Church edifice in Chicago.

The contract for a four-manual for the Chapel of the Intercession, Trinity Parish, New York City, was awarded to the Austin Organ Company.

Twenty-five years ago the following news was recorded in the issue of Feb. 1, 1923—

A four-manual Estey organ was opened Jan. 23 in the "Schoolhouse," a recreation center for employes of the National Cash Register Company in Dayton, Ohio.

A four-manual built by Hillgreen, Lane & Co. was dedicated Jan. 10 in the large Second Presbyterian Church of St. Louis.

The complete organ works of Cesar Franck were played by Marcel Dupré and Charles M. Courboin in three recitals at the Wanamaker Auditorium in New York to mark the centenary of the birth of Franck.

Ten years ago the following news was recorded in the issue of Feb. 1, 1938—

Arthur Dunham, F.A.G.O., one of the outstanding organists of Chicago, died Jan. 24. He had suffered a stroke the preceding day just after playing for the service at the First Methodist Temple.

A four-manual Möller organ of eighty ranks of pipes was dedicated in December at Holy Name Catholic Church in New York, with Albin D. McDermott at the console, and another four-manual built by Möller for Wilson College, Chambersburg, Pa., was opened with a recital by Virgil Fox Jan. 15.

George Coleman Gow, professor emeritus of music at Vassar College, died Jan. 12 at the age of 77 years.

Harry L. Vibbard, professor of organ at Syracuse University and prominent as an organist and composer, died Jan. 14.

indispensable for the effects that an organ should give, while any but very moderate variations of loudness not only can be dispensed with but are positively in bad taste. As I said, this is a separate point, and it is not mathematically demonstrable. Cordially yours,

DONALD THORNING WOOD.

P. S.—I approve strongly of the general type of organ that Mr. Barnes described in his January article.

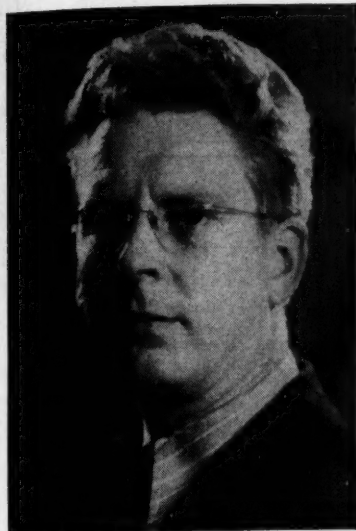
Poister Plays at U. of C.

Arthur Poister, one of America's well-established concert organists and a member of the faculty of the Oberlin Conservatory of Music, was presented in a recital at Rockefeller Chapel, University of Chicago, on the evening of Jan. 13. His performance upheld the fine reputation he has earned over a period of years by his playing from coast to coast.

The program was not one to appeal to the multitude, but it was calculated to be enjoyed by the educated lover of organ music. It opened with three Bach compositions—the "Cathedral" Prelude and Fugue, the Prelude and Fugue in A major and the Prelude and Fugue in D major. This was followed by a notably fine performance of the Cesar Franck Chorale in B minor. The remainder of the offerings consisted of works of living composers and included a very effective interpretation of Eric DeLamarter's Gothic Prelude, the Flor Peeters Elegie, which is attaining great vogue on organ recital programs, and the impressive Variations on a Noel by Marcel Dupré.

The audience departed with a feeling of satisfaction derived from an evening of first-rank organ music played with skill and understanding.

JOHN McDONALD LYON



JOHN McDONALD LYON gave a noteworthy series of Bach programs on the Sunday afternoons of Advent at St. Francis' Episcopal Church in San Francisco. On the four programs appeared all of the forty-five chorale preludes in the "Orgelbüchlein." Mr. Lyon, who has played the works of Bach in many performances in recent years, presented them "not as virtuoso music, not in the atmosphere of a concert, but as church music—an expression of the piety as well as the artistic genius of Bach." No other music was played. The first program consisted of the Advent and Christmas chorales, the second Lent and Passiontide, the third Easter, Ascension and Pentecost and the fourth consisted of the "topical" chorales which complete the collection.

Before the service the six candles were lighted on the high altar. The Rev. Edward M. Pennell, Jr., the rector, and Mr. Lyon entered together. Father Pennell gave a short explanation of the nature of the "Orgelbüchlein" and read a set of analytical program notes prepared for the chorales by Mr. Lyon. Then every light in the church was turned off, leaving only the candles on the high altar. At the conclusion of the program the lights were turned on and the service closed with the benediction.

TRINITY COLLEGE "EXAMS"
GIVEN IN NEW YORK IN MAY

Trinity College, London, announces that Dr. H. Lowery, F.T.C.L., president of the London Society of Organists, will conduct the practical examinations of American candidates at the choir school of the Cathedral of St. John the Divine, New York, and at the synod house during the first week of May. Registrations must be made by March 15 with the national chairman of these examinations at 501 West 121st Street, New York. The theoretical examinations will be held at the same center Saturday, June 19. Syllabuses have arrived and may be had on application. Convenient arrangements have been provided by Bishop Gilbert and his cathedral chapter.

RICHARD W. ELLSASSER opened his 1948 season with his seventh annual appearance at the Mizpah Auditorium, Syracuse, N. Y. An audience of 2,150 crowded the hall and all available doorways and lobbies. Immediately after the recital Mr. Ellsasser left for the first part of his tour of forty of the states and Canada. The first part of February he will appear in New York, Pennsylvania, Michigan, Minnesota, Tennessee, West Virginia, New Hampshire and Massachusetts.

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THE RELATION OF TEMPERATURE TO PITCH

To the average organist one of the bewildering things about his instrument is its sensitivity to change in temperature. Probably everyone has observed at some time that the organ sounds better when the temperature is at or near "normal" than when it is extremely hot or extremely cold.

The physical reason for this fluctuation is that air varies in density and activity as it varies in temperature; consequently a change of 10 degrees in temperature of the air within a given organ pipe is going to affect its vibrating activity radically.

Let us assume, as an example, that A above middle C on the 8' Diapason produces vibrations at the rate of 440 per second at a temperature of 59 degrees. This same pipe blown at 68 degrees will produce vibrations at the rate of 444 per second, thus sounding a pitch slightly sharp of that at the lower temperature. A change of nine degrees in temperature has caused a change of four "beats" or vibrations per second in pitch.

The A an octave above would be relatively sharper at the higher temperature, and farther up in the register the rate of increase in sharpness becomes progressively faster. Therefore, a wide variation in temperature will cause the entire organ to be "out of tune", but will be most noticeable in the upper registers.

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WHAT ORGANISTS PLAY IS SHOWN BY SURVEY

[Continued from page 1.]

the bottom of the lists or do not appear at all; the reports are naturally intended only as a barometer of current American taste—not of the individual merits of the works listed. Nevertheless, popularity is the final criterion of merit because of the fundamental law that 'you cannot fool all of the people all of the time'; so, if I am privileged to make up these reports long enough, many works may be correctly evaluated."

The following is the result of Mr. MacCormack's survey:

Most Frequently Played Compositions.

- Toccata and Fugue in D minor, Bach, 84.
- Chorale No. 3 (A minor), Franck, 82.
- "Carillon de Westminster," Vierne, 63.
- Fantasia in G minor, Bach, 66.
- Pasacaglia and Fugue in C minor, Bach, 54.
- Fugue in G minor, Bach, 52.
- Fugue in D major, Bach, 51.
- "Ich ruf' zu Dir, Herr Jesu Christ," Bach, 51.
- "Nun komm, der Heiden Heiland," Bach, 50.
- "Tu es Petra," Mulet, 50.
- Toccata from Symphony No. 5, Widor, 50.
- "Piece Heroique," Franck, 44.
- Prelude and Fugue in E minor (Cathedral), Bach, 43.
- Prelude in D major, Bach, 43.
- "Jesu, Joy of Man's Desiring," Bach, 42.
- Fugue in A minor, Bach, 41.
- Prelude in B minor, Bach, 39.
- Prelude in A minor, Bach, 39.
- "Nun danket Alle Gott," Karg-Elert, 39.
- Fugue in E flat ("St. Anne"), Bach, 38.
- "Herslich dich mich verlangen," Bach, 37.
- Chorale No. 2 (B minor), Franck, 37.
- Adagio from Toccata, Adagio and Fugue in C major, Bach, 35.
- "Es ist ein' Ros' entsprungen," Brahms, 35.
- Cantabile, Franck, 34.
- Toccata from Toccata, Adagio and Fugue in C major, Bach, 33.
- "Nun freut Euch, lieben Christen g'mein," Bach, 33.
- "Come, Sweet Death," Bach, 33.
- Finale from Symphony No. 1, Vierne, 33.
- "Romance sans Paroles," Bonnet, 32.
- Chorale No. 1 (E major), Franck, 32.
- Fugue-Finale from Sonata "The Ninety-fourth Psalm," Reubke, 32.
- "Wachet auf, ruft uns die Stimme," Bach, 30.
- Fugue from Toccata, Adagio and Fugue in C major, Bach, 29.
- "In Dir ist kein Müssen sterben," Bach, 29.
- "Alle Menschen müssen sterben," Bach, 29.
- "Sheep May Safely Graze," Bach, 29.
- Berceuse, Vierne, 29.
- Prelude in C minor, Bach, 28.
- "In dulci Jubilo," Bach, 28.
- "O Mensch, bewein' dein' Sünde gross," Bach, 28.
- "Psalm XVIII," Marcello, 28.
- Fugue in B minor, Bach, 27.
- Fugue in G major, Bach, 27.
- "God's Time is Best," Bach, 27.
- Prelude in G major, Bach, 26.
- Fugue in G minor (Lesser), Bach, 26.
- "Psalm XIX," Marcello, 26.
- Fantasia in F minor, Mozart, 26.
- Toccata in F major, Bach, 25.
- "The Bells of St. Anne de Beaupré," Russell, 25.
- "Ave Maria," Schubert, 25.
- Allegro from Concerto No. 2, Bach, 24.
- "Allein Gott in der Höh' sei Ehr," Bach, 24.
- "Priere" and Toccata from "Suite Gothique," Boellmann, 24.
- "Dreams," McAmis, 24.
- Adagio from Sonata "The Ninety-fourth Psalm," Reubke, 24.
- Scherzo from Symphony No. 2, Vierne, 24.
- "Vater unser im Himmelreich," Bach, 23.
- Trumpet Tune and Air, Purcell, 23.
- Communion, Purvis, 23.
- Prelude, Fugue and Chaconne, Buxtehude, 22.
- Prelude and Fugue on "B-A-C-H," Liszt, 22.
- "Benedictus," Reger, 22.
- Prelude on "Rhosymedre," Vaughan Williams, 22.
- "L'Organo Primitivo," Yon, 22.
- "Clair de Lune," Karg-Elert, 21.
- Introduction, Sonata, "The Ninety-fourth Psalm," Reubke, 21.
- Sketch in D flat, Schumann, 21.
- "Erbar'm' Dich mein, O Herre Gott," Bach, 20.
- "O Welt, ich muss Dich lassen," Brahms, 20.
- "Harmonies du Soir," Karg-Elert, 20.
- "Carillon," Sowerby, 20.
- Allegro from Symphony No. 6, Widor, 20.
- Prelude in E flat, Bach, 19.
- Fugue in C minor (from Prelude and Fugue), Bach, 19.
- "Fugue a la Gigue," Bach, 19.
- "Wir glauben All' an einen Gott, Schöpfer," Bach, 19.
- Introduction, Chorale and Menuet from "Suite Gothique," Boellmann, 19.
- "Schmücke Dich, O liebe Seele," Brahms, 19.
- "Herslich dich mich verlangen," Brahms, 19.
- Largo from "Xerxes," Handel, 19.
- "The Musical Clocks," Haydn, 19.
- Chorale and Variations from Sonata No. 6, Mendelssohn, 19.
- "Jesu, meine Freude," Bach, 18.
- Fugue in G minor, Dupré, 18.
- Toccata on "O Filii et Filiae," Farnam, 18.
- "Toccata per l'Elevarione," Frescobaldi, 18.
- Air from "Water Music Suite," Handel, 18.
- "Comes Autumn Time," Sowerby, 18.
- "Christ lag in Todesbanden," Bach, 17.
- "The Fifers," d'Andrieu, 17.
- Prelude, Fugue and Variation, Franck, 17.
- Second Movement from Sonata No. 1, Hindemith, 17.
- Cantabile, Jongen, 17.
- Canon in B minor, Schumann, 17.
- Scherzetto, Vierne, 17.
- "Wer nur den lieben Gott lässt walten," Bach, 16.
- "I Stand at the Threshold," Bach, 16.
- Prelude in D minor, Clerambault, 16.
- "Carillon," DeLamarter, 16.
- Fanfare from "Water Music Suite," Handel, 16.
- Gavotta, Martini, 16.
- Allegro Vivace from Symphony No. 1, Vierne, 16.
- "The Squirrel," Weaver, 16.
- Dorian Toccata, Bach, 15.
- Fugue in D minor (short), Bach, 15.

- Allegro Vivace from Concerto No. 2, Bach, 15.
- Prelude on an Old Folktune, Beach, 15.
- Prelude in G minor, Dupré, 15.
- Allegro from Concerto No. 2, Handel, 15.
- Aria from Concerto No. 10, Handel, 15.
- Bourree from "Water Music Suite," Handel, 15.
- First Movement from Sonata No. 1, Hindemith, 15.
- Andante Sostenuto from Sonata No. 6, Mendelssohn, 15.
- "Carillon-Sortie," Mulet, 15.
- Andante Cantabile from Symphony No. 4, Widor, 15.
- Allegro Vivace from Symphony No. 5, Widor, 15.
- Intermezzo from Symphony No. 6, Widor, 15.
- Presto from Concerto No. 2, Bach, 14.
- Air from Suite in D, Bach, 14.
- "Belgian Mother's Song," Benoit-Courboin, 14.
- Prelude on "B-A-C-H," Biggs, 14.
- "Ronde Francaise," Boellmann, 14.
- Rigaudon, Campra, 14.
- Preludio, Suite in F, Corelli, 14.
- "Soeur Monique," Couperin, 14.
- Pastorale from Sonata No. 1, Guilman, 14.
- Allegro Vivace, Allegro Giocoso and Hornpipe from "Water Music Suite," Handel, 14.
- "Chant de Mal," Jongen, 14.
- "In dulci Jubilo," Karg-Elert, 14.
- Fugue, "Ad Nos, ad Salutarem Undam," Liszt, 14.
- Con Moto Maestoso from Sonata No. 3, Mendelssohn, 14.
- Sketch in F minor, Schumann, 14.
- Adagio from Symphony No. 6, Widor, 14.
- Prelude in D minor, Bach, 13.
- Allegro Moderato from Sonata No. 1, Bach, 13.
- "Kyrie, Gott, Heiliger Geist," Bach, 13.
- "Variations de Concert," Bonnet, 13.
- Sarabande from Suite in F, Corelli, 13.
- Festival Toccata, Fletcher, 13.
- "A Tempo Ordinario," from Concerto No. 2, Handel, 13.
- Fantasia, "Ad Nos, ad Salutarem Undam," Liszt, 13.
- Allegro Moderato from Sonata No. 1, Mendelssohn, 13.
- Allegro Molto and Fugue from Sonata No. 6, Mendelssohn, 13.
- Adagio from "Suite Modale," Peeters, 13.
- Allegro Risoluto from Symphony No. 2, Vierne, 13.
- Andante Sostenuto from "Symphonie Gothique," Widor, 13.
- Fantasia in C minor, Bach, 12.
- Allegro from Sonata No. 1, Bach, 12.
- Roulette, Bingham, 12.
- "Cortege et Litanie," Dupré, 12.
- Pastorale, Franck, 12.
- Fantasia in A major, Franck, 12.
- Scherzo from Sonata No. 5, Guilman, 12.
- Adagio from Sonata No. 1, Mendelssohn, 12.
- "Will-o'-the-Wisp," Nevin, 12.
- "Vom Himmel hoch, da komm' ich her," Pachelbel, 12.
- Koraal from "Suite Modale," Peeters, 12.
- "Iam Sol Recedit Igneus," Simonds, 12.
- Arioso, Sowerby, 12.
- "Requiescat in Pace," Sowerby, 12.
- "Diversissement," Vierne, 12.
- Folktune, Whitlock, 12.
- Finale from Symphony No. 6, Widor, 12.
- Fugue in C major (Fanfare), Bach, 11.
- Fugue in C minor (from Fantasia and Fugue), Bach, 11.
- Adagio from Sonata No. 1, Bach, 11.
- "Meine Seele erhebt den Herren," Bach, 11.
- "Canyon Walls," Clokey, 11.
- "Jagged Peaks in the Starlight," Clokey, 11.
- Pastorale from "Le Prologue de Jesus," Clokey, 11.
- Chaconne in G minor, Couperin, 11.
- "Grand Jeu," du Mage, 11.
- Toccata on "Vom Himmel hoch," Edmundson, 11.
- Andante from "Grande Piece Symphonique," Franck, 11.
- Finale in B flat, Franck, 11.
- Toccata in B minor, Gigout, 11.
- Adagio e Staccato from Concerto No. 2, Handel, 11.
- "Fireworks Music," Handel, 11.
- "La Nativité," Langlais, 11.
- Andante from Sonata No. 1, Mendelssohn, 11.
- Grave from Sonata No. 2, Mendelssohn, 11.
- Elegie, Peeters, 11.
- Toccata in D minor, van Hulse, 11.
- "Bell Benedictus," Weaver, 11.
- Gavotte, Wesley, 11.
- Fantasia in G major, Bach, 10.
- Pastorale, Bach, 10.
- Adagio e Dolce from Sonata No. 3, Bach, 10.
- "Jesus Christus, unser Heiland," Bach, 10.
- "Liebest Jesu, wir sind hier," Bach, 10.
- "Nun bitten wir den Heiligen Geist," Buxtehude, 10.
- "Clair de Lune," Debussy, 10.
- "Variations sur Un Noel," Dupré, 10.
- Allegro from "Grande Piece Symphonique," Franck, 10.
- Allegro from Sonata No. 1, Guilman, 10.
- Allegro ma non Presto from Concerto No. 2, Handel, 10.
- Allegro from Concerto No. 5, Handel, 10.
- First Movement, Sonata No. 2, Hindemith, 10.
- "Angelus," Massenet, 10.
- Allegro Assai Vivace, Sonata No. 1, Mendelssohn, 10.
- Andante Tranquillo, Sonata No. 3, Mendelssohn, 10.
- "Rosace," Mulet, 10.
- Toccata in E minor, Pachelbel, 10.
- Trumpet Voluntary, Purcell, 10.
- Prelude on "Divinum Mysterium," Purvis, 10.
- "Finlandia," Sibelius, 10.
- Andante, Stamitz, 10.
- "Gibavit Eos," Titcomb, 10.
- "Regina Coeli," Titcomb, 10.
- Impromptu, Vierne, 10.
- "Liebestod," "Tristan and Isolde," Wagner, 10.
- "The Last Supper," Weinberger, 10.
- Scherzo from Symphony No. 4, Widor, 10.

fugue have been performed the same number of times. Certain items such as the Prelude in A minor and the Fugue from the Toccata, Adagio and Fugue have not actually been performed separately. Similarly, individual movements from sonatas, suites, etc., have been listed separately except where more than one movement has been performed the same number of times.]

Most Frequently Represented Composers.
(Organ works except where otherwise indicated)

Bach—	Organ works	2,286	
	Transcriptions	291	2,577
Vierne	Organ works	210	365
	Transcriptions	131	
Franck—	Organ works	324	
	Transcriptions	3	327
Widor	Organ works	283	
Karg-Elert	Organ works	252	
Dupré	Organ works	202	
Mendelssohn—	Organ works	182	
	Transcriptions	15	197
Brahms—	Organ works	158	
	Transcriptions	5	163
Guilmant	Organ works	163	
Sowerby	Organ works	161	
Boellmann	Organ works	125	
Bingham	Organ works	120	
Clokey	Organ works	117	
Buxtehude—	Organ works	108	
	Transcriptions	3	111
Mulet	Organ works	73	
Purcell—	Organ works	25	
	Transcriptions	73	98
Bonnet	Organ works	95	
Peeters	Organ works	94	
Yon	Organ works	91	
Edmundson	Organ works	82	
Hindemith	Organ works	79	
Reubke	Organ works	76	
Whitlock	Organ works	71	
Reger—	Organ works	68	
	Transcriptions	1	69
Schumann	Organ works	60	
	Transcriptions	9	69
Purvis	Organ works	68	
Wagner, transcriptions	Organ works	64	
Jongen	Organ works	61	
Weinberger	Organ works	60	
d'Aquila	Organ works	60	
Liszt—	Organ works	49	
	Transcriptions	7	56
Marcello, transcriptions	Organ works	55	
Noble	Organ works	51	
Dubois	Organ works	49	
Titcomb	Organ works	47	
Pachelbel	Organ works	46	
Andriessen	Organ works	43	
Messiaen	Organ works	42	
DeLamarter	Organ works	41	

CALLAWAY DIRECTS CONCERT IN WASHINGTON CATHEDRAL

A congregation that taxed the capacity of the Washington Cathedral Dec. 29 attended one of the finest productions ever given there. The entire program by the Cathedral Choral Society was broadcast over the facilities of the American Broadcasting Company. Paul Callaway directed the double chorus, numbering 150, and an orchestra of fifty in works all of which were heard for the first time in Washington except for Vaughan Williams' "O Clap Your Hands." Heard also were Stravinsky's "Symphony of Psalms," Brahms' "Funeral Anthem," Hindemith's "Frau Musica," Bach's "Cantata 118," Willaert's "O Solutaris Hostia" and Allanbrook's "Te Deum." They were scored for brass, woodwind, percussion, two pianos, organ, harp, strings and chorus. Reception was remarkable for its clarity, both in the cathedral and over the air.

Paul Hindemith was present to conduct his own composition. It was the first performance anywhere of the "Te Deum" and Douglas Allanbrook was in the audience.

The next performance by the choral society will be the Bach B minor Mass May 6.

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FENNER DOUGLASS



FENNER DOUGLASS, described as a young organist of unusual talent, played the Bach Trio-Sonatas at Warner Concert Hall, Oberlin College, Oberlin, Ohio, in two recitals Dec. 18 and 19. On the first program he included the first three and added the Prelude and Fugue in D major and on the second program he played the second three and the Passacaglia and Fugue in C minor. The entire performance was from memory.

Mr. Douglass, who was a student under Arthur Poister at the Oberlin Conservatory, received his bachelor of music degree in 1943 and the bachelor of arts degree from the college the same year. For the next three years he was in the coast guard. On his return he was appointed to the Oberlin faculty for the year 1946-47 and the current semester of 1947-48. At the same time he has been working toward the master of music degree. Mr. Douglass is a member of the Phi Beta Kappa scholarship fraternity. He won the Selby Houston prize at Oberlin in 1943.

FOR ITS FIRST MEETING of the new year on Jan. 27 the Women Organists' Club of Detroit, Mich., was given a demonstration of the new Baldwin electronic organ by L. Betterly of the Baldwin Company. Included in the program of the evening was a tour of the new Baldwin home of pianos and organs, ending with refreshments.

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Programs of Organ Recitals of the Month

Edgar Hilliar, New York City—Mr. Hilliar, organist of the Church of St. Mary the Virgin in New York, gave a recital in Woolsey Hall at Yale University Sunday afternoon, Dec. 14, presenting a program consisting of these compositions: "Offertoire sur les Grand Jeux," Couperin; "O Mensch, bewein' Dein Sünde gross," Bach; "Noël Suisse," d'Aquin; Passacaglia and Fugue in C minor, Bach; Sonnet for Organ (MS.), Boris Koutzen (1946); "Variations sur Un Noël," Dupré; Chorale Preludes, "Herzliebster Jesu" and "Die Nacht ist kommen," Ernest Zechiel (1945); "La Nativité du Seigneur" ("Dieu Parmi Nous"), Messiaen.

Ruth Barrett Arno, Boston, Mass.—Among recent programs played by Mrs. Arno at the Mother Church, the First Church of Christ, Scientist, and broadcast over WBZ have been the following: Jan. 8—Two Preludes, Clerambault; Sarabande, Corelli; Fugue in G minor, Bach; "Reve Angélique," Rubinstein; Toccata from Symphony 5, Widor.

Jan. 15—Larghetto and Allegro moderato, Sixth Concerto, Handel; Adagio for Flutes, Bach-Arno; "Triptych" No. 1, Maelkelberghe; "Praeludium" and "Romanze," Rheinberger; March, Bedell.

Lawrence S. Frank, F.A.G.O., Hinsdale, Ill.—Mr. Frank of Grace Church gave a recital at the First Baptist Church of Decatur, Ill., Jan. 11 and will present the same program at St. Luke's Church in Evanston on the evening of Feb. 10. His numbers were: Fantasia and Fugue in G minor, Bach; Intermezzo in F, Rheinberger; Adagio in G, Bargiel-Young; Theme and Variations in A minor, Faulkes; Cathedral Prelude, Clokey; Allegro Vivace, First Symphony, Vierne; Sonata, "The Ninety-fourth Psalm," Reubke.

Homer Wickline, Pittsburgh, Pa.—Mr. Wickline gave the recital at North Side Carnegie Hall for Dr. Caspar Koch Dec. 28 and presented the following program of Christmas music: Pastoral Symphony from Christmas Oratorio, Bach; "Noel" (Grand Jeu), d'Aquin; Pastorale from Eighth "Concerto Grosso," Corelli; Pastorale, Foerster; "Angels Appear to the Shepherds" ("Opus Sacrum"), de Maleingreau; Christmas Pastorale, Rogers; Prelude on "Divinum Mysterium," Candlyn; Christmas Cradle Song, Poister; Fantasy on Two Carols, West.

Melva Payne, Vinton, Va.—Miss Payne gave a recital Dec. 4 for the Thursday Morning Music Club at the Greene Memorial Methodist Church in Roanoke, presenting the following program: "Good News from Heaven the Angels Bring," Pachelbel; "Noel," d'Aquin; "Jesu, Joy of Man's Desiring," Bach; "Behold, a Rose Is Blooming," Brahms; Improvisation on "God Rest You Merry, Gentlemen," Roberts; "Variations sur Un Noël," Dupré.

Miss Payne was heard in a recital for the Southwestern Chapter, A.G.O., at the same church Nov. 25, playing: "Good News from Heaven," Pachelbel; "Noel," d'Aquin; "Jesu, Joy of Man's Desiring," Bach; "Behold, a Rose Is Blooming," Brahms; Improvisation on "God Rest You Merry, Gentlemen," Roberts; Berceuse, Vierne; "Variations sur Un Noël," Dupré; "Carillon-Sortie," Mulet.

Laurence A. Petran, F.A.G.O., Los Angeles, Cal.—Dr. Petran of the University of California gave a recital of Christmas music at St. Thomas' Episcopal Church in Denver, Colo., Sunday afternoon, Dec. 21, presenting the following program: "My Little Sweet Darling," Byrd; "In dulci Jubilo," Buxtehude; "From Heaven Above to Earth I Come," Pachelbel; "Swiss Noel," d'Aquin; Pastorale, Bach; "Rustic Serenade to the Madonna," Berlioz; Sortie on a Noel, Franck; "Infant Holy," Polish, arranged by Read; Rhapsody on Breton Airs, No. 2, Saint-Saens; Pastoral Symphony and Hallelujah Chorus from "The Messiah," Handel.

Alice Gordon-Smith, A.A.G.O., Montclair, N. J.—Miss Gordon-Smith was guest organist at St. Thomas' Episcopal Church, Newark, N. J., and played the following as a preludial recital to the Christmas Eve midnight mass: Pastorale from "Concerto Grosso" in C minor, Corelli; "Noel Polonais," Gullmant; "Sheep May Safely Graze," Bach; Chorale Prelude on "The First Noel," Howard, arranged by James; Pastorale on the Choral "From High Heaven," Bach; "Psalm 18," Marcello, arranged by Bedell; "Silent Night," Gruber (chime arrangement). R. C. Dewey, organist and choirmaster of St. Thomas', was director of portions of F. C. Butcher's Christmas pageant music, "The Virgin and Child."

Arnold S. Bowman, Harrisburg, Pa.—Mr. Bowman, organist and choirmaster of the Derry Street Evangelical-United Brethren Church, played the following program for the dedication of the recently installed two-manual Möller organ in Grace Methodist Church, Lykens, Pa., Dec. 8: Chorale in A minor, Franck; "To Martin Luther's Cradle Hymn," Gaul; "Come, Sweet Death," Bach-Fox; "Toc-

cata Basse," Bedell; Cantabile, Jongen; Toccata on "O Filii et Filiae," Farnam.

Mr. Bowman played the following program in Zion Lutheran Church, Harrisburg, Dec. 6, the first in the Advent series of recitals on the four-manual Möller organ: Chorale in A minor, Franck; "The Faithful Shepherd," Handel-Biggs; Cantabile, Jongen; "To Martin Luther's Cradle Hymn," Gaul; "O Thou of God the Father" and "From Heaven Above to Earth I Come," Bach; Toccata on "Deo Gratias," R. K. Biggs.

On Dec. 21, in the Derry Street Church, Mr. Bowman played the following program: "To Martin Luther's Cradle Hymn," Gaul; "Gesu Bambino," Yon; Chorales, "In dulci Jubilo" and "A Babe Is Born in Bethlehem," Bach; two organ-piano duets ("Sheep May Safely Graze" and Siciliano), Bach (piano played by Miss Mildred E. Johnson); Fantasia on Four Christmas Carols, Kenneth Walton.

Mildred Andrews, Norman, Okla.—Miss Andrews, head of the organ department at the University of Oklahoma, was heard in a recital after evensong at the Washington Cathedral Jan. 4, when she played: Chorale in A minor, Franck; Prelude and Fugue on the Name "E-A-C-H," Liszt; "Requiescat in Pace," Sowerby; "The Nativity," from Passion Symphony, Dupré; Prelude and Fugue in G minor, Dupré; Three Movements from First Symphony, Vierne.

Lawrence B. Hardy, Alfred, N. Y.—Mr. Hardy gave a recital at the First Methodist Church of Wayland, N. Y., Jan. 11 for the benefit of the Albert Schweitzer fellowship. His program consisted of the following: Six Chorale Preludes, Bach; Prelude and Fugue in E minor, Bach; Adagio and Scherzo, Sonata No. 2, Gullmant; "Soft and Mysterious" and "In Memoriam," Hardy.

Donald M. Pearson, Poughkeepsie, N. Y.—In his recital at Vassar College Jan. 11 Mr. Pearson played these works: Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "Herzlich that mich verlangen" and "Herzliebster Jesu," Brahms; Chorale in A minor, Franck; Passacaglia, Sowerby; "Benedictus," Reger; Toccata, Durufé.

Earl Barr, St. Paul, Minn.—Mr. Barr, organist of St. Paul's Evangelical and Reformed Church in St. Paul, gave a recital at the Tenth Avenue Baptist Church of Columbus, Ohio, Jan. 7, with the following program: Toccata, Adagio and Fugue in C, Bach; Chorale Preludes, "Ich ruf zu Dir" and "In Dir ist Freude," Bach; "Abendlied," Schumann; Chorale in A minor, Franck; "The Primitive Organ," Yon; Improvisation, "After a Trial," Karg-Elert; Variations on a Noel, Dupré.

Glen C. Stewart, Alma, Mich.—In a faculty recital of Alma College, played at the First Presbyterian Church Jan. 7, Mr. Stewart presented the following program: Prelude and Fugue in A minor, Bach; "Diferencias" (Variations), Cabazon; "Fugue a la Gigue," Bach; Introduction and Passacaglia in E minor, Rheinberger; "Florentine Chimes," Bingham; "Fairrest Lord Jesus," Schroeder; "Litanies," Alain; Antiphon, "Lo, the Winter Is Past," and Finale, Dupré.

William H. Schutt, Richmond, Va.—Preceding a performance Dec. 14 of the Christmas portion of Handel's "Messiah" by the choirs of Union Theological Seminary and Grace Covenant Presbyterian Church, with James R. Sydnor conducting and Mr. Schutt at the organ, at Grace Covenant Church, of which Mr. Schutt is minister of music, he played the following program of organ music by contemporary American composers: Meditation on "Pleardy," Sowerby; Prelude on "Watchman," Bingham; "A Chinese Christmas Carol," Noble; Variations on "Adeste Fideles," Edmundson; Improvisation on "Puer Nobis Nascitur," Maelkelberghe; "A Christmas Pastoral," Weaver.

J. Benjamin Hadley, Grand Haven, Mich.—In a recital of Christmas music played at 11 o'clock on Christmas Eve at St. John's Episcopal Church Mr. Hadley included these numbers: Chorale Preludes, "From Heaven High" and "A Lovely Rose Is Blooming," Langstroth; Chorale Prelude, "Unto Us a Boy Is Born," Milford; Pastorale on a Christmas Plainsong, Thomson; "Adeste Fideles," Karg-Elert; Carol Prelude, "Greensleeves," Purvis; Improvisation, "Puer Natus Est," Maelkelberghe; A Christmas Cradle Song (Traditional Bohemian), Poister.

Griff Perry, Anniston, Ala.—Mr. Perry, organist of Parker Memorial Baptist Church, played the following Christmas selections at services in December: Dec. 7—"O Come, O Come, Emmanuel," Edmundson; "A Lovely Rose Is Blooming," Brahms; "Noel," Dubois; "Noel Polonais," Gullmant; "Greensleeves," Purvis; "The Christ-child," Hailing; "The Christmas Pipes of County Clare," Gaul; "A Christmas Lullaby," Voris; "A Christmas Carologue," Diggle.

Dec. 14—"O Hall, This Brightest Day of Days," Bach; "Noel," from "Byzantine Sketches," Mulet; "Cantique de Noel," Adam-Noble; "March of the Magi," Du-

bois; "Jesu, Joy of Man's Desiring," Bach; "A Chinese Christmas Carol," Noble; "Noel Provencal," Bedell; "Silent Night," Gruber-Black; "Good News from Heaven," Pachelbel.

Dec. 21—"Salvation Now Is Come to Earth," Bach; Christmas Pastorale, Harker; "At the Cradle of Jesus," Bingham; Hallelujah Chorus, Handel; Pastorale, Corelli-Germani; Old Dutch Lullaby, Dickinson; "Divinum Mysterium," Purvis; "Noel," d'Aquin.

Dec. 28—"Christmas in Sicily," Yon; Christmas Lullaby, Mauro-Cottone; Overture to "For Us a Child Is Born," Bach-Gaul; "Lo, How a Rose," Pasquet; Communion on a Noel, Huré; Bohemian Christmas Cradle Song, Poister; "Christmas Chimes," d'Antalfy; Carol Rhapsody, Purvis.

Ludwig Altman, San Francisco, Cal.—Congregation Emanu-El presented Mr. Altman and Virginia Morgan, first harpist of the San Francisco Symphony Orchestra, in an organ and harp recital Sunday afternoon, Jan. 18. The program included the first local performance of Handel's Concerto for harp and organ. The offerings of the afternoon were these: Prelude and Fugue in B minor, Bach; Concerto for harp and organ, Handel; Pastorale, Franck; "Danse Sacree, Danse Profane" (harp and organ), Debussy; Three Preludes for Organ, Milhaud; Introduction and Allegro (harp and organ), Ravel; Passacaglia and Fugue in C minor, Bach.

Walter Blodgett, Cleveland, Ohio—In his McMyler organ recitals on the Sundays in February at 5:15 p.m. Mr. Blodgett, curator of musical arts of the Cleveland Museum of Art, will play the Suite for Organ of Pierre Du Mage and "Three Bible Poems" by Seth Bingham. Following the series of recitals by Andre Marchal, organist of the Church of St. Eustache in Paris, Jan. 21, Mr. Blodgett resumed his monthly recital series. He will play Feb. 4 at 8:15 p.m., when his program will consist of the Concerto in B flat, Handel; Toccata, Frescobaldi; "Noel," d'Aquin; Four Chorale Preludes, Bach; "In Wintertime," G. W. Andrews; Fugue, Honegger, and Symphony 6, Widor.

Paul F. Stanton, Swampscott, Mass.—In a recital preceding evening prayer at the Church of the Holy Name Dec. 14 Mr. Stanton of St. John's Episcopal Church, Beverley Farms, played: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Allegro Maestoso ("Water Music" Suite), Handel; "Tune for the Flutes," Stanley; "Gaudemus," Titcomb.

Louis Hollingsworth, St. Petersburg, Fla.—Mr. Hollingsworth, organist of the First Church of Christ, Scientist, St. Petersburg, gave a recital Nov. 10 in the First Methodist Church of Mount Dora, Fla., and presented this program: "Praise the Lord with Drums and Cymbals," Karg-Elert; Air from Suite in D, Bach; Toccata and Fugue in D minor, Bach; "Pans Angelicus," Franck; "Greensleeves," Purvis; Paraphrase on a Theme by Gottschalk, Saul; Fantasia and Fugue on "B-A-C-H," Liszt; "Variations de Concert," Bonnet; "Prophet Bird," Schumann; "Donkey Dance," Elmore; "The Good Shepherd," Debussy; Haydn's Allegretto, arranged by Hollingsworth; "Daguerreotype of an Old Mother," Gaul; Toccata, Fifth Symphony, Widor.

Richard Keys Biggs, Hollywood, Cal.—The opening recital on a two-manual organ installed by Alfred G. Kilgen was played by Mr. Biggs of Blessed Sacrament Church in the Lutheran Church of Our Redeemer, Los Angeles, Dec. 14. Mr. Biggs' numbers included: "The Heavens Declare the Glory of God," Marcello; Air, Tartini; "The Cuckoo," d'Aquin; Prelude on "B-A-C-H," Richard Keys Biggs; "O Sacred Head," Bach; Largo, Handel; "Pans Angelicus," Franck; "Marche Champetre," Boex; "Aspiration," West; "When Thou Art Near," Bach; Toccata ("Deo Gratias"), Biggs.

Newton H. Pashley, Oakland, Cal.—The second in a series of monthly vespere recitals at the First Presbyterian Church was played by Mr. Pashley Dec. 7. The program was as follows: Noel, "Une Vierge Pucelle," Le Begue; Chorale Prelude, "Christians Now Rejoice," Bach; "Noel Basque," Benoit; Pastorale, Franck; Two Christmas Songs, Cornelius; Bell Prelude, Clokey; "Gesu Bambino," Yon; "Silent Night," Gruber; "A Chinese Christmas Carol," Noble; Finale, Symphony No. 1, Vierne.

Boies Whitcomb, A.A.G.O., Louisville, Ky.—In a recital at St. Andrew's Church Sunday afternoon, Dec. 14, Mr. Whitcomb played: Toccata in E minor, Pachelbel; Chorale Prelude, "Gott, durch Deine Güte," Prelude and Fugue in E minor ("The Wedge") and Trio-Sonata in C minor, Bach; Pastorale and "Rhythmic Trumpet," Bingham; Chorale and Scherzo, Symphony 2, Vierne; "Variations sur Un Noël," Dupré.

Robert Rank, Seattle, Wash.—In a recital at the First Baptist Church of Port Angeles, Wash., Dec. 7, Mr. Rank played the following numbers: Trumpet Tune

and Air, Purcell; Toccata and Fugue in D minor, Bach; "Ronde Francaise," Boellmann; "Wind in the Pine Trees," Clokey; "Sweet Hour of Prayer," Bradbury-Thompson; "Jesu, Joy of Man's Desiring," Bach; "The Lost Chord," Sullivan; Gothic Suite, Boellmann; Sketch in C, Schumann.

Harry William Myers, A.A.G.O., Louisville, Ky.—The following program of Christmas music was played by Mr. Myers at St. Paul Methodist Church Sunday afternoon, Dec. 7: "Noel Polonais," Gullmant; "Come, Saviour of the Gentiles," Buxtehude; "Good News from Heaven the Angels Bring," Pachelbel; "O Hall This Brightest Day of Days," "To Shepherds as They Watched by Night" and "In Thee Is Gladness," Bach; "Noel," d'Aquin; "A Rose Breaks into Bloom," Brahms; "Adeste Fideles," Edmundson; "Noel," Mulet; "Rhapsodie Catalane," Bonnet; "Variations sur Un Noël," Dupré.

Harry H. Huber, Salina, Kan.—Mr. Huber, of the faculty of Kansas Wesleyan University, gave a recital in the Clonell Methodist Church of Gibbstown, N. J., Sunday evening, Dec. 28, and played these numbers: Toccata and Fugue in D minor, Bach; Bourree in G, Bach; Toccata in E minor, Pachelbel; "Suite Gothique," Boellmann; "Patapan," Pasquet; "Dreams," McAmis; "Humoresque Fantastique," Edmundson; "Romanza," Purvis; "Retrospection" (MSS.), Huber; Toccata in D minor, Nevin.

Fra'lin Mitchell, McMinnville, Ore.—Mr. Mitchell gave a program of Christmas music in Melrose Chapel, Linfield College, on the afternoon of Dec. 17. His offerings were the following: Noel in G ("Grand Jeu et Duo"), d'Aquin; "In dulci Jubilo," Bach; "A Rose Breaks into Bloom," Brahms; Pastorale, arranged by Clokey; Two Christmas Folk Songs, Whitmer; "Christmas in Sicily," Yon; Chorale Improvisation, "From the Depths of My Heart," Karg-Elert; Noel ("Esquisses Byzantines"), Mulet; Improvisation, "God Rest You Merry," Roberts.

James Winship Lewis, Baltimore, Md.—Mr. Lewis gave the following program at Grace and St. Peter's Church on the afternoon of Dec. 7: "Te Deum" and "A Boy Is Born," Buxtehude; "From Highest Heaven," Pachelbel; "Toccata per L'Elevazione," Frescobaldi; Fugue in C minor, Handel; Trumpet Tune and Air and Air from Westminster Suite, Purcell; Four Advent Chorales from "The Liturgical Year," Bach.

Jenny Lou Mieras, Ithaca, N. Y.—The following program was presented by Miss Mieras at the First Methodist Church Dec. 12: "Vom Himmel hoch," Pachelbel; "Puer Natus in Bethlehem," Buxtehude; "Ich ruf zu Dir," "Vom Himmel kam der Engel Schaar" and "Lobt Gott, ihr Christen allzugleich," Bach; "Wir Christen-leut," Wilhelm Friedemann Bach; Prelude and Fugue in E (Cathedral), Bach; Sonata No. 3, Hindemith; "All Depends on God's Blessing" and "Salvation Has Come to Us," Karg-Elert; Pastorale, Milhaud; "Noel Basque" (Introduction and Eight Variations), Benoit.

Mabel Zehner, Ashland, Ohio—Miss Zehner gave a faculty recital for Ashland College in Trinity Lutheran Church Nov. 23, with the following program: Allegro from Sixth Symphony, Widor; Sonata from the Cantata "God's Time Is Best" and Prelude and Fugue in D major, Bach; "Forest Murmurs," from "Siegfried," Wagner; "Pageant," Sowerby; Largo, Handel; Scherzo, Dunham; Toccata, "Thou Art the Rock," Mulet.

Lawrence R. Cludray, F.R.C.O., A.R.C.M., Calgary, Alberta—Mr. Cludray, a pupil of Sir Edward Bairstow and formerly organist and choirmaster of St. Margaret's Church, Leeds, who came from England last June to be organist of Grace Presbyterian Church in Calgary, has been heard in recitals over the Canadian Broadcasting System. Dec. 1 he played: Prelude in G and Chorale Preludes on "Blessed Jesu, We Are Here" and "He Who Relies on God's Command," Bach; "Fidelis," Whitlock; "A Little Tune," Felton; "Evening Song," Bairstow; Sonata in G sharp minor, Harwood; Madrigal and "Cortege," Vierne.

Dec. 22 he played: Chorale Preludes, "How Brightly Shines the Morning Star," "Jesu, My Joy" and "Praise God, All Ye Christians," Bach; Two Preludes on Christmas Carols, P. C. Buck; Four Pieces from "Water Music," Handel; "A Fancy," Bancroft; "Menuet Antique," Watling; Prelude in C, Bairstow.

Dec. 29 he presented the following program: Toccata and Fugue in D minor and Three Chorale Preludes, Bach; Sonata in C minor, Gullmant; Offertoire on Two Noels, Gullmant; Concert Overture in C minor, Fricker.

Mrs. Lincoln duPont, Kalamazoo, Mich.—Mrs. duPont, organist of the First Congregational Church, gave a recital there Oct. 14 as the monthly program of the Tuesday Musicals. She played: Air for the G String, "God's Time Is Best" and Chorale Prelude, "In Thee Is Joy," Bach; "Bible Poem," Weinberger; Toccata from Fifth Symphony, Widor.

Programs of Organ Recitals

Edmund Sereno Ender, Baltimore, Md.—Mr. Ender was presented in a recital at the Riverside Presbyterian Church of Jacksonville, Fla., Jan. 7 by the Jacksonville Chapter, A.G.O. His program was as follows: Sonata in E minor, Rogers; Nocturne, Russell King Miller; Communion, Purvis; "Will-o'-the-Wisp," Gordon Balch Nevin; "A Legend of the Desert," Stoughton; "In Springtime," Kinder; Roulade, Bingham; Concert Overture in A, Maitland.

Jack Ossewaarde, New York—Mr. Ossewaarde gave a recital Dec. 7 at the First Baptist Church in Philadelphia and presented the following program: Three Chorale Preludes, Bach; Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Fugue, Honegger; Meditation, "Adoro Te Devote," Lietz; Fantasia on "Ein feste Burg," Ossewaarde.

Clarence Mader, Los Angeles, Cal.—Mr. Mader was assisted by French horn, violin and flute soloists in a recital of Christmas music at Immanuel Presbyterian Church on the evening of Dec. 28. The ensemble numbers were compositions of Mr. Mader, as follows: Scene, "The Three Kings" (ensemble); Sketch, "After the Stockings Are Hung" (flute, violin and piano); Passacaglia, introducing the Chorale "O Morning Star" (horn and piano); Pastoral, "White Stillness" (flute, violin and piano); Fantasia on Two Carols (flute, violin and piano).

The organ selections included: "The Bells," LeBegue; Chorale Prelude, "From Heaven Above," J. Bernard Bach; Allegro from Concerto in C, Vivaldi-Bach; Chorale Prelude, "A Lovely Rose Is Blooming," Brahms; "The Mystical Adoration," de Maleingreau; Minuet on "The Holly and the Ivy," Rowley; Rhapsody on Noels, Gigout.

Richard Ross, Baltimore, Md.—Mr. Ross, a member of the faculty of the Peabody Conservatory of Music, gave a recital in the concert hall at the conservatory Jan. 23. His program was as follows: "Psalm 19," Marcello; Musette in G major, d'Andrieu; "From God I Ne'er Shall Turn Me," Buxtehude; Trumpet Tune in C major, Purcell; Fantasia and Fugue in G minor, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "The Sun's Evenson," Karg-Elert; Scherzetto and Finale, Fifth Symphony, Verne.

Henry Rosevear, F.C.C.O., Toronto, Ont.—In a recital at the Metropolitan United Church on Christmas Day Mr. Rosevear played these compositions: Variations on "Adeste Fideles," E. H. Smith; First Offertory on Christmas Carols, Guilman; "Peace sur Un Noel," Hure; "Orientale," Cui; Carol, O'Connor-Morris; Chorale Prelude on "Irby," Cowell; "Lo, How a Rose," Brahms; Offertory on Noels, Boellmann; "Bring Costly Offerings," Saint-Saens.

Luther T. Spayde, M.Mus., Fayette, Mo.—Professor Spayde, head of the organ department at Central College, presented his annual faculty recital in the College Church Sunday afternoon, Jan. 18, playing the following numbers: Rigaudon, Campra; Chorale Prelude, "O Stainless Lamb of God," Pachelbel; "The Fifers," d'Andrieu; Fantasia and Fugue in G minor, Bach; Chorale Prelude, "O God, Thou Holy God" (for organ and trumpet); Krebs; Bell Prelude, Clokey; Intermezzo, Verrees; "Twilight at Fiesole," Bingham; Finale, First Symphony, Verne.

Mrs. LeRoy Hamp, Champaign, Ill.—Mrs. Hamp gave a series of twenty-minute recitals preceding the morning services at the First Presbyterian Church in Advent. Her offerings Dec. 21 included the following Christmas music: Three Preludes on Sixteenth Century Carols, Boely; Chinese Christmas Carol, Gaul; Variations on "Coventry Carol," Milford; Carol Rhapsody, Purvis; "An Advent Psalm," Welbinger; "Christ Is Born Today" (Lithuanian), Whitmer.

Nov. 30 Mrs. Hamp played: "Cancion Religiosa," "Of the Virgin and the Child," Cabezon; "A Virgin Unspotted," LeBegue; Pastoral, arranged by Clokey; "Noel," "Swiss Noel" and "Noel sur les Flutes," d'Aquin.

Fred Tulan, Stockton, Cal.—Mr. Tulan, assistant organist at St. Mary's Catholic Church, was heard in the following selections Dec. 20 over KGDM-FM: Christmas Suite, Theodore Marier; Fantasia on Four Christmas Carols, Kenneth Walton.

John Cartwright, New York City—Mr. Cartwright gave the monthly recital at the Church of the Ascension Jan. 14. His program: Chorale Prelude, "To Shepherds as They Watched," Buttstedt; Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "Rejoice, Beloved Christians," Bach; "Symphonie Gothique," Widor; "La Nativité," Langlais; Toccata, Second Symphony, Dupre.

Betty Louise Lumby, Ann Arbor, Mich.—Miss Lumby gave a recital at Hill Auditorium, University of Michigan, Jan. 6, presenting the following program: Toccata in F major, Chorale Prelude, "Nun komm", der Heiden Heiland," and

Passacaglia and Thema Fugatum in C minor, Bach; Andante from "Grande Piece Symphonique," Franck; Scherzo in E major, Gigout; "Variations sur Un Noel," Dupre; "Unter dem gestirnten Himmel," Karg-Elert; "Pageant," Sowerby.

Ramona C. Beard, Tallahassee, Fla.—Mrs. Beard of the Florida State College played two organ dedication programs in December. Dec. 7 she opened the Wur-litzer electronic in the First Baptist Church of Chattahoochee, Fla., and Dec. 28 a Hammond in the Presbyterian Church of Farmington, Minn. Her Chattahoochee program was as follows: "Psalm 19," Marcello; Sonata 6, Mendelssohn; "Marche Funebre et Chant Seraphique," Gullman; Fugue in D major, Bach; Three Improvisations on Familiar Hymns, Miles; "Veni Emmanuel," from Advent Suite, Yon; "Lo, How a Rose e'er Blooming," Brahms; "Noel," d'Aquin-Watters.

R. Kenneth Holt, Honolulu, Hawaii—Mr. Holt, minister of music of the Central Union Church, gave a recital at the Union Church, Linae, Hawaii, Oct. 22, presenting this program: Pastoral in F, "Jesu, Joy of Man's Desiring" and Prelude in A minor, Bach; "In dulci Jubilo," Dupre; Fanfare, Lemmens; "Apres un Reve," Faure; Sonata No. 1, first movement, Hindemith; Caprice, H. Alexander Matthews; Aria, Peeters; Berceuse from "Jocelyn," Godard; "To a Wild Rose," MacDowell; "Jubilate Deo," Silver.

Miss Jane Townsend, Plainwell, Mich.—Miss Townsend, a talented 15-year-old organist of Plainwell, Mich., gave a recital Sunday afternoon, Sept. 28 in the Plainwell Methodist Church. She began her study of the organ at the age of 10 with Mrs. Lincoln duPon, organist of the First Congregational Church, and since that time has played for services, having been appointed regular organist at the age of 14. Her program was as follows: Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Eventide," Fairclough; "The Squirrel," Weaver; "Marche Religieuse," Gullman; "Suite Gothique," Boellmann.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in the most recent fifteen-minute Sunday morning recitals: "He Who Relies on God's Command," "A Mighty Fortress Is Our God" and Triple Fugue in E flat, Bach; "O Lamb of God, Spotless and Pure," Telemann; "Lord Christ, Thou Art the Heavenly Light," Scheidt; "Dialogue," Clerambault; Voluntary No. 8, Stanley; Fantasia in D minor and "A Cornet Voluntary," Gibbons; "The Angel's Song," Stanford; Psalm Prelude on "But the Meek Shall Inherit the Earth," Howells; "York Minster," Hall; Fugue and Finale, from Sixth Sonata, Mendelssohn; "Requiem Aeternam" and "Clair de Lune," Verne; "Prologus Tragicus" and "Kyrie Eleison," Karg-Elert; Four Chorale Preludes, Bingham; "Echo," Yon; Chorale Prelude on "All Glory Be to God on High," Edmundson; Finale in B flat, Franck; Cantabile, Jongen; Elegy, Peeters; Meditation on "Luisse" and "Comes Autumn Time," Sowerby; "Banquet Celeste" and "Vision of the Church Eternal," Messiaen.

H. Velma Turner, Wayne, Pa.—Miss Turner, organist, and Czeslawa Ozga, violinist, gave a recital at Miss Turner's studio Dec. 13. The organ selections on the program included: "Now Let All the Heavens Adore Thee," Bach; Arioso, Pasquet; Fantasia on Christmas Carols, Faulkes; "A Shepherd's Evening Prayer," Nevin; "Lo, How a Rose e'er Blooming," arranged by H. V. Turner; Chorale, "Salvation Is Come to Earth," Kirnberger; "Ave Maria," Bossi; "Gesu Bambino," Yon; Toccata, Dubois.

S. E. Gruenstein, Chicago—Mr. Gruenstein gave the annual organ recital for the Lake Forest Music Club at the Church of the Holy Spirit in Lake Forest Sunday afternoon, Jan. 4. The vocal soloist was Esther Hardie-Wimsett, dramatic soprano. The organ numbers were the following: Sonata No. 6, Mendelssohn; Chorale Prelude, "A Lovely Rose Is Blooming," Brahms; "Solvejg's Sunshine Song," Grieg-Kraft; Cathedral Prelude and Fugue in E minor, Bach; Paraphrase on an American Hymn, Horace Alden Miller; Funeral March and Song of the Seraphim, Guilman; Suite, "Royal Fireworks Music," Handel-Biggs.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following compositions in January before services at the Church of the Pilgrims: Chorale Prelude on "O Saving Victim," Kenneth Walton; Spiritual, Purvis; "Auvergne," Pasquet; "Marcia Eroica," Stanford; "Choral Varie," Hue; "Chant Triste," Bonnet; "Festal Offertorium," Fletcher; Reverie, Walter H. Nash; "We All Believe in One True God," Scheidt.

Rev. Thomas Curtis, Toledo, Ohio—At his recital in the Washington Congregational Church Jan. 18 Mr. Curtis had the assistance of Emily Derrer, cellist, a

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member of the Toledo Friends of Music Orchestra and instructor at Bowling Green State University. The organ numbers were: "Florentine Chimes," Bingham; Meditation on "More Love to Thee," Thompson; Fantasia on "Mine Eyes Have Seen the Glory," Diggle; Fantasia and Fugue in G minor, Bach; Symphony for Organ, Weltz.

ST. JOHN'S LUTHERAN, DETROIT. OPENS WICKS THREE-MANUAL

A three-manual built by the Wicks Organ Company for St. John's Lutheran Church (Missouri Synod), Detroit, Mich., was dedicated Dec. 14. A recital was played in the evening by Grayson W. Brottmiller, organist and choirmaster at Emmanuel Lutheran Church, Fort Wayne, Ind.

The program was as follows: Andante and Allegro from Concerto No. 13, "The Cuckoo and the Nightingale," Handel; "Come, Sweet Death," Bach; "The Fifers," d'Andrieu; "Fugue a la Gigue," Bach; "The Infant Jesus," Yon; "Piece Heroique," Franck; "The Tumult in the Praetorium," de Maleingreau; "The West Wind," Rowley; Finale, First Symphony, Verne.

The new organ has over twenty sets of pipes, a set of Deagan chimes and a total of 1,289 pipes. It is installed in newly-built chambers at the sides of the gallery, with four tone openings. The organists of the church are W. P. Braun and Erwin Fechner.

Mr. Brottmiller has a B.S. degree in education from Concordia Teachers' College, River Forest, Ill., and is at present

nearing completion of work toward the master of music degree, with major in organ, at the University of Michigan. He has studied organ with Frederick Marriott, Palmer Christian, Barrett Spach and Robert Baker.

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Bach's Mass in B minor was presented in its entirety on four consecutive Sunday afternoons starting Jan. 1 in the First Presbyterian Church, Philadelphia, with Dr. Alexander McCurdy conducting. Jan. 11 the program embraced the opening "Kyrie Eleison," the "Christe Eleison" and the closing "Kyrie." The following Sunday featured the "Gloria" with its several choruses, solo arias and duets, and the third Sunday was devoted to the "Credo" with its eight sections. The concluding Sunday the "Sanctus," "Benedictus," "Agnus Dei" and "Dona Nobis Pacem" were sung by a chorus of sixty and soloists. The accompaniments were by a large group of Philadelphia Orchestra musicians, two organs (one especially installed for the continuo) and piano. These were played by William Teague, Robert Ellis and George Markey.

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- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Flute d'Amour, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tuba, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 notes.
- Tremolo.
- Chimes (Deagan), 25 notes.
- Harp, 49 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Doppelflöte, 8 ft., 73 notes.
- Melodia, 8 ft., 73 notes.
- Viole d'Gamba, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- Harp, 49 notes.

ANTIPHONAL ORGAN.

- (Right of chancel)
- Geigen Principal, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Viole Aetheria, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 49 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.
- Chimes, 25 notes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes, 20 notes.
- Flute, 8 ft., 12 pipes, 20 notes.
- Cello, 8 ft., 32 notes.
- Fifteenth, 4 ft., 12 pipes, 20 notes.
- Trombone, 16 ft., 12 pipes, 20 notes.
- Tromba, 8 ft., 32 notes.

IN THE HISTORIC NOTRE DAME Church, Montreal, a notable presentation of Handel's "Messiah" was given Dec. 15 by the Montreal Elgar Choir of 200 voices, under the direction of Berkley E. Chadwick, with Kenneth Meek at the organ. Soloists were Audrey B. Farnell, soprano; Anna Malenfant, contralto; Jean Letourneau, tenor, and Harry Maude, bass. An audience of over 7,000 was deeply impressed by the performance. Mr. Chadwick is organist and choirmaster of Erskine and American United Church and Mr. Meek fills a similar position at the Church of St. Andrew and St. Paul.

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**THE REV. GEORGE J. ZEILINGER,
THEOLOGIAN-ORGANIST, DEAD**

The Rev. George J. Zeilinger, whose activity as a Lutheran pastor, organist and professor of theology and of organ extended over a period of more than half a century, died Dec. 24 in Monticello, Iowa, which had been his home since his retirement because of ill health. A week before his death he had undergone an operation. Until just before his last illness Professor Zeilinger had been in demand to play dedicatory recitals on organs in Lutheran churches.

George J. Zeilinger, son of the Rev. John Leonard and Rosina Zeilinger, was born June 5, 1875, at Osage, Iowa, and ordained at the age of 21 years at Brenham, Tex. Besides serving a congregation he was professor in the Lutheran College at Brenham. From 1897 to 1906 he served as pastor of Zion Lutheran Church at Oelwein, Iowa. He was professor of theology at Wartburg Seminary in Dubuque from 1907 to 1933. Thereafter he served a Wyoming, Iowa, parish from 1934 to 1942. Since 1942 Professor and Mrs. Zeilinger had made their home in Monticello. Professor Zeilinger is survived by his widow and three children: Helen (wife of the Rev. John Beckman), Albion, Neb.; Margaret (Mrs. John Louk), Decatur, Ill., and George, Wall, S. D. Of Professor Zeilinger's nine brothers and sisters three brothers are in the ministry.

In December, 1946, Professor Zeilinger's fiftieth anniversary in the ministry was celebrated with a service at Wayne Zion Lutheran Church, Monticello, in which a number of ministers from various parts of the state took part. The church was not large enough to hold the congregation which came to pay tribute to him, including many of the clergy who had been Professor Zeilinger's students.

Professor Zeilinger was a member of the American Guild of Organists. It had been announced that Wartburg College, Dubuque, Iowa, would confer the degree of doctor of theology on him this year.

DAVID CLARKSON SWARM'S arrival in Decatur, Ill., on Nov. 23 is announced. He is the son of Mr. and Mrs. Paul Swarm and his father is a prominent organist and choral director. David is the first child in the family.

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London Center.

The twentieth annual Christmas carol service of the London Center was held in the Metropolitan United Church Sunday, Dec. 14. T. C. Chattoe again conducted the massed choirs from the sixteen churches, with Theodore Gray at the organ. Carols were sung by the congregation and choirs combined and by the choirs alone. In addition to the carols the chorus sang "And the Glory of the Lord," Handel, and the Nunc Dimittis after the benediction.

A new feature this year was the London Technical Concert Band, conducted by Martin Boundy, playing as a prelude to the service "Jesu, Joy of Man's Desiring," Bach, and giving a beautiful performance of the first movement of the Unfinished Symphony of Schubert at the offering. The band also accompanied the choirs in the concluding number, the Hallelujah Chorus from "The Messiah."

The church was packed for the event, the overflow being accommodated in the Sunday-school rooms and the basement, which were equipped with loud-speakers. The offering this year is to be divided equally between the BORF and food parcels for Britain.

AILEEN GUYMER, Secretary.

Toronto Center.

The New Year's party of the Toronto Center was held Jan. 5 at the Women's Art Association. An excellent program of real fun was arranged by the executive committee under Miss Muriel Gidley's direction. This took the form of a "church concert," in which a number of the members took part with a surprising degree of adaptation to most unusual roles. The performers were introduced by the "Rev. J. J. Heatherweed," who also performed with agility in a piano duo. A village quartet, a vaudeville trio of the gay 90s, a violin solo featuring an original version of the "Londonderry Air" and a rendition of "Because" by a fair soloist were among the items which delighted the audience. The program closed with the playing of Dr. Healey Willan's suite for rhythm band and piano duo, in which the performers (in very fetching juvenile costumes) were conducted by that famous virtuoso of the podium, Signor Gidliano.

A large number of members were present to enjoy the fun and this party was voted the best ever. H. G. LANGLOIS.

Brantford Center.

Members of the Galt Center visited the Brantford Center at their meeting Saturday evening, Jan. 10, in the Brant Avenue United Church. Several interesting musical films were shown, followed by a social hour. The members gave a hearty welcome to George Fox, A.R.C.O., who arrived from England Jan. 4 to enter upon his duties as musical director at the First Baptist Church in Brantford.

Enthusiastic reports were made on the results of the Christmas carol festival in December and on the progress of the choir which is rehearsing Gounod's "Redemption" for presentation in April under the direction of Dr. Henri K. Jordan.

MARY HENDERSON, Secretary.

Galt Center.

The regular meeting of the Galt Center was held Jan. 4 at the home of the chairman, A. F. Murray Timms. The business of the evening included the arranging of a suitable date for a recital by one of Toronto's young organists, who will be assisted by a vocal soloist. With business concluded Mr. Timms, who is organist and choirmaster of Wesley United Church, gave an interesting and educational talk on the carillon bells which have lately been installed in the church as a memorial for members of that congregation who gave their lives in the war. Mrs. Timms provided luncheon for the members.

Hamilton Center.

The Hamilton Center held a dinner meeting Jan. 1 in New Westminster Presbyterian Church. After dinner Chairman Harold Jerome introduced out-of-town visitors—Miss Muriel Gidley, H. Rosevear,

H. G. Langlois and Mr. and Mrs. K. Scott of Toronto, Mr. and Mrs. Eric Dowling of St. Catharines and George Smale of Brantford. Mrs. Helen Little of Brantford sang a group of solos. Mr. Smale played the accompaniments. The speaker was Eric Dowling, president of the Canadian College of Organists. Mr. Dowling's subject, "Traditions in a Changing World," covered a wide range of subjects, which were well knit together, with humorous interludes, to prove his views on the future changes necessary for the well-being and expansion of the C.C.O. A film was shown giving the history of the Bell Telephone System. CHARLES A. SNIVELY, Secretary.

St. Catharines Center.

Members of the St. Catharines Center met with the members of the Music Teachers' Association Dec. 30 at the Queensway Hotel, where we enjoyed a pleasant social evening. The committee of representatives from both groups had planned a program of entertaining events and the excellent attendance was most gratifying. This is the third annual event of this nature at the New Year season and each has proved very popular.

Members of the St. Catharines Center held their regular meeting at the St. Paul Street United Church Sunday evening, Dec. 7. We were pleased to hear an address by the new president of the Canadian College of Organists, Eric Dowling, F.C.C.O., and a recital of organ numbers by Lewis Jones, A.C.C.O. Mr. Jones played selections by Bach, Handel, Vierne, Gullman and Festing. After the disposal of business matters there was a social period in the church parlors under the sponsorship of Mrs. Hazel Schwenker.

We were to join with the local Music Teachers' Association for a Christmas party at the Queensway Hotel Dec. 30.

EDITH BENSON, Secretary-Treasurer.

TELEVISION BROADCAST

BY ST. LOUIS CHURCH CHOIR

The Sunday before Christmas was a very busy day for the choir of the Second Presbyterian Church, St. Louis. Beginning with morning worship, at which "A Joyous Christmas Song," Gevaert; "How Far Is It to Bethlehem," Shaw, and "Tres Magi de Gentibus," Lang, were the special carols, and "For unto Us," Handel, was the anthem, the choir hurried downtown to the studios of KSD-TV to take part in a television broadcast. Included in the telecast were Vaughan Williams' Fantasia on Christmas Carols and a group of traditional Christmas songs. The accompanist was Myron Casner and the director Lindsay Lafford. Members of the congregation followed the service on television sets installed in the church, several miles away.

Within half an hour of the conclusion of the telecast the choir was to be found in Christ Church Cathedral, where, with the cathedral choir, the Fantasia on Christmas Carols, Vaughan Williams, an Orchestral Fantasy on Two Christmas Tunes, Lafford, and "When the Christ-child Came," Clokey, were presented. Members of the St. Louis Symphony Orchestra were assisted by Mr. Casner, organ, and Charles Hickman, Jr., piano. The director was Mr. Lafford. In the evening the entire program was repeated at the Second Presbyterian Church.

THE CHORAL SOCIETY of Eastern Union County, N. J., presented Mendelssohn's "Elijah" Jan. 27 at the Masonic Temple in Elizabethtown. The oratorio was conducted by Vincent Paris Fish, minister of music at the Third Presbyterian Church, Elizabethtown. Soloists were Ruth Diehl, soprano of St. Bartholomew's Church, New York; Lillian Knowles, contralto, who has made four appearances with the Chicago Symphony Orchestra; Irwin Dillon, tenor, and John Herrick, baritone at Christ Church, New York.

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WINNERS OF HARVEY B. GAUL COMPOSITION PRIZES NAMED

Winners of the annual national Harvey Gaul memorial composition contest have been made known in Pittsburgh by the Friends of Harvey Gaul. Ferdinand Fillion, chairman of the contest, announced that the \$100 prize for an organ composition, a Scherzo, was awarded to Joseph W. Grant of Albuquerque, N. M.; the \$100 prize for a mixed voice anthem, "The Lord Will Come," was awarded to Robert Elmore of Wayne, Pa., and the \$50 Emil Bund award for the small choir anthem went to "O Little Town of Bethlehem," by Miss Frances McCollin of Philadelphia. The three compositions will be published and will be played at the annual Gaul spring music festival.

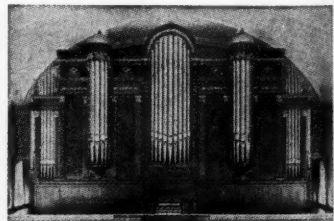
The competition, which is national in scope and open to any citizen of the United States, is held annually under the auspices of the Friends of Harvey Gaul as a memorial to Dr. Harvey B. Gaul, a nationally-known organist, choirmaster and composer, who died two years ago in Pittsburgh. It is for original compositions for organ and choir that have been written during the past year. The winners were selected among eighty-four compositions submitted from all parts of the country. The board of judges included Dr. Clarence Dickinson of the Brick Presbyterian Church of New York, Dr. Howard Hanson, director of the Eastman School of Music, Rochester, and Dr. Julian R. Williams of St. Stephen's Church, Sewickley, Pa. Ferdinand Fillion, Dr. Julius Baird, organist of Calvary Episcopal Church, Pittsburgh, and Mrs. Martha Murdoch of the Pennsylvania Federation of Music Clubs were directors of the contest.

The Friends of Harvey Gaul is a non-profit organization composed of more than 1,000 musicians, artists and civic leaders, all friends of the late composer, and was founded immediately after his death in 1945. In addition to the contest the organization is currently raising funds for a workshop and auditorium for the use of artistic and musical organizations at the Pittsburgh Arts and Crafts Center.

MRS. HAZEL WILKINS BUCHANAN, dean of the Youngstown, Ohio, Chapter, A.G.O., and organist and director at St. Luke's Lutheran Church, fell in the Sunday-school room of the church two weeks before the holidays and fractured her left hip. She is at the Youngstown Hospital and her condition is favorable.

RALEIGH ORATORIO SOCIETY DIRECTED BY HARRY E. COOPER

The Raleigh Oratorio Society of Raleigh, N. C., presented a portion of Bach's Christmas Oratorio in a broadcast over the local radio station, WPTF, Dec. 20 under the direction of Dr. Harry E. Cooper, Mus.D., F.A.G.O. This was the sixth annual performance broadcast by the society under the direction of Dr. Cooper, head of the department of music at Meredith College. The event also marked the ninth time that Dr. Cooper has directed this oratorio in Raleigh. The guest soloists were prominent North Carolina oratorio singers. The chorus of forty voices is composed of professional and semi-professional singers of Raleigh and Wake County. The accompanists were Rachel Rosenberger of the music faculty at Meredith College and Margaret Spiro Norwood of the music faculty at the State School for the Blind in Raleigh, first violin; Charlotte Houston Atkinson, Raleigh, and Dorothy Alden of the music faculty at the University of North Carolina, second violin; Christian D. Kutschinski, head of the music department at North Carolina State College, viola; Emily Porter, student at the University of North Carolina, cello; Ruth Woodman, music faculty of Meredith College, organ, and Dr. Lillian Parker Wallace, Meredith College, piano.



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New Music for the Organ

By WILLIAM LESTER, D.F.A.

Marks Organ Library, Books Numbers 64 and 65, Select Organ Compositions by J. S. Bach (64); Selected Chorale Preludes (65); compiled and edited by Robert Leech Bedell; published by Edward B. Marks Music Corporation, New York City.

Two utilitarian sets of selected works of Bach, sure to be popular among teachers and pupils. Anthologies always lead to differences of opinion between compilers and critics. It is sufficient to set down the record that in these two moderately-priced books will be found much of the finest of Bach—not the virtuoso examples; rather the representative works in the simple grades.

"Evening Prayer," by Ralph Kinder; published by Theodore Presser Company, Philadelphia.

An ingratiating nocturne—a quiet melodic meditation making effective use of chimes. The music, as is usual with this veteran composer, is easy and practical. The stop demands as indicated are very modest. On a larger instrument they can be extended effectively and the piece thus made the more colorful.

"Anthologia Antiqua," Book 6, "Suite Baroque," by Georg Philipp Telemann; arranged for organ by Ludwig Altman; published by J. Fischer & Bro., New York.

Representative works by this great personage in German musical history have been scarce and unavailable. We have long been told that in his lifetime this contemporary of Bach was commonly ranked as superior to his Leipzig rival. This month, strangely enough, come two volumes of this composer's works—the one listed above and the folio published by another publisher, reviewed in these columns this month. Of the two sets, the Fischer publication, I believe, will be of the greater practical use and general appeal. Five short pieces, assembled from various sources, form the suite. In series we find Allegresse, Sarabande, Minuet, "Andante Antique" and "Badinage." Nothing of world-shaking moment, but entrancing music of the lighter type, ideal for relief use on cultured programs. A set of concert pieces of only moderate difficulty, certain to be a general success both with players and listeners.

"Masterpieces of Organ Music," Folios Numbers 59 and 60; Fugues by Georg Philipp Telemann; pieces for manuals; edited by Norman Hennefeld; published by the Liturgical Music Press, New York.

Two interesting volumes in this invaluable series. The works contained in the folio dedicated to pieces by Telemann are valuable musically as well as historically. The album devoted to keyboard (manual) pieces contains much of intriguing interest also—pieces by Charles Burney, Johann Caspar Kerll, Christian Michael and Charles John Stanley. These two folios rank high in the issues.

"Spiritual," by Richard Purvis; "Solemn Epilogue," by Roland Diggle; "De Profundis," by Gardner Read; published by Leeds Music Corporation, New York.

Three not-easy organ pieces of high quality. The Purvis number is the third in the set of "Four Carol Preludes." This colorful slow number is intended for Lenten use. It is a beautiful treatment of a folk-song type melody. The Diggle piece is a fugal fantasy on the theme "Canticum Refectionis"—a sober mood, diatonic contrapuntal prelude that achieves a striking climax. The final title is a fluent treatment of an undulating theme, not particularly interesting in itself. The flowing series of open fifths sounds much like the Clokey of an earlier period. Use is made of the plainsong "De Profundis Clamavi Te Domine."

"Suite Breve," by Jean Langlais; Album of Nine Pieces for organ, by Jean Langlais; "Evocation, Poeme Symphonique"; "Le Tombeau de Titelouze"; Chorales on Liturgical Themes; Suite for Organ; "Offrande a la Vierge" and "Deux Esquisses," composed by Marcel Dupré; "Marche Solennelle," by Emile Bourdon; Six Etudes, by Jeanne Demessieux; Canzona, by Ludovic Panel, and Chorale ("Werde munter, mein Gemüthe"), extract from Cantata No. 147, by Bach, transcribed for organ solo by Maurice Duruflé; all published by S. Bornemann, Paris.

During the German occupation of France little music was printed, though much was written. Some of this artistic product has now seen the light and has been made available in a fine edition. The imposing list of titles above is the result—at least the contents of one package received for review. It is all music of first-class quality, of high importance and of practical use. Each number merits individual attention far beyond what the exigencies of time and space allow at this time. It is to be hoped that all forward-looking performers and teachers will make it their

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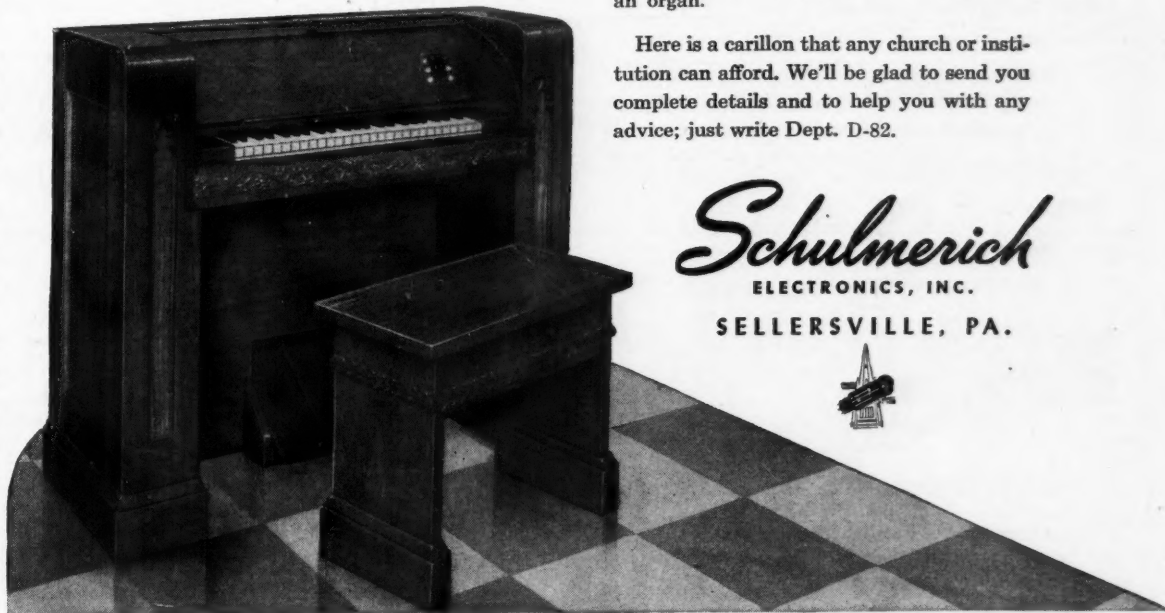
DOWN THROUGH THE AGES, the hearts of people have ever hearkened to bells. In good times and bad, their inspiring tones have been the very voice of humanity—proclaiming jubilantly in victory, tolling mournfully in defeat, sending forth an incisive warning at the approach of danger. In the magnificence of their message, they've brought hope to the despairing, lifted peasant to the stature of prince, given kings rich knowledge of their subjects' hearts.

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business to procure the titles listed above and see what splendid music has come of a great people's travail. At the moment we shall have to content ourselves with a mere line of descriptive comment on each item listed.

The Langlais suite is a Vierne style concert set of four excellent pieces: "Grands Jeux," Cantilene, "Plainte" and "Dialogue on the Mixture." This is concert music of top quality, difficult but well worth the effort. Langlais' nine pieces are equally fine grade, perhaps of greater utility value than the suites. The most striking number among the nine is the last one, a brilliant Gregorian rhapsody.

The library of contributions by Dupré makes an imposing mass of really fine music of various types, but of high degree of excellence. The pieces range from Op. 37 (dated 1941) through the two sketches, Op. 41 (1946). It is all typical Dupré music, richly dissonant, virile in pulse, deftly conceived.

The march by Bourdon is a refreshingly new approach to a somewhat hackneyed form. The music is not difficult, something of a Dubois style plus a touch of acrid dissonance. The six studies of Mile.

Demessieux are for the virtuoso student. Their musical values and interest are more on the technical side. The Panel Canzona is the easiest piece, and the most ordinary, of the entire batch. It pays definite homage to Salome, and not that composer at his best. The Durufé Bach arrangement is well enough done, but rather superfluous in this country. We already have available several good versions for organ of the same extract—it is the lively lilting "Jesus, Joy of Man's Dearing."

It is very rare that such a large amount of really fine music reaches the world market from one publisher. The same publisher offers an edition in twelve volumes of the complete organ works of Bach, edited by Dupré. From the identical publisher and editor also come an edition of Handel Organ Concertos, in three volumes, and a volume of Liszt organ works. All these can be obtained from the H. W. Gray Company in New York.

ON THE EVENING OF DEC. 8, amid Yuletide decorations and a glittering Christmas tree, members of the Van

Dusen Organ Club, Chicago, gathered for their annual Christmas party. Games, under the leadership of Walter Koehler, were enjoyed by every participant. Peter Fyfe was in charge of the arrangements and was assisted in the serving of refreshments by Miss Mary Lou Hampton. The evening closed with the distribution of gifts and the singing of carols.

MUSICAL VESPER SERVICES continue to be held on Sunday afternoons at 4 in Rockefeller Memorial Chapel, University of Chicago, throughout the winter quarter. Frederick Marriott, the chapel organist, gave a recital for the vespers Jan. 18. Jan. 25 the chapel quartet, accompanied by Mr. Marriott, sang. In February the musical vespers will feature the chapel choir, with Gerhard Schroth, director, Feb. 1; Frederick Marriott, organist, Feb. 8; the world student day of prayer, with special music of many countries, Feb. 15; Mr. Marriott, organist, Feb. 22, and the chapel choir Feb. 29. Miss Jean Leisk, soprano, accompanied by Mr. Marriott, will sing for the Sunday afternoon service March 7 and the choir, Gerhard Schroth director, will present the last vespers of the quarter March 14.

THE HYMN SOCIETY OF AMERICA, INC.

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The Church of the Covenant in New York will be the host for an unusual meeting of the Hymn Society Monday evening, Feb. 9, at 8 o'clock. It will take the form of a demonstration of all the hymns in the new collection of "Hymns of Christian Patriotism." They have been listed and described in this column. The meeting will be of special interest to members of the A.G.O., for the task of obtaining the new tunes was undertaken by a special committee of the Guild appointed by Warden Elmer. Of more than 150 tunes submitted six were selected. Invitations have gone to more than a thousand headquarters Guild members who live in or near New York. If there are other members living at a distance who can be in the city that evening we hope they will arrange to be present. The church is at 310 East Forty-second Street, east of Second Avenue.

We expect that several of the writers or composers will be with us. Each of the hymns will be considered as to its words and music. It will be sung and its qualities and availability will be discussed.

Very few demonstrations of this kind have been held in New York—certainly none in recent years—and we believe this survey of new hymnic material will be unlike the legal motions of an opposing counsel—competent, relevant and material!

The first occasion on which these new hymns are to be offered in a public service will be at a hymn festival in the Riverside Church Sunday, April 4, the first Sunday after Easter, at 5 o'clock, at which time massed choirs will lead in their singing by the congregation. The last service of this kind held at the Riverside Church was attended by more than 2,500 people.

A survey of the geographical location of our members shows a wide distribution throughout the country. We believe that

members situated near one another would enjoy being associated. When three or four members are living in the same city they potentially form a group whose judgment and aid on the question of hymns and their use would be sought. In many centers there could be active chapters of the society, for they contain seven or more individual members—enough to form a chapter. Among these are Los Angeles, San Francisco, Chicago, Washington, D. C., Baltimore, Rochester, N. Y., Detroit, Lincoln, Neb., Lancaster, Pa., Philadelphia, Pittsburgh, Seattle and Wheeling, W. Va. The principal cities of Ohio are now integrated through the newly-formed Ohio Chapter, with its five regions. The only requisite is that one or more enthusiastic members secure the presence of their friends for conference and planning. One real leader will galvanize the others into action.

On Tuesday, Jan. 20, an excellent dinner meeting was held in New York at Hunter College. Professor Gustave Reese of New York University spoke on "The Function of the Organist in the Middle Ages."

We are disposing of Paper No. XIII, about Isaac Watts, and of the Hymns of Christian Patriotism to many both inside and outside the society. Inquiries and orders come from those who read this page. The Watts paper can be procured for 15 cents and single copies of the hymns for 25 cents. There is a substantial reduction in quantity. Several other papers are in stock. Please address the undersigned.

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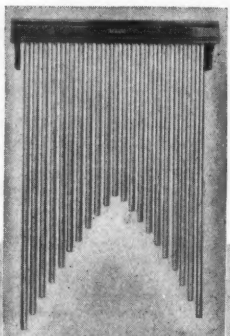
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ORGAN IN RIVERSIDE CHURCH TO HAVE 5-MANUAL CONSOLE

The large organ in the Riverside Church, New York City, is to have a new five-manual console, which is under construction at the factory of the Aeolian-Skinner Company in Boston. It was designed by Virgil Fox, organist of the church, and G. Donald Harrison, president of Aeolian-Skinner. One of the features will be twenty general combination pistons. The organ, built by Hook & Hastings, is an instrument of 130 speaking stops. It is hoped to rebuild and enlarge it soon after the installation of the new console.

Work on the organ is in line with the increasing emphasis placed on the music in this famous church. Richard Weagly, M.S.M., devotes his entire time to the direction of the choirs and, with Mr. Fox at the organ, a musical program of great distinction has been achieved. Aside from the musical features of the morning service an afternoon service is held at 5 o'clock which is entirely musical and is drawing audiences, many of them visitors from a distance. From October until Easter a complete oratorio is presented at each of these services. An organ composition of large proportions is played as a prelude and another as the postlude.

Upon completion of the work on the organ a series of recitals by Mr. Fox and guest organists is planned and there are to be festivals of sacred music and broadcasts. A festival service of the American Guild of Organists is scheduled for March 15 and a hymn festival of the Hymn Society of America for April 4.

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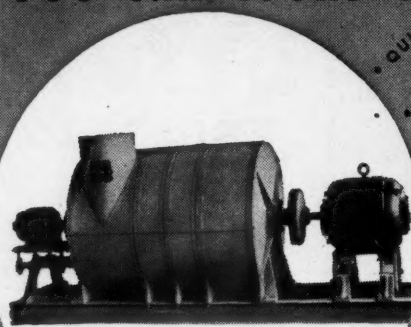
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The Rt. Rev. Msgr. Martin McNicholas, Ph.D., S.T.D., D.D., pastor of the large Church of St. John the Evangelist, Los Angeles, has announced the appointment of Bruce Prince Joseph as music director. Besides his present post, Mr. Joseph is also on the staff of the Bureau of Music, City Hall, Los Angeles. During the month of November he was organist over the Catholic Hour, broadcast over NBC. He also composed, orchestrated and arranged the musical score of the broadcast over ABC "Los Angeles Greets the World." A chorus of 800 voices and an orchestra of forty-five and organ were used.

At St. John's there are two complete organs, sanctuary and gallery, and four choirs, including a vested boy choir of forty voices, an adult choir of sixty, a young people's choir and a girls' choir.

Although only 22 years old, Mr. Joseph has had a busy career. At the age of 17 he was a pupil and protegee of the late Pietro Yon of St. Patrick's Cathedral, New York City, and upon the latter's illness was appointed chancel organist of that cathedral. At 18 he went to Stamford, Conn., as music director of St. Mary's Church. While at that post he attended classes at Yale University and was graduated at 20. While at Yale he was a pupil of Paul Hindemith and appeared as guest organist with the New Haven Symphony Orchestra. In the fall of 1946 he returned to New York as a pupil of Fritz Stiedry, conductor at the Metropolitan Opera. While studying he served as assistant music director of the Church of St. Vincent Ferrer.

THE CHURCH FEDERATION of Los Angeles department of music, Arthur Leslie Jacobs director, presented church choirs of the Los Angeles area in "The Messiah" Sunday, Dec. 14, at 4 p.m. in the following places: Culver City Hall, Highland Park Presbyterian Church, Hollywood-Beverly Christian Church, Huntington Park Church of the Latter-Day Saints, Los Angeles First Methodist Church, San Pedro First Methodist Church, Van Nuys Central Christian Church, Vermont Square Methodist Church, East Los Angeles Church of God and Westwood Hills Congregational Church.

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"The Modern British Organ" is the title of a new book published by A. Weekes & Co., London, the author of which is the Rev. Noel Bonavia-Hunt, an English clergyman whose interest in and knowledge of organ design has made his name a household word throughout the organ world. The volume is a welcome addition to the all too small number of books that deal with the instrument. It is described in the title as "a theoretical and practical treatise on the tone and mechanism of the kind of instruments." Into its 267 pages of solid type is crowded a great deal of information that is of interest to everyone interested in organ construction, whether in America or abroad.

The first 105 pages are devoted to a description of the various organ stops by families. This is followed by dissertations on orchestral and imitative tones, voicing and finishing, tuning, and a thorough study of tonal architecture which presents valuable suggestions on the preparation of specifications. The chapter on "Console and Mechanism" of forty-seven pages contains many illustrations of organ mechanism and pictures of a number of consoles. There is also a chapter on the "Pipeless Organ." Mr. Bonavia-Hunt brings his book right up to the minute with what he writes on electronic organs and on the current "classical vs. romantic" discussion. His sane and sensible treatment of the latter subject is shown by the following paragraph introducing the specification of an instrument of thirty-seven sets of pipes which would embody both schools:

A lively controversy has recently raged in the correspondence columns of THE DIAPASON (the well-known organ journal in America) in which the protagonists of the classic and romantic schools of tonal design have put their respective claims before the editor. I sympathize with both parties, for surely they both have a case. There is no valid reason in theory why the specialized tones beloved by the romanticists should not find an honorable place in the king of instruments so long as they do not oust a single unit of the essential chorus. The only difficulty—and it is a real one these days—is to meet the extra cost involved in accommodating both types in an economically conceived scheme without detriment to one or the other. I have essayed to solve the problem in my polythematic organ, in which two of the manuals are employed for the basic chorus work of classic design and a third is reserved for stops of specialized construction and tone. In order to make room for this allocation of tonal departments to the three manuals, I have arranged for a "floating accompanimental division" consisting of a selection of suitably voiced stops of moderate strength, enclosed in a separate swell-box for preference, which is available on any of the three manuals.

The author pays high compliments to American builders, but explains that he has been obliged to devote his book to the organs of Britain. Nevertheless he has offered all who are interested in the organ something of real value. After all, the organ knows no national boundaries.

A CAPACITY congregation heard the choirs of the Pawtucket, R. I., Congregational Church Sunday, Dec. 21, and again on Christmas Eve. The choirs which participated in the services were the boy choir (twenty-four voices); junior choir (thirty-three girls from first through sixth grades); carol choir (twenty-three girls of junior high school age) and gallery choir (forty-nine adults). Mrs. Richard E. Klausli, Mus.M., conducted the accompanied numbers. Richard Klausli played the service and conducted the a cappella numbers.

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E. Power Biggs began an extended tour of the middle West under the management of Arthur Judson, Division of Columbia Concerts, Jan. 25. This is the third year that Mr. Biggs has been under the same management and Columbia Concerts announces that it is already booking for the 1948-1949 season.

Guest artists during the absence of Mr. Biggs for the Columbia network broadcasts from the Germanic Museum in Cambridge include Geraint Jones from the BBC, Alexander Schreiner from Salt Lake City and Mary Crowley. Mr. Biggs will resume the broadcasts March 7. At present the programs feature presentation of the sixteen organ concertos of Handel. Upon his return, Mr. Biggs is to appear as soloist with the Boston Symphony Orchestra, Charles Muench conducting, in the Poulenc Concerto.

On March 8 Mr. Biggs' first album of Columbia records will be issued. It is entitled "Organ Music of Bach." The recordings were made on the organ designed by G. Donald Harrison in St. Paul's Chapel of Columbia University.

NIES-BERGER AT RUTGERS IN HONOR OF SCHWEITZER

Rutgers University, New Brunswick, N. J., is sponsoring a Schweitzer benefit recital Feb. 18 which Edouard Nies-Berger will play in honor of Dr. Schweitzer's seventy-third birthday. On the program among numbers by Bach, Franck, Couperin, Frescobaldi are the Joseph W. Clokey Partita for organ and strings and the Mozart Adagio and Rondo for flute, oboe, strings and organ. The Rutgers Symphony, under the direction of Austin F. Walter, will play the accompaniments to the organ numbers.

WANTED—MISCELLANEOUS

WANTED — AN ORGANIST AND choir director for St. Bernard Church, Mount Lebanon, Pittsburgh 16, Pa. Applicant will please present a certificate from Father Charles Rossini, P.S.S.C., 108 North Dithridge Street, Pittsburgh 13, Pa., attesting that he has been examined and approved by the Diocesan Music Commission before applying for the position of organist and choirmaster of St. Bernard Church. [1f]

WANTED — HAMMOND ORGAN TO accompany religious services at our temporary quarters. Speaker cabinet not necessary, but would prefer any Hammond other than model A. Will purchase immediately if price is reasonable. Write Lawrence Lafreniere, 10 Ripley Street, Malden, Mass.

WANTED—DO YOU KNOW WHERE there is an electro-pneumatic pipe organ for sale? Condition not important. I will pay you \$50 cash for your information if it leads to my purchase of an organ. Write A. C. Bell, 32 Bowman Street, Malden, Mass.

WANTED — EXPERIENCED ORGAN men. For rebuilding, repairing and general pipe organ service work. Good salary and opportunity for capable men. Steady employment. Midwest territory. Give references. Address M-3, THE DIAPASON. [4]

WANTED — ORGAN BUILDERS wanting to locate in western United States, establish their own business and secure installation and service work for large concern, write O-4, THE DIAPASON. [2]

WANTED — LARGE SOUTHERN church desires services of Protestant organist-director. Must be capable man for large Skinner pipe organ, Address E. W. Barnwell, P. O. Box 2, Savannah, Ga.

WANTED—EXPERIENCED CONSOLE man either to work or to take charge on assembling key actions, combination actions, etc. No pipe work. Located in East. Address B-7, THE DIAPASON.

FOR SALE—TWO RECONDITIONED ¾-hp. Zephyr blowers. Zephyr Division, Schantz Organ Company, Orrville, Ohio.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address S-2, DIAPASON. [3]

WANTED — ORGAN BUILDER TO work on Long Island, preferably with both shop and outside experience. Write to B-4, THE DIAPASON.

WANTED—TWO-MANUAL AND PEDAL reed organ with motor. Donald M. Gillett, 3024 Tilden Street, Washington 8, D. C.

WANTED—BLOWER, ¼, ½, ¾ KINETIC preferred, with or without motor. O-8, THE DIAPASON.

WANTED — ORGAN MAN EXPERIENCED in console action work, by organ concern in East. Address B-3, THE DIAPASON.

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FOR SALE—GOOD USED SPENCER blower, ½-h.p., 110-220; new blower, ¾-h.p., 110-220 volts; Spencer 5-h.p. good used blower; 5-h.p. Kinetic blower. All good condition. Write Jerome B. Meyer & Sons, Milwaukee 7, Wis.

FOR SALE—ORGAN DISPLAY PIPES for screen (dummies). Zinc. Have several lots to dispose of before inventory. Write Jerome B. Meyer & Sons, Milwaukee 7, Wis.

FOR SALE—USED REED, METAL and wood pipes. Blowers, generators, chests and most any part. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—ONE-HALF-HP. SINGLE-phase Orgoblo and other blowers. Coupler stacks, switches, swell engines, tremolos, etc. New Schaefer organs. P. J. Buch, 3427 Oakland Rd., Cedar Rapids, Iowa.

FOR SALE—THREE-HP. KINETIC blower, 10-ampere generator connected; 220-v., three-phase W.E. motor. Fine shape. Make an offer. S. E. Saxton, Saratoga Springs, N. Y.

FOR SALE—PIPE ORGAN. Purchasing new organ and must sell old. Fine tone; older instrument. Inquire Lebanon Church, 1021 Sanchez Street, San Francisco 14, Cal.

FOR SALE—HINNERS PIPE ORGAN, two-manual tracker, Kinetic motor, blower. At Wilmette, Ill., Masonic Temple. Phone Wilmette 4. [4]

FOR SALE—FOUR-STOP UNIT. Two-manual and pedal. One set chimes, 20, and one set 21 notes. 440. Cozatt Organ Company, Danville, Ill.

FOR SALE — HAMMOND ORGAN, brand-new C.V. model, with D-20 speaker. Make best offer. L. Clarke, 36 East Division Street, Chicago 10, Ill. Mic 8545.

FOR SALE — HINNERS TRACKER action pipe organ of five and one-half sets of pipes; in good condition and priced for quick sale. W. F. Guenther, Linn, Kan.

FOR SALE — HAMMOND ORGANS, model B's; also used speakers, Hammond and Leslie Vibratones. E. J. Harrington, 5113 North Kostner Avenue, Chicago, Ill.

FOR SALE—A NUMBER OF RECTIFIERS, also supply of new cable in 100-ft. lengths. Attractive prices. Address J-6, THE DIAPASON.

FOR SALE—LARGE THREE-MANUAL Möller stopkey console. Also portable organ with detached blower. Frazee Organ Company, 32 Park Avenue, Natik, Mass.

FOR SALE—USED PIPE AND REED organs; also parts and new chimes. F. J. Wagner Pipe Organ Service, 6910 Wise Avenue, St. Louis 10, Mo.

FOR SALE—AEOLIAN TWO-MANUAL organ, suitable for small church. Herbert Leadbitter, 4002 Courville Avenue, Detroit 24, Mich. [3]

FOR SALE—USED PIPE ORGAN, electro-pneumatic action. For information write A. R. Temple & Associates, 3952 West Lake Street, Chicago 24, Ill.

FOR SALE—CATHEDRAL CHIMES. Deagan class M, 25 tubes. Deep tone. Wurlitzer action, with individual dampers, \$375. Wurlitzer tibia, 8 ft., 73 pipes, \$50. Several used Hammond organ tone cabinets less than half the new price, f.o.b. Los Angeles. L. J. Whitney, 1242 Bruce Street, Glendale 2, Cal.

FOR SALE—IMMEDIATE DELIVERY, new two-manual console cases (above also includes rolltop, music rack, brackets, organist bench, concave toe and knee-board). All made from the best solid kiln-dried oak. Price \$195 each, crated, f.o.b. Write William F. Laws, 115 Odell Avenue, Beverly, Mass.

FOR SALE — ORGAN MATERIALS. Reed organs: two-manual Vocalion, seventeen sets; one-manual Aeolian player, seventeen sets, rolls. (Both motorized.) One-manual foot blower, 5 feet x 7 feet x 2¼ inches, shades and engine; 16-ft. bourdon, low 9; reservoirs, pipes, etc. Illness retires me. Details from P. O. Box 8, Los Gatos, Cal.

FOR SALE — ORGOBLO COMBINATION: two-hp., 3,500 r.p.m., 1 ph. 110-220 v. Century; wind 8 inches, suction 30 inches; \$115. Crating \$10 extra. Three-bearing Orgoblo with 3-hp. DC motor; standard AC motor may be adapted; \$50. No crating to be undertaken. Fenton Organ Company, Nyack, N. Y.

FOR SALE — ONE-MANUAL ORGAN, 332 pipes, six sets; built in 1874 by Ryder in Boston. Walnut case; display pipes covered with gold and silver leaf. Stood in Church of the Messiah, Dexter, Maine. Price, complete with blower, \$1,000. Write Albert Allen, 33 Oak Street, Augusta, Maine.

FOR SALE—GOOD USED LOW-PRESSURE wood and metal pipes, 8-ft. stopped diapason, 8-ft. melodia, 8-ft. concert flute, 16-ft. manual bourdon, 4-ft. flute d'amour, 4-ft. flute traverso, metal open diapason, flute harmonic, 4-ft. octave, twelfth, fifteenth, flautina. Jerome B. Meyer & Sons, Inc., Milwaukee 7, Wis.

FOR SALE — FINE SELECTION OF large grand pianos, rebuilt as new. Steinway, Kranich & Bach and A. B. Chase concert grand, Austin church organ, as is, in storage, 600 pipes. Also three Estey two-manual reed organs. Woodman Piano Company, 14233 Detroit Avenue, Lakewood 7, Ohio.

FOR SALE—ESTEY TWO-MANUAL automatic player residence pipe organ; console duplexed. Pedal expression and crescendo pedals and 328 Aeolian and Estey pipe organ player rolls for same; also cables. Console in red mahogany. Price \$400 f.o.b. Address B-5, THE DIAPASON.

FOR SALE — CENTURY SINGLE-phase motor, ¾-hp., 110 volts on 220 amperes, 60 cycles. Spencer steel Orgoblo, made by Organ Power Company, Hartford, Conn., f.o.b. Manchester, \$75. Write Arthur M. Laurence, 814 Elm Street, Manchester, N. H.

FOR SALE—SURPLUS 1947 STOCK. New actions for obtaining pedal Heiblich gedeckt from pedal bourdon. Price \$40 each, crated, f.o.b. Write William F. Laws, 115 Odell Avenue, Beverly, Mass.

FOR SALE—BLACK CHOIR GOWNS, \$10.00 up. Circular mailed free. Lindner, 163-TD West 33d, New York. Agents wanted. [4]

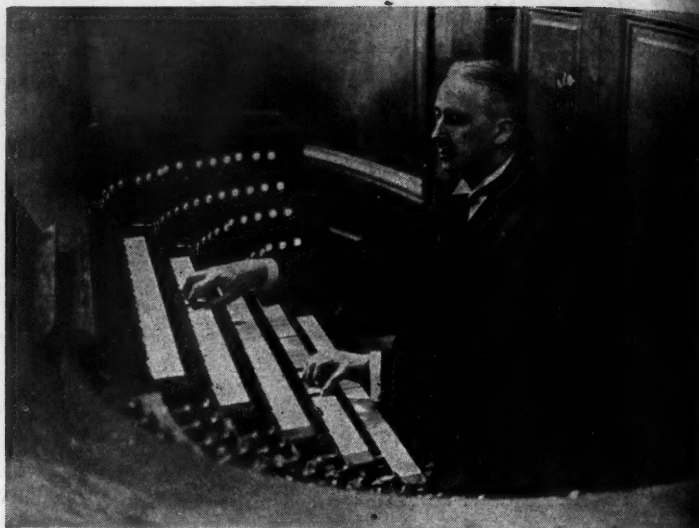
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