

THE DIAPASON

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FOUR-MANUAL OPENED IN LANCASTER CHURCH

F. A. McCONNELL AT CONSOLE

Pipes from Old Organ and from Philadelphia Church Embodied, with New Work, at St. James' Episcopal Church.

St. James' Episcopal Church in Lancaster, Pa., of which Frank A. McConnell, F.A.G.O., is the organist, dedicated its new four-manual organ Nov. 21. In addition to the dedicatory service the week was marked by a harvest festival service, a thanksgiving service Nov. 22 in memory of Isaac Watts, and a program by Mr. McConnell and the choir under his direction on the evening of Nov. 23. For the recital Mr. McConnell selected the following numbers: Fantasia in F minor and F major, Mozart; "Peece Heroique," Franck; "The Fifers," d'Andrieu; "Carillon," DeLamarter; Flute Solo, Arne; "Sleepers, Wake," Karg-Elert; "Legend," Noble; Toccata, Sowerby.

The organ, which has a total of sixty-seven stops and 3,341 pipes, embodies many pipes from the old organ in the church and from the organ that stood in St. James' Church, Philadelphia, before the edifice was razed, and new work. It was built, with a new console, by Sebastian Gundling & Son, a local builder.

The instrument has the following resources:

GREAT ORGAN.
 Principal, 8 ft., 61 pipes.
 Second Diapason, 8 ft., 61 pipes.
 Clarabella, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Flute d'Amour, 4 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Twelfth, 2 3/4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Mixture, 3 ranks, 183 pipes.
 Trumpet, 8 ft., 61 pipes.
 Clarion, 4 ft., 61 pipes.

SWELL ORGAN.
 Contra Gamba, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Viol d'Orchestre, 8 ft., 73 pipes.
 Viol Celeste, 8 ft., 61 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Dolce Cornet, 4 ranks, 244 pipes.
 Oboe, 8 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremulant.

Tower Stops on Swell.
 Open Diapason, 8 ft.
 Gedeckt, 8 ft.
 Viol, 8 ft.
 Viol Celeste, 8 ft.
 Flute, 4 ft.
 Chimes.

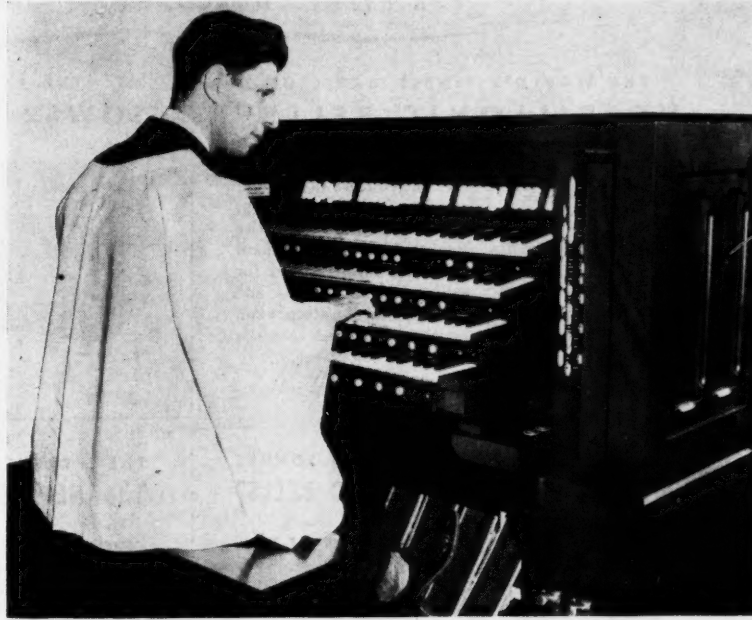
CHOIR ORGAN.
 Dulciana, 16 ft., 12 pipes.
 Geigen Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Nazard, 2 3/4 ft., 73 pipes.
 Piccolo, 2 ft., 73 pipes.
 Larigot, 1 1/4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremulant.

TOWER ORGAN.
 Gedeckt, 16 ft., 12 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Viol, 8 ft., 73 pipes.
 Viol Celeste, 8 ft., 61 pipes.
 Quintadena, 8 ft., 73 pipes.
 Flute, 4 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Orchestral Trumpet, 8 ft., 61 pipes.
 Chimes, 25 bells.
 Tremulant.

PEDAL ORGAN.
 Contra Bourdon, 32 ft., 12 pipes.
 Open Diapason, 16 ft., 44 pipes.
 Violone, 16 ft., 44 pipes.
 Contra Gamba (from Swell), 16 ft.
 Bourdon, 16 ft., 32 pipes.
 Dulciana (from Choir), 16 ft.
 Octave, 8 ft.
 Cello, 8 ft.
 Dulciana (from Choir), 8 ft.
 Bombarde, 16 ft., 44 pipes.
 Tromba, 8 ft.
 Clarion (from Swell), 4 ft.

Tower Stops on Pedal.
 Gedeckt, 16 ft.
 Open Diapason, 8 ft.

FRANK A. McCONNELL, F.A.G.O., LANCASTER, PA., ORGANIST



Gedeckt, 8 ft.
 Viol, 8 ft.
 Flute, 4 ft.
 Chimes.
 Choir Processional Diapason, 61 pipes.

At the service in memory of Isaac Watts the organists taking part, in addition to Mr. McConnell, were John R. Lively, M.S.M., of Holy Trinity Lutheran Church, Mrs. Russell Nuss and Mrs. Puzant Barsumian of the Church of Our Father. Frank H. Wilson of the First Evangelical and Reformed Church directed the choirs of eighteen churches forming the chorus.

DEDICATION IN WICHITA, KAN.; BARNES AT REUTER ORGAN

Dedication of the large organ built for the First Presbyterian Church of Wichita, Kan., by the Reuter Organ Company, took place Dec. 12, with Dr. William H. Barnes, who drew up the specifications for the instrument, at the console. Dr. Barnes played at the dedicatory service in the morning and gave a recital in the afternoon, at which his program consisted of the following compositions: Rigaudon, Campra; Two Chorale Preludes, "Hark, a Voice Saith, All Are Mortal" and "Sheep May Safely Graze," and "St. Ann" Fugue, Bach; "Benedictus," Reger; Trumpet Dialogue, Clerambault; "Clair de Lune," Karg-Elert; "He Shall Feed Them," Titcomb; "Pax Vobiscum," Edmondson; Scherzetto, Vienne; Bohemian Carol, Poister; "Christmas," Foote.

The specifications of the organ were published in the March, 1947, issue of THE DIAPASON. The church is the largest of the Presbyterian denomination in Kansas and one of the largest in the United States. The morning and evening events were attended by 1,400 people and the organ made a distinctly favorable impression. Dr. Barnes took occasion to direct attention to the importance of the work done on the instrument by the Reuter voicer, Edward Yost.

REDESIGNED FOUR-MANUAL IS OPENED IN AUBURN, N. Y.

The four-manual organ of sixty stops in the First Presbyterian Church of Auburn, N. Y., has been rebuilt and redesigned tonally by the Aeolian-Skinner Company and Miss Louise C. Titcomb, organist and director at this church, presided over the instrument for the first time Dec. 5. The rededication ritual was used at the morning service. The next Sunday Miss Titcomb gave a Christmas vesper recital on the instrument for the Auburn Morning Musicals. A double quartet sang Clokey's "When the Christ-child Came," directed by Miss Titcomb, Harold Henderson played a movement of Tschaiowsky's Violin Concerto and

Miss Titcomb played these numbers: Trumpet Voluntary, Purcell; Fugue in C, Buxtehude; Chorale Preludes, "In dulci Jubilo" and "In Thee Is Gladness," Bach; Bell Prelude, Clokey; Scherzo, Second Symphony, Vienne; "Christmas Evening," Mauro-Cottone; "Noel," Mulet; Toccata, "Thou Art the Rock," Mulet.

The original Hook & Hastings organ was installed in this church in 1872. It was rebuilt and enlarged in 1908 by Viner & Son of Buffalo. In 1915 it was made into the four-manual instrument it is now with funds provided by Willard E. Case. The chimes were presented by Mr. and Mrs. Frank E. Swift in memory of their little son, Earl Perry.

FOUR-MANUAL AUSTIN OPENED IN HISTORIC ALBANY CHURCH

Dedication of the large new organ in the First Church in Albany, N. Y., took place Nov. 7, with Dr. Oliver Herbert, organist and choirmaster of this historic church, at the console. The instrument is a four-manual and was built by Austin Organs, Inc., of Hartford, Conn. The specifications were published in THE DIAPASON Jan. 1, 1947.

In addition to the solo division, playable from the fourth manual, there is a string organ of five ranks. Eight independent complete pedal ranks are included. The total resources include seventy-three ranks.

The organ is a memorial to those who fought and died in the second world war.

The First Church had its inception in 1642. The next year a warehouse was bought and dedicated as a church. A year later a log church was built. The present edifice was dedicated in 1799. The church is the oldest in Albany.

NOTICE TO GUILD MEMBERS AND CHAPTER TREASURERS:

All subscriptions to THE DIAPASON paid by Guild chapters for their members are now due for the year 1949. To avoid disappointment or inconvenience to any of our readers the January issue is being mailed to all for whom the A.G.O. made payment in 1948; but in order to enable us to send future issues promptly to the membership it will be necessary to receive orders from the chapters at the earliest possible date. We rely on your cooperation.

THE DIAPASON.

BACH SERIES ON RADIO UNIVERSITY OFFERING

GIVEN BY RUSSELL H. MILES

Educational Program Heard Every Wednesday from University of Illinois Station Evokes Many Favorable Comments.

Russell Hancock Miles, professor of music at the University of Illinois and a prominent organ recitalist and composer, presents a weekly series entitled "Johann Sebastian Bach and His Music" over radio station WILL. The program is heard on Wednesday morning at 11 o'clock over the university radio station, which broadcasts on 580 kilocycles, with power of 5,000 watts. The station may be heard over the entire state of Illinois, as far east as Indianapolis, as far north as Milwaukee, west to the Mississippi River and south to St. Louis.

Professor Miles has been a Bach enthusiast for many years and has made a careful study of the master's life and music, in addition to a study of baroque music and techniques in general. For many years he was conductor of the University of Illinois chorus. In the spring of 1948 he conducted the chorus and orchestra in a performance of the Mass in B minor; the preceding year he conducted the same groups in a performance of the "Passion of Our Lord according to St. Matthew." Both performances were highly successful.

Professor Miles illustrates his broadcasts with Bach's music. Some of it is recorded; some of it is performed by members of the faculty and students at the University of Illinois. Occasional examples are played on the piano by Professor Miles.

The object of the series of broadcasts can best be expressed by quoting from Professor Miles' opening remarks on the initial program:

"This series of broadcasts is designed especially for those laymen and amateur musicians who wish to know more about Bach and his music; for those who realize that they are missing something of value by their failure to appreciate the music of the greatest composer of all time; even for those who admit frankly they do not like Bach's music. We hope to prove that his music is not dry and academic and that the average person is quite capable of assimilating it.

"It must be realized at the outset, however, that the listener must supply more than just two ears and a willing heart. A few basic principles must be learned, and the mind must be trained to attentive listening. One not only must be wide awake, but must actually think his way through the masterworks of Johann Sebastian Bach. His music demands attentive and informed ears, and it is a part of the purpose of these talks to supply part of the required information. The discussions will be as non-technical as it is possible to make them and each will center around a work to be heard."

Professor Miles has stated that his approach to his subject is both biographical and historical, as well as musical. The life and the music of Bach are presented in chronological order, as far as possible. Contrapuntal techniques are discussed and illustrated at the piano, using examples from the works on the program. Technical terms are not introduced until ample illustrative material ties them in with a certain definite composition.

Bach is presented, in this series, as a baroque composer. The ideals of baroque music and its techniques are carefully explained. Bach is presented as a voice from the eighteenth century and the point is emphasized that his music should not be "renovated" and modernized according to contemporary models, but should receive the same treatment as that accorded to the graphic and plastic arts, which are permitted to remain in their original forms and to reflect the spirit of the age that produced them.

Radio station WILL and Professor

Miles have received an unexpectedly large response to this program by mail and telephone. One listener recently wrote: "I have listened with interest for some time to the series on Bach. It is just the thing for the layman who doesn't have time to take a more active interest in music. * * * Anyone can buy Bach records. It is the analysis of the man and his work that makes the program so valuable."

Another writes: "I hope you continue the lectures given in connection with the 'Bach and His Music' broadcast. Although I dislike writing letters, yet the very thought of those programs being given without your comments put 'the pen in my hand.'"

Professor Miles expects to continue his series through the winter and spring of 1949, at least.

WHITE AND JEFFERY PLAY AT LONDON, ONT., DEDICATION

Dedication of Aeolian Hall at the University of Western Ontario took place Dec. 11 when the building, formerly the Beecher United Church, was opened in London, Ont., as a musical center. The event marked the official opening of the organ built by the Aeolian-Skinner Company and installed in the building by its designer, Ernest White, who alternated with Gordon Jeffery at the console.

The sparkling metal pipes of the organ formed a brilliant background for the London Chamber Orchestra of twelve string players, which also made its bow for the first time at a concert except for regular London Chamber Music Society recitals. The outstanding work of the evening was the "Music for Organ and Strings," by the contemporary American composer Breydert, a disciple of Hindemith. Gordon Jeffery was the organist for the Breydert work and Mr. White conducted.

Mr. White first played a group of compositions which included: "In Dir ist Freude," Bach; Prelude, Fugue and Chaconne, Pachelbel; "Cortege et Litanie," Dupré. He also played a final group consisting of Mozart's Sonata No. 13 for organ and strings and the Handel Concerto in G minor, with the assistance of the orchestra. Mr. Jeffery's numbers, aside from the Breydert work, were Mozart's Sonata No. 4 for organ and strings and Messiaen's "Ascension," a series of four "symphonic meditations."

CHURCHES IN FORT WAYNE SPONSOR RECITALS ON AIR

The Rev. L. David Miller, M.S.M., minister of music of Trinity English Lutheran Church, Fort Wayne, Ind., has played a series of recitals over radio station WKJG on Saturday night from 10:15-10:45 for the last three months. The programs, sponsored by the associated churches of Fort Wayne, originated at the console of the four-manual Aeolian-Skinner organ in Trinity Church.

The Rev. Mr. Miller has served as organist and choirmaster of Trinity Church for the last two years. In addition to playing for three services every Sunday he directs the church's five choirs, aggregating 250 voices. He went to Fort Wayne from the Lutheran Church of the Holy Trinity, New York City, where he was assistant pastor. While there he organized and directed the Lutheran Students' Choir of Greater New York. Previously he held positions at the Macedonia Lutheran Church, Burlington, N. C., and at St. Paul's Lutheran Church, Columbia, S. C. He is a graduate of Lenoir Rhyne College, Hickory, N. C., where he studied organ with Miss Helen Stahler. He received his theological training at the Lutheran Southern Seminary, Columbia, S. C., and won the master of sacred music degree from the School of Sacred Music, Union Theological Seminary, where he studied organ with Harold Friedell, Dr. Hugh Porter and Dr. Henry F. Seibert. Further organ study and choir conducting were under Dr. Clarence Dickinson, Dr. David McK. Williams and Dr. Lowell P. Boellmann.

Among Mr. Miller's most recent programs have been the following:

Nov. 6—"Paean Exultant," Smith; "Carillon," Schreiner; "Deo Gratias," Gregorian; Chorale from "Suite Gothique," Boellmann.

Nov. 13—Three Verses from the Te Deum, arranged by Bonnet; "Jerusalem Convertere ad Dominum Deum Tuum," Gullmant; Prelude and Fugue in F major, Bach; "Introitus," Karg-Elert.

Nov. 27—"The Old Year Now Hath

The Latest and Loveliest Tones in holy music's golden voice—

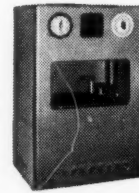
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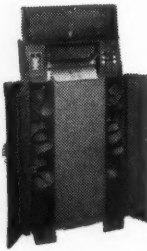
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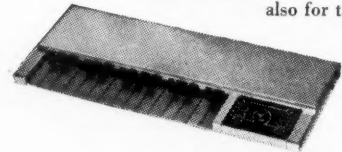
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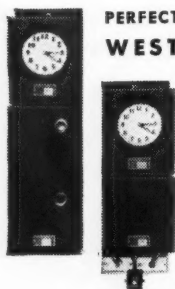
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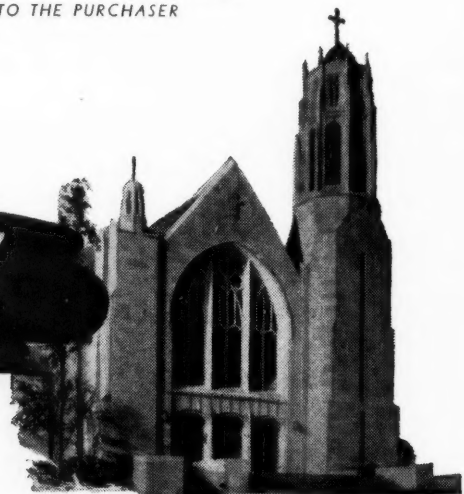
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HENRY R. CASSELBERRY AT PENNSY TEACHERS' COLLEGE

Henry R. Casselberry has assumed the post at the head of the department of music, State Teachers' College, Kutztown, Pa., having resigned as director of vocal music at the Abington Senior High School, Abington, Pa. Mr. Casselberry is a graduate of Temple University, with a degree of master of education and a major in music education. He spent several summers at the Christiansen Choral School, the Westminster Choir School and the Fred Waring Music Workshop. Mr. Casselberry is looking forward to the installation of a large four-manual organ in the Nathan Schaeffer Auditorium next year. He now is director of the college choir of 100 voices, which presented its first concert of the season Dec. 15 before

the student assembly and repeated it for the public Dec. 16.

DR. BARRETT SPACH has resumed the position of organist and choirmaster of the Fourth Presbyterian Church in Chicago after an absence of seventeen months. Because his duties as professor of organ at Northwestern University will not permit him to play all the services, Miss Ruth Broughton has been appointed associate organist.

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RICHARD T. GORE



A LARGE AUDIENCE BRAVED the rain Sunday afternoon, Nov. 28, to hear a program by Richard T. Gore, F.A.G.O., head of the department of music at the College of Wooster, in the First Presbyterian Church, East Liverpool, Ohio. The program consisted of these compositions: "Comes Autumn Time," Sowerby; Andante in F for a Barrel Organ, Mozart; Suite from "Water Music," Handel; Chorale in A minor, Franck; "Lasst uns erfreuen," Richard Gore; "Leoni," Bingham; "Rhosymedre," Vaughan Williams; "Now Thank We All," Karg-Elert; Passacaglia and Fugue in C minor, Bach.

Mr. Gore repeated this program the following Sunday at the Presbyterian Church in Athens, Ohio, as the rededication recital on the organ recently rebuilt by the A. W. Brandt Company of Columbus. Dec. 26 the Wooster organist played the following recital at the First Congregational Church in Madison, Wis.: Interludes for the Magnificat and "How Brightly Shines," Buxtehude; "From Heaven on High," Pachelbel; "From Heaven on High," Bach; Suite No. 2, Clerambault; Noel on the Reed Stops, d'Aquin; Pastorale, Sonata 1, Guilmant; "Lo, How a Rose," Brahms; Variations on a Basque Noel, Benoit; Interludes for the Magnificat, Dupré.

TWO RECITALS OPEN WICKS ORGAN IN FORT WAYNE, IND.

Trinity Episcopal Church, Fort Wayne, Ind., dedicated its new organ late in November and two recitals introduced the instrument to the congregation and the public. The first was played by John Escosa, organist of the church, Nov. 14 and the second took place two weeks later, when Arthur Thomas, F.A.G.O., organist and choirmaster of St. John's Episcopal Church in Sturgis, Mich., gave the program. Mr. Escosa's offerings were the following: "Psalm 19," Marcello; Aria and Allegro from Tenth Concerto, Handel; Adagio in A minor, "In dulci Jubilo" and Arioso, Bach; Little Prelude and Fugue in C major, Bach; Rigaudon, Campra; Aria, Peeters; Trumpet Tune, Purcell; "Peace Be with You," Pastorale Ancienne" and "Vom Himmel hoch," Edmundson.

Mr. Thomas' program consisted of these compositions: "Christ Lay in Death's Embrace," Fanfare Fugue, "Rejoice Now, Christian Folk," "Come, Sweet Death," Badinerie and Passacaglia and Fugue in C minor, Bach; "Carillon" and "Comes Autumn Time," Sowerby; Chorale and Variations, Widor; Sonata on the Ninety-fourth Psalm, Reubke.

The organ was built by the Wicks Company and is a two-manual of twenty-four ranks and a set of chimes.

FIVE ORGANISTS IN THREE PROGRAMS AT MOBERLY, MO.

Five young Moberly, Mo., organists—Miss Jeanette Edwards, Miss Betty Staiger, Paul Davis, Miss Anna Catharine Westvig and Miss Betty Swarouth—were presented Sunday afternoon, Dec. 5, by Mrs. Leo Eisenstein in a program of Christmas music given in three Moberly churches. The program, in which the organists were assisted by other young musicians, began at 3 o'clock in the Coates Street Presbyterian Church, continued in Trinity Methodist Church and was concluded in the First Baptist Church.

At the conclusion of the program at the First Baptist Church Miss Westvig and Miss Swarouth played Christmas hymns on the recently-installed Deagan carillon.

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Events of the Year 1948 in the Organ World in Review

In the following concise summary of the news reported in the twelve issues of THE DIAPASON in 1948 is presented a record of the most important events of the year in the organ world:

—The four-manual organ in Plymouth Congregational Church, Minneapolis, Minn., installed in 1909, was enlarged and rebuilt by the Aeolian-Skinner Company and Arthur B. Jennings gave the opening recital on it Jan. 30. The stolist published by THE DIAPASON showed a total of 3,918 pipes.

—Nicola Montani, an outstanding figure in the musical activities of the Roman Catholic church, died Jan. 11 in Philadelphia at the age of 66 years.

—Six nationally prominent organists gave a series of recitals to mark the Epiphany season at St. Thomas' Chapel in New York City. They were Walter Baker, Mary Crowley, Rupert Sircom, Luther Noss, William Self and Clarence Watters.

—Winners of the annual national Harvey Gaul compositions contest, established by the Friends of Harvey Gaul in Pittsburgh, were announced as follows: Organ composition prize of \$100, for a Scherzo, to Joseph W. Grant, Albuquerque, N. Mex.; anthem prize of \$100, for "The Lord Will Come," to Robert Elmore of Philadelphia; award of \$50 for small choir anthem, "O Little Town of Bethlehem," to Frances McCollin of Philadelphia.

—Casavant Freres of St. Hyacinthe, Que., were awarded the contract to build a large three-manual organ for St. Mary's Catholic Cathedral in Trenton, N. J.

—Miss Dora Poteet was married to William Barclay Feb. 9. The bride is head of the organ department at Southern Methodist University, Dallas, Tex., and the bridegroom holds the corresponding position at Southwestern Baptist Theological Seminary and is organist and director at the First Presbyterian Church of Fort Worth, Tex.

—Henry Dike Sleeper, who was organist and head of the music department at Smith College for twenty-six years, died Jan. 29 in Winter Park, Fla., of a heart attack. He was born in 1865 and retired in 1924.

—Geraint Jones, the English concert organist, on an American tour, gave a recital Feb. 3 at Rockefeller Chapel, University of Chicago.

—Mrs. Foster L. Haviland, prominent hymnologist, organist, choral director and teacher, died Feb. 8 in Portland, Maine, at the age of 73 years.

—That the American people are more devoted to church music and hymns than to any other type of music was disclosed by the results of a survey conducted by the American Music Conference. In the course of the survey 4,537 families and 15,566 individuals in seventy-four municipalities and rural districts were polled.

—St. John's Episcopal Cathedral in Albuquerque, N. Mex., ordered a large three-manual organ to be built by the Reuter Organ Company of Lawrence, Kan., and the specification was presented in the April issue.

—The organ composition prize of \$100 offered by J. Fischer & Bro. under the auspices of the American Guild of Organists was awarded to Edmund Haines of New York City.

—A notable service for the American Guild of Organists was held in the Riverside Church, New York City, March 15, with Virgil Fox at the organ and W. Richard Weagly directing the choir.

—Carl F. Price, eminent as a hymnologist, died in New York in April. He was one of the founders of the Hymn Society of America and its president from 1922 to 1926.

—The Chicago Club of Women Organists gave its annual program by members from out of town at the People's Church April 5. The performers were Mrs. Juanita Jamison of Burlington, Iowa, and Mrs. Elisabeth Hamp of Champaign, Ill.

—Claire Coci was presented by the Chicago Club of Women Organists at Kimball Hall April 29 for its annual artist recital.

—The first regional convention of the Hartford Chapter, A.G.O., was held April 27 to 29 and was marked by a choir festival, discussions of church music and recitals by Carl Weinrich and Clarence Watters.

—The famous Roosevelt organ which stood in the Chicago Auditorium, having been completely rebuilt and enlarged by

the Aeolian-Skinner Company, was opened at Indiana University, Bloomington, with a week of festivities. The instrument was presented to the university by Dr. William H. Barnes and he gave a recital on it May 12. Virgil Fox and Oswald G. Ragatz gave the other dedicatory recitals.

—Dr. William H. Berwald, noted composer of service music and works for organ and orchestra, who had taught at Syracuse University for fifty-two years, died May 8 in San Bernardino, Cal.

—Installation of a four-manual organ by M. P. Möller in the Episcopal Church of St. Michael and St. George, St. Louis, Mo., was completed in May and the stop specification was published in the June issue of THE DIAPASON.

—The Hymn Society of America held its twenty-sixth annual meeting May 15 at the General Theological Seminary in New York. The Rev. Deane Edwards was elected president, succeeding Dr. T. Tertius Noble.

—The Church of the Redeemer in Bryn Mawr, Pa., awarded to the Aeolian-Skinner Organ Company the contract to build a large four-manual organ and the specification was published in THE DIAPASON July 1.

—The twentieth anniversary of the Chicago Club of Women Organists was celebrated June 7 with a dinner at the Cordon Club. Mrs. Lily Moline Hallam, founder of the organization, was an honored guest, coming from her home in Los Angeles.

—John F. Wick, a founder in 1906 of the Wicks Organ Company and for many years an active organist, died May 25 at Highland, Ill. He was born in 1881.

—The Kilgen Organ Company completed a three-manual organ in Pilgrim

Lutheran Church, St. Louis, in June.

—Ernest White, director of music at the Church of St. Mary the Virgin in New York, was appointed professor of music at the University of Western Ontario, in London, and principal of Music Teachers' College.

—George W. Kemmer's twenty-fifth anniversary at St. George's Episcopal Church in New York was the occasion for special recognition by the parish, its rector and the choir on April 25.

—The annual dinner of the American Guild of Organists took place at Schrafft's on Fifth Avenue in New York May 24. Ernest M. Skinner was the guest of honor. Warden S. Lewis Elmer and chairmen of committees made their reports.

—The 10 per cent federal tax on organs was removed by action of Congress, which passed a bill just before the close of its session in July repealing the excise payment on musical instruments purchased for the use of churches and non-profit educational institutions. The long fight to repeal this tax was hailed by all organ builders and organists and meant victory in a long fight.

—Five hundred organists from every part of the United States and some from Canada were registered at the nineteenth national convention of the American Guild of Organists, held in St. Louis July 5 to 9. Four days and five nights were filled with recitals, discussions, an organ-orchestra concert, a Guild service, a banquet and other events.

—Thousands of people filled Rockefeller Chapel at the University of Chicago to overflow for five recitals by Marcel Dupré in the latter part of June and July.

—To M. P. Möller, Inc., was awarded the contract to build a four-manual organ for the Pennsylvania College for Women in Pittsburgh. The specification, published in the August issue, showed resources which include a solo-antiphonal division and a positiv organ.

—Dr. T. Edgar Shields, professor of music emeritus at Lehigh University and for many years organist for the Bethlehem Bach Choir, died July 4 in Bethlehem, Pa., of a heart attack after a celebration of his seventy-first birthday.

—Two prominent organists united their lives June 19 when David Craighead married Miss Marian Reiff in the First Congregational Church of Los Angeles, of which the bride is the organist. Mr. Craighead, nationally-known concert organist, is organist of the Pasadena Presbyterian Church.

—Degrees were conferred on thirty graduates at the commencement of the School of Sacred Music of Union Theological Seminary in New York May 18.

—In its August issue THE DIAPASON returned to a normal mechanical status, the strike of Chicago printers, which made it necessary to do the work on four issues outside Chicago, under trying conditions, having been settled.

—Dr. Thomas Wilson received the congratulations of the congregation of Westminster Presbyterian Church in Elizabeth, N. J., and of the entire community on the occasion of his forty-fifth anniversary as the church's organist May 1.

—The fifty-eighth annual meeting of the American Organ Players' Club of Philadelphia was held June 9. Dr. Rollo F. Maitland was elected president of the organization.

—The Southern Baptist Theological Seminary, Louisville, Ky., in July commissioned the Aeolian-Skinner Company to build a large four-manual organ for its chapel, which seats 1,000 people.

—Frank A. McCarrell died in Harrisburg, Pa., July 20. He had been organist of the Pine Street Presbyterian Church for thirty-nine years.

—John T. Austin, eminent American organ builder and inventor, whose company built many of the outstanding organs in the last forty years, died in Hartford, Conn., Sept. 17 at the age of 79 years.

—The Canadian College of Organists held its annual convention in Kitchener, Ont., Aug. 31 and Sept. 1. Eric Dowling was reelected president. The two-day meeting was marked by a program of successful events. Paul Callaway and Kenneth Meek were heard in recitals.

—Eight recitals by a group of concert organists on the former Boston Music Hall organ at Methuen, Mass., were played under the auspices of the Methuen Organ Institute in July and August and were heard by many visiting organists and other music-lovers.

—Five recitals marked Indiana University's first church music institute and drew large audiences to hear the great new organ. Marcel Dupré, one of the performers, played Aug. 1 before 3,500 people in the university auditorium.

—Texas Christian University at Fort Worth included a large four-manual, to be built by M. P. Möller, in a \$10,000,000 building program. The instrument is to be installed in the \$1,500,000 new fine arts building and auditorium.

—St. Ita's Catholic Church in Chicago gave to the Wicks Organ Company the order for a large four-manual organ for its beautiful edifice on the north side. The specification shows resources of more than seventy sets of pipes.

—George D. Cunningham, eminent English organist, who had been city organist of Birmingham since 1924, died Aug. 4 at the age of 69 years. He had given his nine hundredth recital as city organist July 7.

—The Schantz Organ Company received the order to build a large three-manual for the First Baptist Church of Greenwood, S. C.

—Robert Noehren of the faculty of Davidson College, in North Carolina, returned from a tour of Europe in the course of which he played a recital broadcast from the historic organ installed in 1680 in the Westerkerk, Amsterdam, Holland, and gave a performance for the Organ Music Society in London.

—A large three-manual, with an echo-antiphonal division, was to be built by the Kilgen Organ Company for Our Lady of Peace Catholic Church in Chicago, as announced in November.

—The Hebrew Union School of Sacred Music, the first American institution for training cantors and others who are connected with the music in synagogues, opened its doors Oct. 16 in New York.

—Completion of forty years as organist and choirmaster of Trinity Cathedral,

Some of the Special Features of 1948 in The Diapason

Special articles and magazine features in the issues of THE DIAPASON in 1948 included the following among others:

OUTPUT OF NEW MUSIC IN 1948—Dr. Harold W. Thompson of Cornell University, staff reviewer of church music, comments on the output of the last year. [January.]

COMBINATION OF TWO SCHOOLS OF DESIGN IN AN ECLECTIC ORGAN—Dr. William H. Barnes suggests inclusion of good features of both the romantic and the classic organ. [January.]

WHAT ORGANISTS ARE PLAYING IN RECITALS—Survey of the programs published in THE DIAPASON in 1947 is prepared by H. J. W. MacCormack. 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. [February.]

MUSIC PLAYED AT BOSTON MUSIC HALL DEDICATION IN 1863—Title page of collection of compositions performed eighty-five years ago is reproduced. [March.]

HISTORY OF GREAT BOSTON MUSIC HALL ORGAN—Instrument now standing in Methuen, Mass., is described and its story is told by Arthur Howes. [March.]

PLACE OF THE QUARTET IN CHURCH SERVICE—List of anthems suitable for four voices is prepared by H. Alan Floyd. [May.]

FRENCH ENSEMBLE IS STUDIED—Its formula subjected to critical analysis by J. B. Jamison. [June.]

NEW CHRISTMAS MUSIC IS LISTED—Dr. Harold W. Thompson reviews issues from publishers. [July, October and November.]

MAKING CHURCH MUSIC ATTAIN THE IDEAL—Paper by Walter E. Buszin, S.T.M., M.S.M., presented at convention of the A.G.O. in St. Louis, is published. [August.]

EXAMINATIONS OF THE AMERICAN GUILD OF ORGANISTS—Examiners review the work of candidates in 1948 tests and offer valuable suggestions. [September.]

MUSICAL ADVANCE AND THE ORGAN OF THE FUTURE—Paper by Emerson L. Richards reviews the development of organ design and the changes that have come in the course of the years. [September.]

REASON FOR MUSIC IN THE SERVICE—Thoughtful paper by Cyril E. Barker, Ph.D., A.A.G.O., read at the national convention of the A.G.O., is reproduced [September.]

ESSENTIALS TO BE SOUGHT IN A CHOIR—Blend, balance and beauty are emphasized in a paper by Carl F. Mueller, A.A.G.O., Mus. D. [October.]

ORGANS ON WEST COAST OF SOUTH AMERICA—Seward H. Brush describes instruments he visited in the course of a tour. [October.]

ORGAN PIPES HOLD A CONVERSATION—Clever account of imaginary talk comes from the pen of Dr. Charles Peaker. [November.]

PENNSYLVANIA ORGAN 141 YEARS OLD—Instrument built in 1798 and still in use is described by Lester T. Etter. [November.]

HOW TO GUIDE THE ORGAN PUPIL—Paper by Henry Overley, A.A.G.O., on teaching students contains many suggestions of value. [December.]

CHOICE OF HYMNS AND THEIR PERFORMANCE—Great importance of this feature of the service is pointed out in an essay by Edward Shippen Barnes. [December.]

A VISIT TO ORGANISTS AND ORGANS OF EUROPE—Situation in 1948 described by Marilyn Mason. [December.]

NEW YORK'S FIRST ORGAN RECALLED—Interesting story of instrument installed in 1727, and of the first organist, is told engagingly in an article written in 1916 by the Rev. Charles E. Corwin. [December.]

NEW MUSIC FOR THE ORGAN—Monthly reviews by Dr. William Lester keep organists informed as to the new issues and their value.

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

✦ **These Finished Their Tasks in 1948** ✦

Organists and others prominently identified with church music or organ building who died in the course of the year 1948, or at the close of 1947, too late to record in that year, included the following:

- Nicola A. Montani, Philadelphia, Pa.—Jan. 11.
- Professor George J. Zeilinger, Monticello, Iowa—Dec. 24, 1947.
- Henry Dike Sleeper, Winter Park, Fla.—Jan. 29.
- Mrs. Foster L. Haviland, Portland, Maine—Feb. 8.
- Herbert Wildgust, Niagara Falls, Ont.—Dec. 30, 1947.
- Frederick W. Tilton, Hartford, Conn.—Feb. 2.
- Walter H. McDannell, Frederick, Md.—Dec. 3, 1947.
- Frederic Lamond, Stirling, Scotland—Feb. 21.
- Karl E. Holer, Washington, D. C.—Feb. 9.
- C. Franklin Legge, Toronto, Ont.—Feb. 18.
- J. Frank Bates, Turners Falls, Mass.—March 19.
- Clarence E. Heckler, Brooklyn, N. Y.—Feb. 25.
- Samuel J. Blackwell, Wilmington, Del.—Feb. 25.
- Dr. Raymond P. Hill, Pasadena, Cal.—March 17.
- Miss Margaret M. Slattery, Washington, D. C.—March.
- Carl F. Price, New York City—April.
- Homer Emerson Williams, A.A.G.O., Rye, N. Y.—April 9.
- Ralph Waldo Emerson, Hollywood, Fla.—April 7.
- Francis A. Clark, Philadelphia, Pa.—Feb. 24.
- Adolph H. Stadermann, Cincinnati, Ohio—Nov. 15, 1947.
- William H. Berwald, Syracuse, N. Y.—San Bernardino, Cal.—May 8.
- James Harrison, F.A.G.O., Wilkes-Barre, Pa.—May 6.
- Frederick I. White, Reading, Mass.—May 7.
- John F. Wick, Highland, Ill.—May 25.
- Mrs. Lydia Harris Hamlin, Cornwall-on-Hudson, N. Y.—May 29.
- Rudolph H. Wurlitzer, Cincinnati, Ohio—May 27.
- Franz C. Borschein, Baltimore, Md.—June 8.
- Dr. T. Edgar Shields, Bethlehem, Pa.—July 4.
- Professor Donald Julius Larson, Decorah, Iowa—May 23.
- Fulton B. Karr, Washington, D. C.—May 29.
- Frank A. McCarrell, Harrisburg, Pa.—July 20.
- Charles Taylor Ives, A.G.O., Montclair, N. J.—July 1.
- Frank Treat Southwick, A.G.O., New Britain, Conn.—July 1.
- Mrs. Helen E. McGurley, Newport, R. I.—July 20.
- Gustave Ferrari, Geneva, Switzerland—July.
- John Turnell Austin, Hartford, Conn.—Sept. 17.
- Oley Speaks, New York City—Aug. 27.
- George D. Cunningham, Birmingham, England—Aug. 4.
- Mrs. F. R. Collard, Wichita Falls, Tex.—Oct. 7.
- Augustus F. Clarke, Richmond, Ind.—Sept. 30.
- Howard S. Dayton, Goshen, N. Y.—Sept. 1.
- Edward Milton Syphax, Washington, D. C.—Aug. 26.
- George T. Michel, Chicago—Nov. 3.
- W. Augustus White, Morrisville, Pa.—Oct. 15.
- The Rev. O. Roy Greene, Newburgh, N. Y.—Nov. 14.
- Ira Pratt, Boise, Idaho—Oct. 9.
- Oscar A. Lofgren, Lindsborg, Kan.—Oct. 10.
- Gordon Williams, Beacon, N. Y.—Nov. 2.
- Conrad Murphree, Tampa, Fla.—Nov. 19.
- Miss Angie M. Faunce, F.A.G.O., Concord, Mass.—Dec. 4.
- Walter Howe, Worcester, Mass.—Dec. 16.

Cleveland, by Edwin Arthur Kraft was celebrated Dec. 5 with an anniversary recital and a tea.

—St. John's Episcopal Church in Jacksonville, Fla., it was announced in December, was to have a large four-manual organ, to be built by M. P. Möller, Inc.

—Edouard Nies-Berger's performance at Rockefeller Chapel, University of Chicago, on Oct. 26 marked his twentieth anniversary as a recitalist, his first recital being played in Chicago on the same day in 1928.

—Death took George T. Michel, one of the outstanding voicers in the United States and for many years on the staff of the W. W. Kimball Company.

—J. Alfred Schehl's fiftieth anniversary as a Catholic church musician was celebrated Nov. 14 with a high mass in St. Lawrence Church, Cincinnati, Ohio. Thirty-six years of the half century have been spent by Mr. Schehl as organist of St. Lawrence Church.

—The American Guild of Organists opened its season in New York with the annual fall dinner Oct. 25.

—Dr. Albert Riemenschneider, who retired as head of the conservatory of music of Baldwin-Wallace College, Berea, Ohio, after an incumbency of fifty years, was elected president pro tem of the college.

MASS COMPOSED BY MOZART IS BELIEVED TO BE FOUND

A Vienna church organist has discovered what may be a lost work by Mozart, the "Orphanage" Mass, written when the composer was 12 years old. Erich Haider, organist of the Maria Geburt Church, came across a mass in C major among copies of other known Mozart masses lying in the rectory. With it was a letter from Leopold Mozart, the composer's father, describing the performance before the imperial court Dec. 7, 1768, of a special mass "written for the dedication of an orphanage church" and conducted by the 12-year-old boy. The Maria Geburt Church was consecrated as the Orphanage Church in 1768.

It will be difficult to prove that this is the lost work, as it is a copy made about 1820. Experts say that, even if not by Mozart himself, it is a valuable example of a contemporary.

THE CHOIR OF THE Church of St. Michael and St. George, St. Louis, Mo., sang H. A. Matthews' "The Story of Christmas" Dec. 5 at the 11 a.m. service. Mme. Graziella Pampari, harpist, and William Ehrlich, tympanist, members of the St. Louis Symphony Orchestra, assisted the choir. Paul Friess, F.A.G.O., F.T.C.L., is organist and choirmaster.

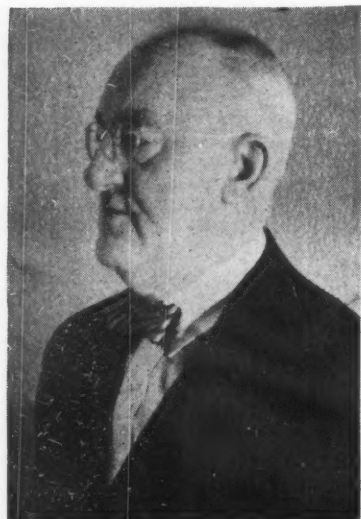
HAPPY
NEW YEAR

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our many friends among organists
—those who appreciate our work
—those whom we have been able
to serve—and those who are
simply friends. Our sincere good
wishes to all.

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HARRIS S. SHAW



HARRIS S. SHAW HONORED ON TWENTY-FIFTH ANNIVERSARY

At an informal gathering at the home of Mr. and Mrs. Fontaine Armistead, Marblehead, Mass., thirty members of the Grace Episcopal Church choir, Salem, Mass., celebrated the twenty-fifth anniversary of Harris S. Shaw, A.A.G.O., as organist and choirmaster on Nov. 12. Speeches were made and gifts presented in appreciation of his faithful services.

Mr. Shaw was president of the Boston Pianoforte Teachers' Society seven years, president of the New England Choir Guild three years and dean of the Massachusetts Chapter of the American Guild of Organists three years. At present he is regional chairman. Mr. Shaw's studio is at Trinity Court, Boston.

Mr. Shaw is one of the outstanding teachers of organ and piano in Boston. He was born in Thomaston, Maine, in 1882 and studied at the New England Conservatory of Music. His organ teachers were Wallace Goodrich and Everett

E. Truette and he studied piano with Carl Baermann and Leopold Godowsky, as well as other eminent teachers. This was followed by study in Europe with Widor and Hollins.

From 1908 to 1923 Mr. Shaw was at the Universal Church in Boston. He was musical director at the Harvard Summer School from 1914 to 1921, for two years was musical director at Middlebury College, in Vermont, and for three years headed the organ and piano departments at the University of New Hampshire. He was also teacher of musical appreciation at the Chelsea High School.

RECITAL BY WILBUR HELD IN DES PLAINES CHURCH JAN. 2

Wilbur Held, F.A.G.O., of the faculty of Ohio State University, Columbus, will be heard by his old friends from Chicago and vicinity when he gives a recital in the First Congregational Church of Des Plaines Sunday evening, Jan. 2. This is the church of which he was for many years organist. Mr. Held will play the following program: Allegro, Tenth Concerto, Handel; Passacaglia and Fugue in C minor, Chorale Prelude, "Whither Shall I Flee," and Arioso, Bach; Prelude and Fugue on "B-A-C-H," Liszt; Fantasia in A, Franck; Scherzo, Second Symphony, Vienne; "You Raise the Flute to Your Lips," DeLamarter; Toccata, Sowerby.

THE WORLD PREMIERE of "Israel Reborn," described as "a choral poem with a prophetic text" inspired by the new Jewish state, will take place in New York March 13, in the Theresa Kaufmann Auditorium at the Ninety-second Street Y.M. and Y.W.H.A. Composed by Professor A. W. Binder, director of the "Y's" school of music, to a text by Rabbi Morrison D. Bial, the new work is dedicated to the seventy-fifth anniversary of the founding of this community center. The composition, based on traditional Jewish folk themes and liturgical motifs, is scored for the "Y's" mixed chorus of seventy voices, soloist, piano and organ. Professor Binder will conduct the premiere performance. The organist is to be Alexander D. Richardson, assistant musical director of municipal radio station WNYC and organist at the Free Synagogue.

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| BEATITUDES, THE
SSAATTBB—A Cap.1638 .20
A powerful anthem in simple style. | L. Stanley Glarum | O DIVINE REDEEMER!
SATB—Accomp.1602 .18
SA—Accomp.2502 .12
Fervent melodic anthem. A plea to God. | Gounod-Cain |
| CHRIST IS ARISEN
SATB—A Cap.1558 .10
Ancient, carol-like. A miniature masterpiece. | Hirsch-Buszin | O SONS AND DAUGHTERS
Arr. Kenneth E. Runkel
SSA—Accomp.2508 .12
Forceful brilliant arrangement of carol. | |
| EASTER CANTICLE, AN
SSA with Alto Solo and Violin Obb.—
Accomp.2543 .20
Stirring setting of Charles H. Towne poem. | Alice Dawson | POPULE MEUS (Hear, O My People!)
Victoria-Strickling
SATB—A Cap.1519 .12
Stately antiphonal chorus. Gorgeous harmony. | |
| FAIREST LORD JESUS
SSAATTBB—A Cap.1600 .15
Organ-like choral effects. Beautiful. | Arr. Noble Cain | STRIFE IS O'ER, THE
SATB—Accomp.1644 .22
Triumphal. Powerful. Undercurrent of awe. | Charles H. Marsh |
| IN MONTE OLIVETI (On the Mount of
Olives)
SATB—A Cap.1660 .15
A masterwork portraying the spirit of Christ. | Palestrina-Niven | WE ADORE THEE (Adoramus Te)
Palestrina-Morgan
SSAA—A Cap.2529 .12
Intense spirituality and devotion. | |
| LORD'S SUPPER, THE
SATB with Alto Solo—Accomp.1605 .16
Distinctive. Dresden Amen used as motive. | Ada Billson | WELCOME, HAPPY MORNING
W. B. Olds
SATB with Jr. Choir—Accomp.1607 .20
Great the Resurrection with this happy music! | |

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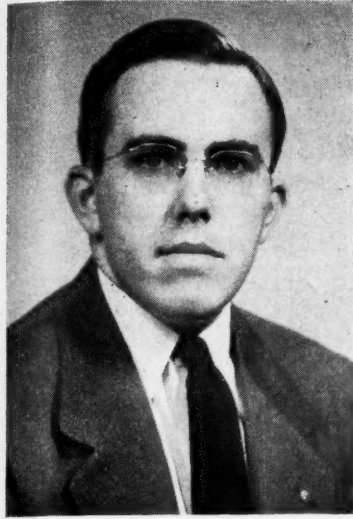
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This year's successful Lenten Organ Solo. |
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(Prelude on the Hymn, "When Morning Gilds the Skies") |
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Six Pieces on Gregorian Tunes |
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CLARK B. ANGEL



and 1948. His organ study was pursued under John Gordon Seely, Dr. Albert Riemenschneider and Edgar Hilliar in America and Harold Dawber in Manchester, England, and André Marchal in Paris. He studied conducting with Hugh Ross, Robert Shaw and Dr. Lowell P. Beveridge, spent the summer of 1947 at Tanglewood, Mass., and took graduate study at the Union Theological Seminary in 1947 and 1948. Before accepting the Battle Creek appointment Mr. Angel was organist and choirmaster of Grace Lutheran Church, Bayonne, N. J., and previously held positions in Cleveland and Columbus. During his three and a quarter years in the army he was a German and French interpreter for the Seventeenth Airborne Division in Germany, France, Belgium, Luxemburg and England.

As a recitalist Mr. Angel has appeared at the Cleveland Museum of Art and before A.G.O. chapters in Cleveland and Toledo. Several of his choral compositions have been performed at Berea, Ohio, and in other places and G. Schirmer is about to publish his editions of two Bach chorale preludes.

YOUNG ORGANISTS TO STRIVE FOR \$1,000 N.F.M.C. PRIZE

The National Federation of Music Clubs announces its organ playing competition, to be held in 1949 for the first time. State, district and national (semi-final and final) auditions are to be held. To enter the competition a contestant for the prize must have reached his twentieth birthday but must not have reached his thirtieth birthday by March 15. Those discharged from military services, who passed the age limit of 30 years while in the armed forces, may, however, enter the 1949 auditions.

An entrance fee of \$10, covering state, district and national auditions, is payable to the state federation.

A cash award of \$1,000 will go to the winner of first place in the national audition.

Full particulars, rules and application blank may be obtained by sending 10 cents to N.F.M.C. Young Artists Auditions, 113 East Green Street, Ithaca, N. Y.

CLARK B. ANGEL, who has been organist and choirmaster of St. Thomas' Episcopal Church in Battle Creek, Mich., since last May, gave a recital at that church after evensong Nov. 28. This was in the nature of a formal launching of an enlarged musical program and was Mr. Angel's first recital at St. Thomas'. He had the assistance on the program of Miss Elizabeth Humphrey, soprano soloist. The organ selections played were these: "Te Deum Laudamus," Buxtehude; Three Chorale Preludes, Bach; First Movement, Symphony 1 (Maestoso), Vienne; "Praeludium" No. 1, Frank Campbell-Watson; Finale, Sonata 1, Mendelssohn. After the recital an informal reception was held by the choirwomen's guild.

Mr. Angel's home is in Bowling Green, Ohio. He received the bachelor of music degree *magna cum laude* at Baldwin-Wallace College, where he was chapel organist, conductor of the Sinfonian Chorus, conductor of a fraternity chorus and organist for the Bach festival in 1947

Two New Anthems

by

FRANCIS S. MOORE

Lord God of Hosts

A simple, strong and beautiful musical expression of God-given peace and security. Text is adapted from Psalm 84 and from the Book of Praise. Mixed Voices.

Hall & McCreary Choral Octavo No. 1662—22 Cents.

Praise the Name of the Lord

Psalm 113 interestingly set to effective music. A short fugal section achieves a fortissimo climax and leads to a quiet close, unusually impressive. Mixed voices.

Hall & McCreary Choral Octavo No. 1603—16 Cents.

Upon request, copies will be sent on approval to choir directors.

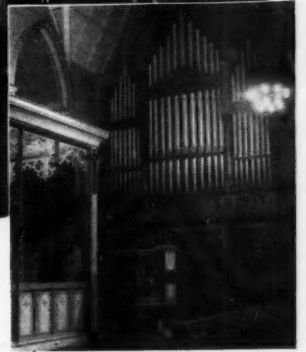
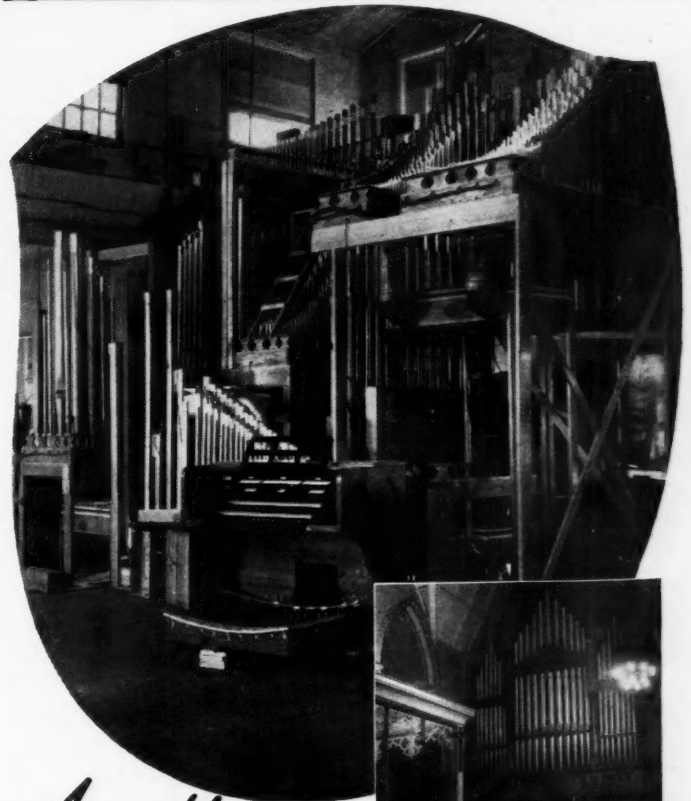
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WICKS ORGAN OF THE MONTH



*Another
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Fort Wayne, Ind.*

The above illustrations present an interesting preview of a new Wicks Organ recently installed in TRINITY EPISCOPAL CHURCH, Fort Wayne, Indiana. The larger photo shows the organ set up on the factory floor before shipment and the smaller one is of the facade, or casework screening the organ in the church.

The details pictured indicate the skill, judgement and exacting artistry which enter into the design and production of Wicks Organs.



This fine two manual, twenty rank instrument provides a tonal structure suitable for any required organ or accompanimental music. The basic essentials are all there for artistic and satisfactory results.

Specifications of this instrument will be gladly furnished upon request.

Feel free to consult Wicks on your organ problem.

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cept the Pedal Division Will
Be Under Expression.**

Holy Angels' Catholic Church in Dayton, Ohio, has placed an order with the Kilgen Organ Company of St. Louis for a three-manual organ. The instrument will be installed in the choir loft at the rear of the church, with great and choir in one expression box and the swell in a separate box. The pedal will be unexpressive. A conventional organ case and display pipes will screen the instrument. Msgr. Francis T. Culley is pastor of the church and conducted negotiations for the selection of the organ with the Cincinnati branch of the Kilgen Company.

The stop specification of the organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
HohlföÙte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 21 tubes.

SWELL ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Dulclana, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulclana (extension 16-ft. Dulclana), 8 ft., 12 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulcet (extension 8-ft. Dulclana), 4 ft., 12 pipes.
Dolce Twelfth (from Dulcet), 2½ ft., 61 notes.
Dolce Fifteenth (from Dulcet), 2 ft., 61 notes.
Dolce Tierce (from Dulcet), 1½ ft., 61 notes.

Clarinet, 8 ft., 73 pipes.
PEDAL ORGAN.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulclana (from Choir), 16 ft., 32 notes.
Lieblich Gedeckt (extension of Swell Gedeckt), 16 ft., 12 pipes.
Flute (extension of Bourdon), 8 ft., 12 pipes.
Gedeckt (from Swell), 8 ft., 32 notes.
Dulclana (from Choir), 8 ft., 32 notes.

**ORDAIN THEODORE H. WINKERT
TO DIACONATE IN BROOKLYN**

Theodore Henry Winkert, organist and lay assistant at St. Ann's Episcopal Church, Brooklyn Heights, New York City, was ordained to the diaconate by Bishop James P. DeWolfe of the Episcopal Diocese of Long Island Nov. 30 in St. Ann's Church. He was presented for ordination by the Rev. Melville Harcourt, rector of St. Ann's. The sermon was preached by the Rt. Rev. Dr. Thomas Jenkins and the litanist was the Rev. Harold C. Swezy, rector of the Church of the Holy Apostles.

Mr. Winkert was confirmed in the Church of the Heavenly Rest, where he studied music with Dr. J. Christopher Marks. He studied also with Clement Gale of the General Theological Seminary and with Dr. David McK. Williams of St. Bartholomew's Church. Later he became organist and choirmaster of the Church of the Holy Apostles, where he was vestryman for many years. Three years ago he was called to St. Ann's Church and became lay assistant to the rector and served also as organist and choirmaster. During these years he pursued theological studies.

**RALPH A. HARRIS HAS BUSY
YEAR AT MIAMI UNIVERSITY**

Ralph A. Harris, formerly in Brooklyn and more recently in Providence, R. I., who is now on the faculty of the University of Miami, Fla., is lecturing twelve hours a week on harmony and elementary theory, plus about the same amount of time devoted to private organ lessons.

The University of Miami, now in its twenty-fourth year, has a faculty of over 450 and a student body of more than 9,000, and is rapidly expanding. All completed buildings are ultra-modern in style.

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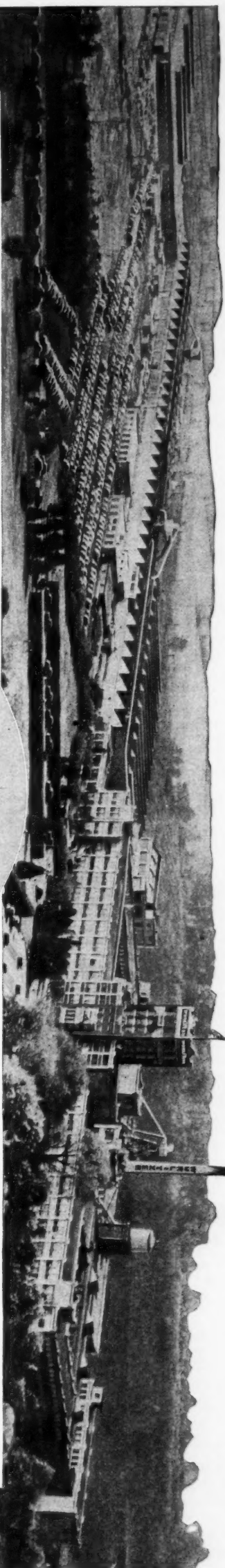


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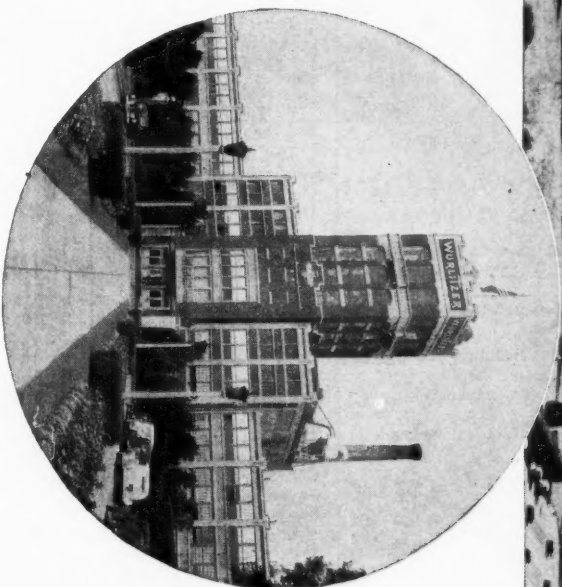
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The plant itself is 2,095 feet long and has three quarters of a million square feet for operations. It contains all the facilities necessary to completely manufacture and assemble Wurlitzer Organ components—from consoles, benches and pedal claviers to organ reeds. Even the metal chassis pans for amplifiers are stamped out and cadmium plated in this



plant and amplifier units assembled on Wurlitzer assembly lines.

At the extreme left in the picture above can be seen the building where lumber is received and stored under cover. In this building are six dry kilns

capable of curing and drying 200,000 feet of lumber at a time.

The central buildings contain the woodworking and metal working divisions. Automatic lumber handling equipment, complete facilities for making plywood, high frequency heating equipment for metals and wood, overhead monorail conveyors, automatic metal plating equipment, batteries of precision metal working machines and complete reed making equipment are special features of these divisions.

The main building at the right houses administrative offices, engineering, drafting and design departments on the second floor. On the other floors operations, such as assembly of electrical components, final organ assembly, tuning, voicing and testing of reeds, final inspection, packing and shipping are carried out.

With Wurlitzer's 39 years experience in building fine organs, and the biggest, most up to date plant in the music industry behind them, it is no wonder that Wurlitzer Electronic Organs have won worldwide acclaim. The Rudolph Wurlitzer Company, Organ Division, North Tonawanda, New York.

Voices." (Galaxy.) "When Morning Gilds." TB. New tune. (J. Fischer.)
 English-Mead—"I Saw Three Ships." Solo by S or Juniors. (Galaxy.)
 Franck-Buszlin—"O Jesus, Grant Me Hope and Comfort." Advent. (Hall.)
 Gretchaninoff—"Hail, O Virgin." (Birchard.)
 Kremser-Deis—"Prayer of Thanksgiving." TB. (G. Schirmer.)
 Negro Spiritual-Lawrence—"Let Us Break Bread Together." (McLaughlin.)
 Russian-Whitford—"Praise to God, the Almighty." (Birchard.)
 Scholin—"O Lord Most Holy." (Mills.)
 Thompson, Randall—"The Testament of Freedom." Words by Jefferson. Twenty-six pages. Concert. (E. C. Schirmer.)
 Tschesnokoff-Norden—"Salvation Is Created." (J. Fischer.)
 Welsh-Lefebvre—"Hymn of Gratitude." (Galaxy.)
 Wismar—"The King of Glory." Twelve unaccompanied numbers. (Concordia.)

New Service Music

There are a few pieces of rank here, especially the ones by Candlyn and Willan:

Candlyn—"Te Deum" in A. (Gray.)
 Cronham—Nine Prayer Responses. (Boston.)
 DeLamar—"Benedictus Es, Domine" in B. (Witmark.)
 Coke-Jephcott—Descant on "Duke Street." (Gray.)
 Harris, W. H.—"Magnificat and Nunc" in A minor. (Birchard.)
 Hartshorn—"The Offering of the Grateful Heart." Offertory on card. Text by Whittier. (Birchard.)
 Ley—Communion Service in A minor. Unaccompanied *ad lib.* Some divisions. (Oxford.)
 Jennings—"Benedictus Es, Domine" in E flat. (Gray.)
 Maclary—Descants on "Fairest Lord Jesus" and "Silent Night." (Elkan-Vogel.)
 Murrill—"Magnificat and Nunc Dimittis" in E. (Oxford, '47.)
 Norden—"Benedictus Es, Domine" in B minor. (Schmidt.)
 Willan—"Magnificat and Nunc." Two settings with *fauxbourdon*. (Gray.)
 Williams, D. McK.—Communion Service in D minor. In two parts. (Gray.)

Books for the Organist

This year I limit my choice to books that the choirmaster can use:
 Buszin—"Choral Music through the Centuries." Musica Sacra, Series II. (Hall & McCreary.)
 Davis and Loring—"Sing unto the


Lord." Two volumes of sacred solos. Medium voice. (C. Fischer.)
 "Anthems for the Mixed Choir." Thirty. Good. (Westminster Press.)
 Heller—"Christmas, Its Carols, Customs and Legends." Includes carols from Britain, Europe and the Americas. Only 60 cents. (Hall & McCreary.)
 Mottinger—"Christmas Carols." About fifty. Good historical notes. (G. Schirmer.)
 Rogers, J. H.—"Rogers Anthem Book." Fourteen. (Ditson.)
 Sister M. Scholastica and Marier—"Treasury of Sacred Polyphony," volume I. Latin and English. (McLaughlin.)
 "Songs of the Church." Eleven medium solos. (Summy.)
 "Ten Scriptural Songs." Medium voice. (Schmidt.)
 Wismar—"Hymns of Faith." About thirty, for men. (Concordia.)
 Lundquist—"Liturgical Motet Book." Two volumes. Excellent. (G. Schirmer.)

Conclusion

This article was written under pressure, and with the knowledge that space is precious these days. I omit this time cantatas, sacred solos and organ pieces, with the hope that next year I shall have space and leisure. I do not see a new musical era dawning, as I thought I did after the first world war; but I see sound taste advancing. We need young composers with faith, fervor and fresh ideas. Perhaps we all need those things. May you find them in the coming year!

Abba Leifer
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News of the American Guild of Organists — Continued

Northern Ohio Chapter

Holds Gala Celebration of Its Fortieth Birthday

The Northern Ohio Chapter celebrated its fortieth birthday in gala fashion Nov. 29, meeting at the Old Stone Church, Cleveland, for a dinner in the parish-house, followed by a recital in the church by Dr. Russell V. Morgan, who was celebrating the twenty-fifth anniversary of his appointment as organist of this famous church, one of the few over 100 years old to remain on its original site in the heart of Cleveland. The dinner, attended by nearly 100 people, was the occasion for a surprise visit from Dr. J. Henry Francis of Charleston, W. Va.

Scheduled speaker for the evening was the warden of the Guild, S. Lewis Elmer of New York, who gave a stimulating talk on his experiences in visiting the various districts and made several suggestions to increase the usefulness and influence of the Guild.

Seated at the speakers' table were seven former deans of the chapter, who were introduced to the friends present by the presiding officer and dean, J. Lewis Smith. They were Albert Riemschneider, Jay R. Hall, Russell V. Morgan, Mrs. J. Powell Jones, Carleton H. Bullis, Paul Allen Beymer and Laura Louise Bender, besides the present dean, J. Lewis Smith. Dr. Robert B. Whyte, pastor of Old Stone Church, was introduced in his dual capacity as host and honorary member of the chapter. Mr. Smith paid special tribute to Dr. Morgan, whose speech of acknowledgement was greeted with hearty applause.

A carillon installed in the church tower last year as a memorial gift from Mrs. E. S. Griffiths was played for fifteen minutes preceding the program in the church and was heard by an audience of about 350. Dr. Morgan was assisted in his recital by the Old Stone Church octet. The program was as follows: Toccata and Fugue in D minor, Bach; Chorales, "Es ist ein Ros' entsprungen" and "Mein Jesu, der Du Mich," Brahms; "O Be Joyful in the Lord" and Chorale in A minor, Franck; "God in Nature," Schubert; "The Bells of St. Anne de Beaupré," Russell, and Sonata in E minor, Rogers.

The Northern Ohio Chapter reports an increase in membership and has an interesting season of programs to be brought to a climax in April, when Sir Ernest MacMillan of Toronto will give an illustrated talk on the Bach fugues in Severance Chamber Music Hall.

E. W. TODD.

The Northern Ohio Chapter met Nov. 1 at the First Methodist Church for dinner and a recital by Virgil Fox, organist of the Riverside Church, New York City. In his usual brilliant fashion Mr. Fox played a well-planned program to a full auditorium. This was the second in the current series of recitals which brings to Cleveland outstanding organ virtuosi and which the First Methodist Church has sponsored for the last six years under the leadership of Mrs. Norman Goldsword, organist of the church. Other recitalists to be heard in this series are Marcel Dupré Jan. 23 and Alexander Schreiner March 6.

EDWIN D. ANDERSON, Sub-Dean.

Organ Dedication in Youngstown.

Youngstown, Ohio, Chapter members participated in the dedication of the Möller installation in Trinity Methodist Church, Youngstown, Oct. 10. Dr. Alexander McCurdy and Flora Greenwood were heard in the dedicatory service at 4 o'clock and in a recital at 8. Trinity choirs assisted under the direction of the Rev. Walter T. Swearingin, a member of our chapter. Oct. 24 Samuel S. Badal, Jr., organist, and one of our colleagues, and James Tavorario, pianist, both on the faculty of the Dana School of Music, presented an outstanding program.

Nov. 28 Miss Mabel Zehner was presented by our chapter in an impressive recital at the First Christian Church. There was added interest in the appearance as assisting artist of Miss Helen Louise Hornberger, lyric soprano, daughter of Mr. and Mrs. J. W. Hornberger. Mrs. Hornberger is sub-dean of the Youngstown Chapter. Miss Hornberger

Guild Events in New York

The following is a schedule of events on the calendar of the American Guild of Organists in New York City for the remainder of the season:

Jan. 17, 8:15 p.m.—Subscribers' night. Evensong at the Chapel of the Good Shepherd, General Theological Seminary, 175 Ninth Avenue. Lecture by Ray F. Brown, organist and instructor in church music, and demonstration of Anglican and Gregorian psalm chants by the student body of the seminary.

Feb. 28, 8:15 p.m.—Recital by Francis W. Snow of Trinity Church, Boston, at the Brick Church, Park Avenue.

March 21, 8:15 p.m.—Service at the First Presbyterian Church, Fifth Avenue at Twelfth Street. Portions of Bach's B minor mass will be presented under the direction of Willard Irving Nevins, organist and choirmaster.

April 25, 8:15 p.m.—A.G.O. national competition in organ playing. (Age limit 25 years as of Jan. 1, 1949.) Preliminaries. Place to be announced later.

May 9, 8:15 p.m.—Service at the Lafayette Avenue Presbyterian Church, Lafayette Avenue at Oxford Street, Brooklyn, by the choir under the direction of Marlon Clayton Magary, organist and choirmaster.

May 17, 4 p.m.—National annual meeting. Place to be announced.

is a graduate student at the Juilliard School of Music.

The chapter opened its 1948-49 season Sept. 27 with a program devoted to the consideration of electronic instruments. The meeting was held in the Hillman Street Christian Church. A half-hour recital was played by Mrs. Hazel Messerly, church organist, on the Hammond. Wilfred Stone of the Strous-Hirschberg Music Company gave a talk on electronic instruments, concluding with a discussion and question period. Dean Clarence S. Barger was in charge of the meeting.

MRS. PAUL A. ADAMS, Secretary.

Pittsburgh Host to Warden.

The Western Pennsylvania Chapter arranged a dinner at the Bellefield Presbyterian Church, Pittsburgh, Dec. 3 in honor of our warden, S. Lewis Elmer. The Rev. H. Gordon Harold, Ph.D., pastor of the church, welcomed the group of organists and friends. Dean Koch expressed our appreciation to Dr. Harold and to Howard L. Ralston, organist and choirmaster, for their invitation to the church. Dean Koch then introduced Mr. Elmer, who gave a brief history of the Guild. He spoke of the remarkable vision of the founders and outlined the 1948-49 program of the Guild.

ESTELLE A. GRAY, Registrar.

Central Arizona Meeting.

The first public meeting sponsored by the new Central Arizona Chapter, in Phoenix, was held Tuesday evening, Nov. 30, at the First Congregational Church. Welcoming remarks and presentation of the program were made by Dean Sheldon Foote. Dr. Frederick Barnhill gave an interesting talk on the 200th anniversary of the death of Isaac Watts. The following organ program was played by Alvin Thomas: Chorale Preludes, "I Call to Thee" and "To Shepherds as They Watched by Night," Bach; Prelude and Fugue in C major, Bach; "Benedictus," Reger; Ostinato, James; "Carillon," Vierne.

Play for the Miami Chapter.

The Miami, Fla., Chapter met at Trinity Episcopal Church on the evening of Dec. 7. Bruce H. Davis, F.A.G.O., organist-director of Trinity Church and sub-dean and program chairman of the chapter, had arranged for a recital by the Misses Frances Tarboux and Kathleen Norris, members of the chapter. Miss Tarboux played the first movement of the Sonata in A minor by Rheinberger and the first movement of the Sonata in C minor by Gullmunt. Miss Norris played the Fugue in C sharp minor and Chorale by Honnegger.

At the close of the recital an executive committee meeting was held in the parish-house and members of the new nominating committee were chosen, with Miss Bertha Foster as chairman. This was followed by the monthly business meeting. Both meetings were under the direction of Mrs. Edward G. Longman, dean. Plans were completed for a recital by Hugh Giles Jan. 10 under the auspices of the chapter.

GORDON E. MCKESSON, Secretary.

The Warden's Column

The idea of the A.G.O. 1949 regional convention is "sweeping the country." Ten are now definitely arranged, and it is hoped to have several more. Our slogan is: "Regional conventions from Portland, Ore., to Portland, Maine, in 1949." These conventions, designed to focus attention on Guild activities in every section of the United States, will build up a tremendous climax for the national biennial convention in Boston in 1950.

Our sixth annual conclave of deans at headquarters in New York City was a pronounced success and will be fully reviewed in the February issue of THE DIAPASON in another column.

All members are requested to pay 1949 dues at once, as a great help to all the treasurers. The plan, instituted in 1948, of subscriptions to THE DIAPASON being made by chapters, proved very successful and will be even more so this year with prompt payment of dues.

Any member of a chapter or branch may hold a dual membership in another chapter or branch, with the approval of the chapter or branch, or at headquarters, upon the payment of \$1.40 annually.

Members in good standing moving from the jurisdiction of a chapter, may, upon application to the national secretary, be transferred to another chapter with the approval of the chapter, or to headquarters.

Subscribing memberships are recommended for all chapters. Clergymen and all laymen are eligible. The amount of dues is \$1 or more, to be determined by each chapter. Attendance of subscribers at Guild events, where they will become acquainted with the work that is being done by the A.G.O., and with the purposes of the organization, will be of great value. Organists or choir directors are not eligible for this class of membership.

A chapter has been organized in Chico, Cal., and a Guild student group at Georgia Teachers' College, Collegeboro, Ga.

It has been decided that organists 25 years of age or under as of Jan. 1, 1949, who have played an organ voluntarily at a Guild service will not be debarred from entering the A.G.O. organ playing competition. Reference to the rules sheet will show that those who have played a recital for the Guild prior to the date of the competition preliminaries are ineligible.

My most recent Guild tour, attending meetings of chapters and promoting the formation of new ones, included visits to Portland, Lewiston and Bangor, Maine, with Alfred Brinkler, regional chairman; Rutland and St. Johnsbury, Vt.; Manchester and Concord, N. H.; Albany N. Y.; Cleveland, Ohio, where the fortieth anniversary of the Northern Ohio Chapter was celebrated, also the twenty-fifth anniversary of Dr. Russell V. Morgan as organist of the Old Stone Church; Columbus, Ohio; Chicago, Decatur, Ill., where representatives from the East Central Illinois, Springfield and Peoria Chapters united with the Decatur Chapter for a meeting; the University of Indiana, Bloomington; DePauw University, Greencastle, and Indianapolis, Ind.; Pittsburgh, Wilkes-Barre and Williamsport, Pa.

Several contacts were made with heads of music departments of universities and colleges, which offer a wide field for the Guild. Intense interest in the regional conventions and the purposes of the Guild was demonstrated everywhere and particularly in the examinations. Catholic organists expressed their pleasure over the new examination for Catholic choir-masters.

Inquiries are being received concerning the use of the Guild seal on personal stationery and other printed matter. The council ruling is that use of the seal is permitted only on official stationery, programs and other publications of the A.G.O.

S. LEWIS ELMER.

Warden Visits Northeast Region.

It was a great boost for the Northeastern region to have a visit from Warden Elmer. After an interesting time with the Vermont Chapter at Rutland he arrived in Portland Sunday evening, Nov. 21. We were amused the next morning to read the headlines "Warden Here to Pick Up Escaped Convict." Mr. Elmer was impressed with distances in Maine. It was nearly a four-hour drive to Bangor

for a luncheon meeting with the branch there. We hope that the result will be the elevation of the branch to a chapter in the near future. On our way back we visited the new chapter at Lewiston-Auburn, where a lively meeting was held that evening. The Portland, Maine, Chapter held a reception for the warden Tuesday evening and on Wednesday he left by bus for St. Johnsbury, Vt., where he did some spade work for a new branch of the Vermont Chapter. On Saturday evening, in Manchester, the New Hampshire Chapter entertained him at dinner, following which he left for points west.

ALFRED BRINKLER, Regional Chairman.

Warden Elmer Visits Vermont.

Paying his first official visit to the Vermont Chapter Nov. 20, Warden S. Lewis Elmer spoke to organists from many communities on the Guild's origin and growth and its three missions. The meeting was held at the Congregational Church in Rutland. A recital by Miss Edna Parks of the faculty of Poultny Junior College at Trinity Episcopal Church concluded the session.

Examinations are the first mission of the Guild, Mr. Elmer pointed out. Another natural mission is to draw in and lend help to all church musicians, he said. In the third place the Guild has a mission in binding together all faiths and denominations in a way no other group can do it. He congratulated the chapter on its growth from nineteen to fifty-five members in a year.

At the business meeting Mrs. Elizabeth R. Shufelt outlined plans for the January meeting at Burlington, when a new Casavant organ is to be demonstrated, the date to be announced later. Dean Richard W. Harvey announced appointment of a nominating committee to report at that time. The chairman is Bertram C. Baldwin, Jr. Mrs. Oscar Ekberg gave her impressions of the convention in St. Louis, at which she represented the chapter.

Errol Slack joined with Dean Harvey and Mrs. Shufelt in a panel discussion on suitable organ music for the church service at the afternoon meeting.

Miss Parks' recital was marked by clean-cut phrasing and effective musicianship, which drew compliments from her fellow organists in the audience. Her program was as follows: "Turn Thou to Us, Lord Jesus Christ," Karg-Elert; Antiphon 3, Dupré; Westminster Suite, Purcell; Fantasia and Fugue in G minor, Bach; "Sheep May Safely Graze," Bach; Intermezzo from Sixth Symphony, Widor; Allegro from First Symphony, Vierne.

JAMES STEARNS, Secretary.

Waterloo Choirs Sing "Messiah."

To hear Handel's "Messiah" sung by a city-wide choir in spite of a blizzard and icy streets was the delight of more than 2,000 Waterloo people Sunday, Dec. 5. The results obtained by Guild members, with Maurice Gerow of the music faculty of Iowa State Teachers' College, Cedar Falls, as director, were artistic and inspired. One hundred and seventy voices from the city's choirs sang the choral numbers from the oratorio. Guest soloists came from the McPhail Music School of Minneapolis. In the dual role of director and tenor soloist Mr. Gerow made a deep impression. Mrs. Margaret Dravis presided at the organ and the piano accompaniments were played by Genevieve Anderson. The choir was preceded in the procession by Guild members who were seated in the front rows of the auditorium.

All the arrangements were under the direction of Miss Olive Barker, faculty member at Teachers' College and director of the First Presbyterian choir of Waterloo.

Requests have been received to make this an annual event and the use of a larger auditorium has been offered by the Waterloo Chamber of Commerce.

MARION SMITH, Publicity Chairman.

Oratorio Is Denver Subject.

To avoid the rush of the Christmas season the December meeting of the Rocky Mountain Chapter was held Dec. 13. After a business meeting in the crypt of St. Andrew's Episcopal Church, Denver, we went into the chancel for the program. The program was devoted to the Christmas Oratorio by Bach. Mrs. C. C. Holtorf spoke on the oratorio and then we sang the choral numbers. Mrs. Harry House directed and Henry Ruby accompanied at the organ. Mr. Ruby played the symphony from part 2. Kenneth Nicholas, baritone, sang the aria "Mighty Lord and King All Glorious." We invited a number of choir directors to attend this meeting.

MYRTLE FREELAND, Acting Secretary.

News of the American Guild of Organists—Continued

Four Chapters in Illinois Hold Meeting in Decatur; Warden Elmer as Guest

The Decatur, Ill., Chapter was host to the Champaign-Urbana, Springfield and Peoria Chapters at a regional meeting held in the First Baptist Church of Decatur Nov. 30. This meeting was in honor of Warden S. Lewis Elmer.

Fifty organists and choir directors sat down to a banquet prepared by the women of the church. Paul Swarm, dean of the Decatur Chapter, presided at a short meeting. Each member introduced himself and told something about the work he or she was doing. Warden Elmer gave a short talk, after which the assembly adjourned to the choir loft, where Warden Elmer gave us an inspiring talk on the history of the Guild and its objects, as well as on new plans being made.

At the banquet Dean Swarm called on four members of the visiting chapters to play one number each. Mrs. LeRoy Hamp, Kenneth Cutler and Paul Pettinga of the Champaign-Urbana Chapter and Miss Evelyn Vaughan of the Springfield Chapter were the players. Mr. Cutler stated that as he couldn't play the numbers very well he would take up the time talking about them. He proceeded to give a fine explanation of his numbers, as well as a fine performance.

After the meeting adjourned a reception was held in the home of Dean and Mrs. Paul Swarm in honor of Warden Elmer.

HAROLD L. TURNER, Publicity Chairman.

Dupré and the Gleasons in Peoria.

Highlights of the Peoria, Ill., Chapter's season so far this year have been Marcel Dupré's impressive recital and Harold and Catharine Crozier Gleason's two-session master class in organ playing.

St. Mary's Cathedral held an overflow audience Sunday afternoon, Nov. 21, as M. Dupré demonstrated on the three-manual Wicks organ designed in the French manner his gifts of clarity, simplicity and musicianship. M. Dupré's program was played without pause in an atmosphere of reverent concentration—even from those who stood through the entire recital—and included works from the eighteenth, nineteenth and twentieth centuries.

For two evenings—Nov. 30 and Dec. 1—eighteen members of the chapter met at St. Paul's Episcopal Church for the master classes conducted by Mr. and Mrs. Gleason of the Eastman School of Music. Mrs. Gleason provided musical illustrations and material on hymn playing and the history of organ instruction, while Mr. Gleason, who is head of the organ department and the department of music literature at Eastman and organist and choirmaster of St. Paul's Episcopal Church in Rochester, conducted the rest of the classes in an instructive and delightfully informal manner.

The first evening's session was devoted to hymn playing for processional and congregational singing and a discussion of music for preludes and postludes. The basic principles of chanting and plainsong were outlined and the class sang examples from the hymn-book. A comprehensive outline of all types of service music was handed to each member and from it Mrs. Gleason played the Psalm Prelude by Howells, Seth Bingham's "Adoration" and "Puer Natus Est," Titcomb.

A brief history of organ instruction, at which an original 1692 edition of the "Wegweiser," an anonymous instruction book probably studied by Bach, and facsimiles of Paumann's "Fundamentum Organandi" and Praetorius' "Organographia" were shown, opened the second evening. Basic points of pedal technique, period style, registration and interpretation were illustrated by the following pieces: "O Clemens" (fifteenth century), Paumann; Variations on the Song of the Caballero, Cabezon; Fugue in C, Buxtehude; Fantasia in G minor, Bach; "Les Bergers," Messiaen; "The Mirrored Moon," Deyo; "Litanyes," Alain.

MARY DEYO, Registrar.

Recital at Springfield, Ill.

A special treat for music-lovers of Springfield, Ill., was the recital for the Springfield Chapter by Wilbur Sheridan, head of the organ department of MacMur-

ray College, Jacksonville, Sunday afternoon, Nov. 14, at the First Presbyterian Church. Mr. Sheridan, a Springfield Guild member, was assisted in the program by a vocal quartet composed of members of the faculty of MacMurray College. The organ program was as follows: Canzone, Gabrieli; "As Jesus Stood beside the Cross," Scheidt; Fugue on the Kyrie, Couperin; Fantasia and Fugue in G minor, Bach; "The Fountain," DeLamarter; "Adoration," Bingham; "Gargoyles" ("Tocatta Grotesque"), Edmundson.

After the recital the members entertained Mr. Sheridan and the quartet at a smörgasbord supper.

ANNETTE M. WIESENMEYER,
Corresponding Secretary.

Christmas Party in Champaign, Ill.

The East Central Illinois Chapter had a Christmas party at its December meeting. The party was held in the parlors of the First Presbyterian Church of Champaign Dec. 13. The chapter was the guest of the Rev. and Mrs. A. Ray Cartledge, minister of the First Presbyterian Church, and Mr. and Mrs. LeRoy Hamp, ministers of music of the church. The entertainment was entirely of a seasonal nature. Christmas games were played, carols were sung and there was an exchange of gifts from under the Christmas tree. Refreshments consisted of fruit cake, salted nuts, mint wafers, and hot punch made of cranberry juice and cider. Mrs. Hamp was in charge of entertainment, decorations and refreshments, all of which were superlative. She was assisted by Mrs. A. Ray Cartledge, Mrs. Harold Iles, Mrs. Robert Mueller and Mrs. Arthur L. Samuel.

Catholic Service in Chicago.

The choir of Notre Dame Catholic Church, Chicago, directed by Rene Dosogne, is to present a program of liturgical music for the Illinois Chapter Jan. 30 at 4 o'clock. The choir of fifteen men will sing vespers for the fourth Sunday after Epiphany and conclude with the service of Benediction of the Blessed Sacrament. Mr. Dosogne will play organ selections for fifteen minutes preceding the program. The psalms of vespers will be chanted in plainchant and the motets for benediction will be Gregorian chant and sixteenth century polyphony.

Springfield, Mass., Anniversary.

The second anniversary of the founding of the Springfield, Mass., Chapter was observed on Armistice Day, Nov. 11, with a concert by the Trinity Church (Methodist) choir, Prescott Barrows organist and conductor. In addition to Zoltan Kodaly's "Missa Brevis" the choir sang the Festival Te Deum written by Benjamin Britten for the centenary of St. Mark's, Swindon. This occasion marked the first performance of this work in New England. Two Henry Purcell anthems, "Thou Knowest, Lord" and "Thy Word Is a Lantern," opened the program.

Preceding this choral service, which was open to the public, a smörgasbord supper was served for Guild members. After the concert a social hour was held for members of all choirs present.

The second annual junior choir festival was held Sunday, Nov. 14, at 4:30 in the First Church of Christ, Springfield. Mrs. Ruth Reid served as chairman of this important event, in which over 350 children participated. The conductor was Lyman E. Bunnell, Mus.E., F.W.C.C., minister of music of Immanuel Congregational Church, Hartford, Conn. Also from Hartford was Richard Hungerford, boy soprano soloist, who sang "O Lord Most Holy," Franck. Miss Ruth Perry served as accompanist and Richard William Mercure as organist.

At a recent meeting in the historic Edwards Congregational Church, Northampton, William E. Zeuch, vice-president of the Aeolian-Skinner Organ Company, Boston, spoke on organ architecture.

MRS. DAVID E. STRONG, Secretary.

Wisconsin Chapter.

The centennial program of the Wisconsin Chapter was presented at Immanuel Presbyterian Church, Milwaukee, Nov. 28. The program was by two members—Elmer Ihrke and Mrs. Chester C. Muth, assisted by William Eberl, tenor. Mr. Ihrke's numbers were as follows: Sonata 3, Borowski; "Lamentation," Guilment, and Toccata from Sonata 1, Becker. Mr. Eberl sang several selections from Handel's "Messiah," Mendelssohn's "St. Paul" and "Elijah." Mrs. Muth chose the Adagio and Allegro from the Sixth Symphony by Widor.

JANE KRENKEL, Secretary.

St. Joseph Valley Chapter.

St. Paul's Methodist Church, South Bend, Ind., was the scene of the meeting of the St. Joseph Valley Chapter Sunday, Nov. 21, at 4 o'clock. The thirty-voice choir of the host church gave a concert with Mrs. William E. Harnisch, organist and minister of music. The choir presented numbers by Mozart, Evans, Rowley and O'Hara.

Dr. Robert M. Selle, host pastor, greeted the members and guests and described the Bennett three-manual, thirty-rank instrument. Its building was supervised by Mr. Bennett in 1902, but he did not live to

see its dedication. Both the church and organ were donated as a memorial by Mrs. Clem Studebaker. Most of the organ has been in disuse for fifteen years and recently was reconditioned by Chester Collier, acting president of the choir.

Mrs. Harnisch showed to advantage the more colorful stops in her rendition of Clokey's "Mountain Sketches." She closed her program with Bonnet's Concert Variations.

After the program Dean Albert P. Schnaible conducted a short business meeting and Miss Margaret Hinkle outlined a very active program beginning after the first of the new year.

DORIS E. PERRIN, Registrar.

Warden Elmer Visits De Pauw.

The De Pauw University Chapter, Greencastle, Ind., was visited on the evening of Dec. 1 by Warden S. Lewis Elmer. The greater part of the meeting was turned over to Mr. Elmer, who told how the Guild was organized, its purposes and some of his experiences on his recent tour.

Dr. Van Denman Thompson, director of the school of music and head of the organ department at De Pauw, played several selections on the four-manual Kimball in Gobin Memorial Methodist Church. Last April a new positive section was added. In the gallery there is also a two-manual, thirteen-rank baroque organ playable from the main console.

Our chapter now has forty-two members and is a very active organization on the campus. In November we brought Marcel Dupré for a recital. Every Sunday afternoon there is a vesper program at which organ students play. We also feel very fortunate in being the first college chapter of the Guild to be organized.

HARLAND JYLHA, Secretary-Treasurer.

Hear New Indiana Organ.

The Indiana Chapter met Nov. 23 at Emmaus Lutheran Church, Indianapolis, where a new Wicks organ is in use. The women of the church served dinner to fifty-four members of the Guild and guests. Dean Matthews presided at a brief business session. The treasurer reported us richer by several hundred dollars from the Bomar Cramer piano recital in October and we hope to bring a well-known organist for a recital with the proceeds. Mr. and Mrs. William E. Pilcher spent the evening with us and brought greetings from the Louisville Chapter. Mr. Pilcher is Southern sales manager for M. P. Möller.

At 8 o'clock we heard a refreshingly different program featuring Clarence Elbert and Edward Sudbrock, organists, and the children's choirs of Trinity, St. John's and Emmaus Lutheran Churches. The liturgy from the Order of Vespers added greatly to the program, which was well planned and excellently done. The children's choirs evidenced careful training by their directors, Otto Hellwege, Theodore Wukasch and Mr. Sudbrock.

DOROTHY A. BROWN, Registrar.

Adventure for Ann Arbor Students.

A broken-down bus, an empty gas tank and limited late permissions can surely be disastrous to any well-laid plan, but the University of Michigan Guild student group came through with flying colors and has a busload of interesting memories besides. Evidently a gremlin was co-passenger with the group, thirty strong, when it made a pilgrimage to Detroit to hear Marcel Dupré at the Institute of Arts Nov. 15. The group had made arrangements to entertain Mr. and Mrs. Dupré at the home of Patricia Baumgarten of Grosse Pointe after the recital. Because of mechanical difficulty, the bus could not leave its position in front of the institute and it was an hour before a replacement arrived from Ann Arbor. But the arrangements for entertaining the Duprés had not been made in vain, for cars were put at the group's disposal and the honored guests were given a royal welcome. After leaving the Duprés at their hotel the group boarded the bus, which had been restored to health, and returned to Ann Arbor in happy spirits.

The student group was reorganized for the current year at its first meeting Sept. 28. The newly-elected officers are: President, J. Bertram Strickland; vice-president, William B. MacGowan; secretary, Elva Wakefield; treasurer, Pearl Francis. Miss Marilyn Mason was elected sponsor of the group.

On Nov. 2 Marilyn Mason gave an interesting travelogue on her summer in France.

Besides the group's regular activities, the principal project of the year is the presentation of a weekly fifteen-minute organ recital over the university station, WUOM, FM. Roger Hauenstein played the Franck Chorale in E major on the first program Oct. 18 and other members have appeared on later programs.

ELVA WAKEFIELD, Secretary.

Southwestern Michigan Chapter.

Members of the Southwestern Michigan Chapter held a meeting Dec. 6 at the First Baptist Church in Kalamazoo. A short business meeting was conducted by

Dean Frank K. Owen. Henry Overley of Kalamazoo College presented a paper on "Music—Sacred or Secular," with recordings used for examples. After the program Mrs. Marion Dunsmore, organist of the First Baptist Church, assisted by members of the Kalamazoo College student group, served refreshments.

The next meeting will be a Twelfth Night party Jan. 3 at the First Baptist Church, Battle Creek, with the showing of the Casavant "movies."

MARIBELLE HALVERSON, Registrar.

Detroit Hears Marcel Dupré.

The concert-going public of Detroit witnessed another artistic triumph in the appearance of Marcel Dupré on the evening of Nov. 15. The recital was under the sponsorship of the Eastern Michigan Chapter. The auditorium of the Detroit Institute of Arts was well filled despite the fact that Mr. Dupré was competing with Lauritz Melchior on the same evening.

Mr. Dupré chose a very exacting program, opening with the Toccata, Adagio and Fugue in C of Bach. Of course the evening would not have been complete without the improvisation with which he always closes his programs. Five themes were submitted in sealed envelopes. The artist used nearly every musical form in welding them into a complete symphony. The playing of this portion of the program was a thrilling experience which the audience, made up largely of organists, will not soon forget. At the close of the program Mr. Dupré responded to two encores, playing the Toccata and Fugue in D minor of Bach and the familiar Toccata from the Fifth Symphony of Widor.

At noon on the day of the recital a luncheon was given at the Harmonie Club, Detroit, by the chapter in honor of Mr. and Mrs. Dupré. Present also at the luncheon were Donat Gauthier, French consular agent in Detroit, and Mrs. Gauthier.

The annual Christmas party—and probably the most enjoyable one held so far—took place in the parish-house of Grace Episcopal Church, Detroit, on the evening of Dec. 14. Dinner was served by the women of the church to about thirty members and their guests on tables on which the Yuletide theme was attractively carried out in the decorations.

Mrs. Agnes Keils was chairman of arrangements and arranged a very entertaining program of motion pictures. The first was a sound film of a concert by the Toronto Symphony, Sir Ernest MacMillan conducting. Then came a film of old-time "movies" of life at the turn of the century. The guests were then lined up for the Christmas gift grab-bag. Each one had brought a 10-cent present. Old-fashioned dances, with which the evening closed, were directed by Mrs. Eisenberg and Mr. and Mrs. Manning from the city department of recreation.

MARK WISDOM, Secretary.

Fox in Grand Rapids and Muskegon.

The Western Michigan Chapter presented Virgil Fox in a recital Dec. 1 at the Fountain Street Baptist Church in Grand Rapids and Nov. 30 at the First Methodist Church in Muskegon. Mr. Fox played exquisitely.

The first in a series of recitals sponsored by the chapter to introduce local organists was given Sunday evening after the regular service Dec. 12 at the Burton Heights Christian Reformed Church. The recitalist was Albert B. McConnell, organist of the Central Reformed Church and sub-dean of the chapter. Mr. McConnell played "O Thou of God the Father," "Come, Redeemer of Our Race" and "Come, Saviour of the Gentiles," Bach; "Noel," d'Aquin; "Good News from Heaven," Pachelbel; "Carols for the Christchild," Marryott, and "Carol Preludes," Phillips.

Proceeds from these recitals will benefit the Guild's scholarship fund. The scholarship, at an accredited music school, is open to anyone 25 years of age or under living in the chapter's territory and who has not played a recital before the Guild. Competition will end on or before April 25.

The regular meeting of the Guild was held Dec. 13 at the Central Christian Church, with Henry Rose and Mrs. Pearl Girdler as host and hostess. After dinner the business meeting was conducted by Dean John Dexter. Mr. McConnell presented Arthur Watson of the Michigan Pipe Organ Company, who, with the assistance of Henry Rose, discussed organ construction, displayed a variety of pipes and went into considerable detail about four-rank mixtures.

MRS. VAUGHN KERSTETTER,
Corresponding Secretary.

Tallahassee Chapter.

The Tallahassee, Fla., Chapter sponsored a picnic at Camp Tally Ho, on the shores of Lake Bradford, Sunday afternoon, Oct. 31. Informality and sociability marked this occasion, at which twelve colleague and subscriber members noted officially the beginning of the 1949-49 A.G.O. season.

News of the American Guild of Organists — Continued

Visit Austin Organ Plant.

Hartford Chapter members were guests of Austin Organs, Inc., in a tour of their factory Nov. 22. The intricate detail and careful workmanship which accompany each step in building an organ were demonstrated and explained by members of the company. Refreshments were served after the tour.

The high-light in the year's program thus far was the recital by Virgil Fox at Bushnell Memorial Hall, Hartford, Dec. 9. This recital was a history-making event because it marked the rediscovery of the Bushnell four-manual Austin organ, which has 8,000 pipes that for eighteen years have been hidden behind layers of burlap and velvet drape. As a Hartford newspaper facetiously put it, "Bushnell Drops Drapes; It's Pipes Peek or Bust." Due to the persuasive powers of Walter Reneker, dean of the Hartford Chapter, and Edward Broadhead, program chairman, the drapes were removed, permitting the audience not only to hear, but to see, the ranks of pipes and to watch the functioning of the huge ten-foot shutters which control the volume of tone from both sides of the auditorium.

The following program brought forth superlatives by Hartford music critics: Concerto in F major, Handel; Arioso, Bach; "Fugue la Gigue," Bach; "Come, Sweet Death," Bach; Prelude and Fugue in E minor, Bach; Prelude, Fugue and Variation, Franck; Sonata in F minor, Mendelssohn; "Perpetuum Mobile," Mendelssohn; Toccata, "Thou Art the Rock," Mulet. Enthusiastic applause called Mr. Fox back to the console several times for encores.

After the recital Mrs. Genevieve F. Brooks of West Hartford, past dean of the chapter, opened her home for an informal reception.

GRACE D. BERRY, Publicity Chairman.

Compare Electronic and Pipe Organ.

The Spokane, Wash., Chapter held a very interesting meeting Nov. 22 at the Cathedral of St. John the Evangelist. The former dean, Arthur H. Biggs, gave a demonstration on the Hammond electronic organ. Mrs. Zack Reiser was at the cathedral organ console. The purpose was to give the members and guests an opportunity to judge in what respects the electronic organ resembled the pipe organ. By playing the same phrases, reproducing the same instruments, etc., and listening to pieces the audience mentally made its own decisions.

This was the second meeting of the 1948-1949 season, the first being a social meeting held at the home of the dean, Dr. Robert F. E. Stier.

Three artists brought to Spokane this year have been Robert W. Magin, Richard Ellsasser and John McDonald Lyon.

Officers for the year are: Dean, Dr. Robert F. E. Stier; sub-dean, Mrs. Ila Smith Blake; secretary-treasurer, Mrs. Robert O. Langbehn; executive committee, Jean A. Grief, Mrs. Elizabeth Krause, Harold T. Abbott, Arthur H. Biggs, Mrs. George W. Butler and Miss Mabel Anderson.

MRS. ROBERT O. LANGBEHN,
Secretary-Treasurer.

Examinations Massachusetts Topic.

The Massachusetts Chapter held a forum on Guild examinations Nov. 22 at the Leyden Church, Brookline. Theodore Marier, F.A.G.O., acted as chairman. Dr. Norman Coke-Jephcott, Mus.D., F.A.G.O., of New York was guest speaker and delivered a stimulating and informative talk. John Hermann Loud, F.A.G.O., spoke on "The Guild Examinations in the '90's and as They Are Today." Elisabeth Papineau, A.A.G.O., spoke on "Personal Reflections on Preparing for a Guild Examination." Harris S. Shaw, A.A.G.O., spoke on "More Thorough Study Required." Two of the test pieces for 1949 were played on the organ. Herbert J. A. Irvine, A.A.G.O., played the Prelude and Fugue in C, Bach, and Samuel T. Walter, A.A.G.O., played "Benedictus," Regner. The program was well planned so as to create new interest and enthusiasm in taking the examinations.

MARJORIE FAY JOHNSON, Secretary.

Program for Los Angeles Chapter.

The December meeting of the Los Angeles Chapter was held Dec. 6 in Altadena, with Pasadena and Valley District Chapter members as guests. Dinner was served in the refectory of St. Mark's Episcopal Church, following which the

group adjourned to the Altadena Community Church, across the street, where a fine program was presented by the Community Church choir under the able direction of Robert Kursinski, organist-director, and Mrs. Mary Kepler, assistant organist.

Of particular interest was the fine new three-manual Casavant organ recently installed. See THE DIAPASON, October, 1948, for specifications. Mrs. Kepler opened the program with a Toccata on "Sicilian Hymn" by Mr. Kursinski, a well-written and brilliant number. Other organ numbers included: "Greensleeves," Richard Purvis; three chorale preludes by Bach, "Harmonies du Soir," Karg-Elert, and "Comes Autumn Time," Sowerby. Mrs. Kepler's playing displayed fine technique and excellent taste in registration. The latter part of the program was presented by the choir and included the cantata "Rejoice, Beloved Christians," by Buxtehude, and a group of Christmas anthems by Clarence Dickinson and Gustav Holst. Mr. Kursinski has a fine sense of musicianship and his choir showed the results of meticulous rehearsing. Mrs. Kepler's accompaniments were very effective. WILLIAM G. BLANCHARD, Dean.

Pasadena Recital by Piché.

Bernard Piché made his first appearance in southern California at a recital before the Pasadena and Valley Districts Chapter Nov. 21 in the First Baptist Church of Pasadena. Mr. Piché quickly won the admiration of his listeners by a virile performance of the Bach Toccata in F, displaying a facile technique and rhythmic assurance. The remainder of the program was French, beginning with "Les Rappel des Oiseaux," Balbeau, and "Variations on an Old Noel," Balmastre, both played with a delightful understanding of the delicate and crisp styles of the clavecin and early French organ. Cesar Franck was represented by a stunning performance of the "Piece Heroique" taken at a brisk tempo and developed to a massive climax. For many, perhaps, the high point of the program was reached in the Allegro from the Sixth Symphony by Widor.

Mr. Piché then devoted himself to modern French music with a Fantasia on the "Te Deum" by his teacher, Tournemire, and two compositions of his own ("Resurrection" and "By the Sea"), revealing craftsmanship, originality and a thorough understanding of the instrument. The recital closed with a brilliant rendition of the Prelude in B major, by Dupré. Vierne's subtle Berceuse was added in response to the demands of the enthusiastic audience.

JOHN PAUL CLARE, A.A.G.O.,
Acting Registrar.

San Diego Chapter Entertained.

The San Diego Chapter held its December meeting Dec. 6 at the home of Mr. and Mrs. Carl Dewse. A business meeting was followed by a very enjoyable Christmas party. Each member was allowed to bring one guest. Toys were contributed by the members, to be given to the Children's Hospital. Refreshments were served by the host and hostess.

IRENE MITCHELL GRAHAM.

Riverside-San Bernardino Events.

The Riverside-San Bernardino Counties Chapter in California and the Choir Conductors' Guild of the same section met together Oct. 18 in the Riverside Magnolia Avenue Presbyterian Church. After dinner representatives from three churches presented for discussion the "Layman's Views on Church Music." The suggestions were interesting and helpful.

It was brought to our attention that of the four who passed the A.A.G.O. tests on the Pacific coast this year three were from our chapter. The number of members holding academic certificates has been doubled since the chapter was organized.

The second meeting of the season was held Nov. 21. It consisted of a hymn festival in the La Sierra Seventh-Day Adventist Church at Arlington. A large audience was in attendance. Dr. Robert G. McCutchan of Claremont College was the speaker and guest conductor, assisted by the La Sierra Church choir of seventy members and the La Sierra College orchestra. Four trumpets from the orchestra announced the choir procession. "God of Our Fathers, Whose Almighty Hand," audience and choir singing the hymn. The first part of the evening was spent in discussion and singing of hymns. The last part was in commemoration of the 200th anniversary of the death of Isaac Watts. Dr. McCutchan gave a brief history of Watts' life and work. The service closed with "Cast Thy Burden upon the Lord," by Mendelssohn, sung by the choir. The orchestra accompanied most of the hymns.

Future plans include a dinner and at-

tendance at the Weinrich recital at Redlands University Jan. 13; a choral festival at Redlands with Dr. Charles Hirt as conductor Feb. 20, an organ repertoire with Clarence Mader, First Congregational Church, in San Bernardino March 21; a choir demonstration with C. Harold Elnecke at Valley College, San Bernardino, April 19, closing with a social in the First Congregational Church of Corona May 16. Representatives from other chapters will be guests at this time.

EDNA FARNSWORTH, Secretary.

Redwood Empire Chapter.

A recital by G. Franklin Morris, associate of the Canadian College of Organists, constituted the program of the Redwood Empire Chapter at its Dec. 7 meeting. Mr. Morris, who recently came from Canada to serve as organist-director at the Petaluma, Cal., Methodist Church, played the program on the Austin organ in his church. The numbers played were: First movement, Sonata in A minor, Rheinberger; "Greensleeves," Purvis; "Josef lieber, Josef mein," William S. Nagle; Prelude and Fugue in C major, Bach; "Air a la Bourree," Handel; "Noel" in G, d'Aquin; Scherzo from Fifth Sonata, Gullmunt.

Prior to the recital, which was open to the public, the members had dinner and a business meeting in the new social hall of the church.

CLAIRE COLTRIN,
Publicity Chairman.

Central California.

The November meeting of the Central California Chapter was held on the 19th in the parlor of the First Congregational Church in Stockton. The program was devoted to the singing of anthems under the direction of Wesley K. Morgan, head of the newly-formed department of church music, College of the Pacific.

At a brief business session over which Dean William F. Meeske of Lodi presided it was reported that plans are completed for the recital by Alexander Schreiner at the Central Methodist Church, Stockton, April 20. A letter was read which is being sent to the owner of the local CBS station (with copies going to various interested groups), requesting that the better Sunday church music programs be made available to listeners in this area.

GEORGE BRANDON, Publicity Chairman.

Long Beach Chapter.

The Long Beach, Cal., Chapter met Dec. 7 at St. Paul's Lutheran Church for dinner and festive fun. Judy Moreland and Caroline Corwin Koch were in charge of arrangements. The new cathedral film strip, "When the Littlest Camel Kneit," was shown through the courtesy of Dr. Emerson Cox. Iris Lewis Eshelman sang a group of Christmas selections and was accompanied by Madge Lewis. The one-act play "The Lady of the Portrait" was presented by a group from Immanuel Baptist Church and was directed by Dr. Cox.

VIRGINIA LOVELOCK DAVISON, Reporter.

San Jose Chapter.

The San Jose, Cal., Chapter held its Christmas party Sunday afternoon, Dec. 12, at Calvary Methodist Church in San Jose. Preceding the party a business meeting was held, with Dean Iru Price presiding. The financing of our organ recital series for the year was discussed. Pauline Gordon and LeRoy V. Brant had planned a party full of surprises and fun. Games and the singing of carols were enjoyed, accompanied by Dean Iru Price on the accordion and LeRoy Brant on the piano. Mr. Price also played several accordion solos. Gifts had been placed under the Christmas tree and refreshments were served during the social hour by Mesdames Lois Strayer, Hilda Grace Moore and Richard Barte.

On Nov. 23 our chapter presented Bernard Piché in the first of three recitals for the year at Trinity Episcopal Church, San Jose. This is the eighteenth recital season. Dec. 1 and 10 the San Jose Municipal Chorus, under the direction of LeRoy V. Brant, A.A.G.O., gave its annual presentation of Handel's "Messiah" at the Scottish Rite Auditorium. This was the silver jubilee concert, commemorating twenty-five years under the baton of Mr. Brant.

Sunday afternoon, Dec. 5, Richard Jesson, professor of organ at San Jose State College, appeared as soloist with the San Jose State String Orchestra in the Christmas Concerto, Op. 6, No. 8, by Corelli, for organ and string orchestra. He also accompanied at the organ for the Saint-Saens Christmas Oratorio. Assisting were the string orchestra, soloists and a chorus of 120 voices.

MARJORIE M. BONDE, Recorder.

Play for California Teachers.

At the fall meeting of the San Mateo County branch of the California State Music Teachers' Association, held in the First Baptist Church of Burlingame Nov. 15, the following numbers were presented as part of the program by local Guild members: Sonata No. 9 and Sonata No. 13 for organ, two violins and cello, Mozart

(organ, Mrs. Martha Smith; first violin, Miss Marjorie McFarland; second violin, Miss Janet Selenger; cello, Miss Jean McFarland); Symphonic Piece for organ and piano, Clokey (organ, Val Ritschey; piano, S. Leslie Grow, A.A.G.O.).

MRS. REGINALD HAMLIN.

La Crosse Chapter.

The La Crosse, Wis., Chapter held its second meeting of the season Dec. 5 at 3 o'clock. After a brief business meeting the study outlined for the year was resumed. Sister M. Karen gave an explanation of the development of the organ from the fifth to the fourteenth century. Mrs. Agnes Sayles discussed the forerunners of Bach of the Danish and French schools. These included Buxtehude, Couperin, Marchand and Clerambault. Their lives, the characteristics of their music and their influence on the period were subjects of interest. Organ compositions representative of the schools were played by members of the Guild. Miss Rita Breuer presented an interpretation of Buxtehude's Prelude, Fugue and Chaconne. Sister Grace Clare gave a brilliant rendition of "Basse et Dessus de Trompette," Clerambault. As an additional part of the program Miss Breuer played "North Wind," by Rowley, and the Scherzo from the Sonata in E minor by Rogers. Sister Grace Clare played the Prelude in C by Bach. Mrs. C. B. Burgess continued her discussion on choral music and its development up to the fifth century.

The next meeting will be held Jan. 9.

SISTER M. KAREN, Secretary.

Christmas Party in Louisville.

The Louisville Chapter, believing in the wisdom of the old saying, "All work and no play," etc., etc., dispensed with business at its December meeting and had a Christmas party. The festivities began with a turkey dinner served in the parish house of Christ Church Cathedral. The tables were decorated with miniature Christmas trees and after the meal a recording of Corelli's Nativity Concerto was played. Carols were sung and, to the enjoyment of everyone, particularly those participating, Haydn's Toy Symphony was played.

Many activities are scheduled for the holiday season, but of particular interest we mention a recital by Francis Hopper, a newcomer to our chapter, and Dr. Claude Almand's Madrigal Singers, both at Gardencourt, the University of Louisville's School of Music, and a Christmas carol service at the Baptist Seminary Dec. 19 under the direction of Don Winters.

FLORENCE L. RITTER, Registrar.

Events in Petersburg, Va.

The Petersburg, Va., Chapter held its November meeting Nov. 15 at the home of Miss Mary Patteson. Raymond Herbek, the dean, presided over a short business meeting, after which R. H. Stronach introduced our guest, Wendell Sanderson. Mr. Sanderson, director of public school music in Richmond and newly-elected president of the Virginia Music Educators' Association, delivered an interesting address on "Music as a Means of Education." The chapter presented Miss Nellie Burt Wright, pianist, in a lecture-recital before a large and enthusiastic audience Nov. 23. Miss Wright played brilliantly a program including Scarlatti, Bach, Gluck, Chopin, Griffiths, Pinto and Argos. Miss Wright is considered one of Virginia's outstanding pianists. She studied last summer under Casadesu at the American Conservatory of Fine Arts in Fontainebleau, France.

DAISY MAE PARK, Secretary.

Rochester Organ Is Inspected.

The November meeting of the Rochester Chapter was held at the South Presbyterian Church on the 30th of the month. As has been the custom recently, the principal feature of the meeting was an opportunity for the members to examine and acquaint themselves with the church's organ. Claude Love, organist and choir director of the church and host for the evening, traced briefly the history of the instrument, which originally had been installed in the Eastman Theater, and then called on various members to demonstrate its resources. The evening closed with the serving of refreshments by a group of women of the church. Prior to the recital a brief business meeting was conducted by Dean J. Elmore Jones.

J. H. RICHMOND, Registrar.

Guests at Wichita, Kan.

Members of the organ club of Southwestern College, Winfield, Kan., were guests of Mrs. Thelma Hughes Ragle's organ student group for dinner at Droll's English Grill in Wichita, Kan., Nov. 16. Mrs. Ragle is teacher of organ at Wichita University. After dinner she played a fine recital at St. Paul's Methodist Church. The program was as follows: "The Ninety-fourth Psalm," Reubke; Three Chorale Preludes, Bach; Moderato Cantabile, Eighth Symphony, Widor; Bell Prelude, Clokey; "Benedictus," Regner; "Thou Art the Rock," Mulet.

ERNESTINE PARKER, Secretary.

News of the A.G.O.—Continued

Hymn Festival in Raleigh, N. C.

The North Carolina Chapter sponsored an overwhelmingly successful hymn festival Sunday afternoon, Nov. 21, at the Edenton Street Methodist Church in Raleigh. The large church was filled to overflowing and many had to be turned away. The chapter was especially fortunate in having Dr. James Rawlings Snyder, professor of sacred music at Union Theological Seminary, in Richmond, Va., as the director. Thirty-two vested choirs from North Carolina churches and colleges were represented by more than 600 singers.

The theme of the festival was "One World in God" and the hymns were from nine countries. The congregation joined in the singing of all except two of the hymns. The festival junior choir occupied the rear balcony and sang alone "We Gather Together" under the direction of Miss Geraldine Cate, festival chairman. The festival adult choir sang alone "For All the Saints" ("Sine Nomine") and "The Lord Bless You," by Lutkin.

The event was one that had long been hoped for by those familiar with Dr. Snyder and his work. The response and cooperation were so whole-hearted that it is expected that this will become an annual event.

CATHERINE RITCHEY MILLER, Dean.

Entertained at Richards Home.

The Southern New Jersey Chapter met at the home of Emerson Richards in Atlantic City Nov. 16. After a detailed description of the organ in his home, Mr. Richards told of the next addition to this instrument, a positiv which is en route from Germany. He then asked Nathan Reinhart, dean of the Atlantic City Chapter, to demonstrate the instrument. Mr. Reinhart chose numbers which displayed some of the unusual effects obtainable. Following this program Mr. and Mrs. Richards invited us to the dining-room, where a delectable repast was served and thoroughly enjoyed. An opportunity for the inspection of the organ was given.

The December meeting of the Southern New Jersey Chapter was held on the 13th at St. Andrew's Episcopal Church in Bridgeton. After a distribution of rosebuds and a brief business meeting the Christmas party program was on. Edgar Tice, famous reader, entertained interestingly. The Loux Women's Trio sang several unusual carols. Mrs. Frances Wright, as usual, was clever in her monologue. Dean Ayars, with another instrument, this time an accordion, gave pleasing accompaniments to our carol singing. The surprise operatic male quartet added more real humor, even including "makeup an' sich." The four were Dean Lowell Ayars, Sub-dean Charles Wright, Harold Wright and Stanley Silvers. Refreshments appropriate to the season were served and everyone left feeling that the Christmas season had been officially ushered in.

CARRIE E. LIVINGSTON, Secretary.

Chapter Meetings in Oregon.

The Oregon Chapter met at St. Michael's and All Angels' Episcopal Church in Portland Saturday evening, Nov. 13, and heard a program of music by the junior choir of the church, under the direction of Mrs. Josephine Melvin. The girls sang hymns, anthems and various Anglican chants, which were rendered very beautifully. This was followed by a business meeting and social in the parish hall.

On the evening of Nov. 17 the chapter held a special meeting at Linfield College, McMinnville, Ore., as the guests of the newly-formed student group of organists at the college. After supper Professor Franklin Mitchell, whose pupils are the members of the student group, gave a welcoming talk to the Guild members. This introduction was followed by a response from Paul Bentley, dean of the chapter, who gave membership cards to the students. All went to the chapel and heard an organ program, published in THE DIAPASON last month.

Annual Monmouth Vespers.

The Monmouth Chapter held its annual vesper service and induction of new members at the Evangelical Lutheran Church of the Atonement, Asbury Park, N. J., Dec. 12. Miss Barbara Jean Fielder played the prelude, Prelude and Fugue in E minor (Cathedral), Bach; "Jagged Peaks," Clokey; "Greensleeves," Purvis; Toccata from "Suite Gothique," Boellmann. Arthur J. Reines, director of music, led his choir in three anthems—"Thou Wilt Keep Him in Perfect Peace," Matthews; "Come unto Me," Matthews, and "Praise," Rowley. Mrs. Myrtle Applegate, contralto, sang "The Publican," by Van de Water, and Clifford Kinkel, tenor, sang "Jesus Only,"

Rotoli. The declaration of religious principles of the American Guild of Organists was read by the minister, the Rev. Herbert W. Hagenau, and members of the Guild.

Mr. Hagenau spoke briefly on the growing inclination toward liturgical music in non-liturgical churches and its relation to organists and choirmasters. He emphasized the importance of the organist in church life, particularly with respect to obtaining and maintaining an atmosphere of worship.

Mrs. Everett H. Antonides, the dean, presided at the induction of new members, giving a resume of the work of the Guild. The new members are: Mrs. Louis J. Betz, assistant organist of Holy Trinity Lutheran Church, Manasquan; Mrs. Evelyn White Bennett, organist of the Methodist Church, Oakhurst; Mrs. Lawrence M. Isaacs of Asbury Park, Mrs. Anita H. Pease, First Baptist Church, Leonardo; Floyd Hoek, First Baptist Church, Asbury Park, and Mrs. William B. Connelly, Jr., of Belmar. Mrs. Floyd Hoek and John D. Sherman of Belmar are new subscribers.

Berkshire Chapter Hears Miss Crozier.

Catharine Crozier of the Eastman School of Music played a brilliant program of classic and contemporary composers Nov. 22 at the First Congregational Church in Pittsfield, Mass., under the auspices of the Berkshire Chapter. Commanding skill in technique, tempo and registration characterized an outstanding performance. She played: Variations on the Song of a Caballero, de Cabezón; "Soeur Monique," Couperin; Fugue in C, Buxtehude; Three Chorale Preludes, Bach; Sketch in F minor, Schumann; Chorale Prelude, "My Heart Is Filled with Longing," Brahms; Symphonic Chorale, "Abide with Us, O Saviour," Karg-Elert; Prelude on "Pange Lingua Gloriosa," Edmundson; "The Rhythmic Trumpet," Bingham; "Requiescat in Pace," Sowerby; "Divertissement," Vierne; "The Fountain," DeLamarter; "Carillon-Sortie," Mulet.

A Christmas party for members and friends of the chapter was held Dec. 21 at the home of Mrs. Irving Bullock in Pittsfield.

MARGARET READE MARTIN, Registrar.

Central New York Chapter.

The December meeting of the Central New York Chapter was held Dec. 7 at the Munson-Proctor-Williams Institute in Utica. After a business meeting conducted by Dean Gilbert Macfarlane a choral program was presented by the First Presbyterian Church choir of Oneida, N. Y., under the leadership of Robert W. Stirling. The program consisted of selections by Bach, Praetorius, Gevaert, Leontovitch, Neidlinger and Yon. The chorus as well as the audience joined in carol singing after the program. Tea was served at the conclusion of the singing, with Miss Marjorie Newlove as hostess. Miss Zillah Holmes and Mrs. Doris B. Hurd poured.

Arrangements have been made for the following events:

Jan. 4—Miss Marcella Lally, supervisor of music in the Utica public schools, will speak on "Fred Waring Choral Techniques."

Jan. 24—Recital by David Craighead at Grace Church.

DORIS B. HURD, Secretary.

Branch Visits Long Island Church.

The Eastern Suffolk Branch of the Long Island Chapter held a meeting Nov. 29 at the Southampton Presbyterian Church. There were 100 present at the recital, played by Leon Terry, organist and choirmaster of the church. The program was followed by a short business meeting and refreshments were served. Every month members of this branch visit a new church or home in order to acquaint themselves with the instruments in the churches.

Mr. Terry was assisted by Ruth Mayfield Terry, soprano, and Edith Guidl Platt, piano, in the program.

ROBERT D. MULFORD, Secretary.

Ithaca Chapter Attends Rehearsal.

The monthly meeting of the Ithaca, N. Y., Chapter was held Nov. 30. After dinner at Smith's dining-room the group assembled at Sage Chapel on the Cornell campus to attend a rehearsal of the Sage choir. Dr. Donald J. Grout is the director and William W. Austin the organist. Dr. Grout had invited the Guild to attend the rehearsal of Christmas music and many interesting numbers were under preparation for the Dec. 12 program. It was very interesting and helpful to observe Dr. Grout's practice methods and chorus technique.

LUCILE WILDMAN, Secretary.

Cumberland Valley Events.

The Cumberland Valley Chapter held its monthly meeting Saturday evening, Nov. 20, at Christ Evangelical and Reformed Church, Hagerstown, Md. Dinner was served by the women of the church. John Wright Harvey of Middletown, N. Y., was the guest of honor. A program of organ music and a study of favorite anthems followed the dinner.

Miss Viola Fisher, organist of Zion

Reformed Church, played the four "Bible Poems" by Weinberger and a Prelude on an Old Folk-tune by Beach. Paul Griffith, organist at Christ's Church, played the Prelude and Adagio from Guilman's Third Sonata. Charles Roderick and Ascher Edelman, dean of the chapter, with the aid of Miss Fisher at the organ and the hearty cooperation of chapter members, presented favorite anthems.

Sunday afternoon, Nov. 21, the Cumberland Valley Chapter presented John Wright Harvey of Middletown, N. Y., in a recital at Christ Evangelical and Reformed Church. His program was as follows: Toccata, "Tu es Petra," Mulet; Chorale Preludes, "Schmücke Dich, O liebe Seele" and "O wie selig seid ihr doch, ihr Frommen," Brahms; Passacaglia and Fugue in C minor, Bach; "Saluto Angelico," Karg-Elert; "Variations sur un Noel," Dupré; "The Bells of St. Anne de Beaupré," Russell; Allegro from Sixth Symphony, Widor.

CARL J. FARNSWORTH, Secretary.

Lewiston-Auburn, Maine.

S. Lewis Elmer of New York, national head of the Guild, met with members of the Lewiston-Auburn, Maine, Chapter Nov. 22 at the office of George H. Davis. Mr. Elmer was accompanied by Alfred Brinkler of Portland, regional chairman. Mr. Elmer sketched briefly the history of the Guild and touched on its aims. A "movie" showing the building of a Casavant organ, for which Bernard Piché, organist at St. Peter and Paul Church and dean of the chapter, provided a musical background, was shown. A musical program followed, including piano solos by Lucienne Bedard, organ selections by Mrs. Marian Payne Louisfell, and numbers by Mrs. Louisfell, organist; Peter Waring, pianist, and Harold Davis, violinist. Refreshments were served.

LUCIENNE BEDARD, Secretary-Registrar.

Dupré Plays in St. Petersburg.

The outstanding event of the season for the St. Petersburg, Fla., Chapter was the recital by Marcel Dupré in the First Congregational Church, St. Petersburg, Nov. 26. The organ is a four-manual Skinner in a church which seats 2,300. His own "Stations of the Cross," the Franck Pastorale, "Variations on an Old Noel," Dupré, and his brilliant scherzo on one submitted theme and the other "a la Bach" were greatly enjoyed.

The St. Petersburg Chapter is attempting to make not only instrumentalists "organ conscious," but also members of choirs whose organists are Guild members. One hundred fifty subscriber members have joined us in making our winter program interesting and informative.

MYRTLE W. DUFFY, Secretary.

Central Florida Chapter.

The Central Florida Chapter held a dinner meeting Nov. 23 at the Kirby-Smith tea-room in Winter Park. The program consisted of a recital in the Congregational Church by Miss Martha Barksdale and Bob Setzer of Rollins College, both pupils of Dr. Herman Slewert. Numbers by Mr. Setzer included: Fantasia in F minor, Mozart, and Passacaglia and Fugue in C minor, Bach. Those by Miss Barksdale were: Cathedral Prelude and Fugue, Bach, and three Chorale Preludes, Brahms.

A short business session presided over by the dean, Mrs. Penrod, was held and the chapter decided to sponsor a recital by Dr. George William Volkel in January at Knowles Chapel, Rollins College.

The Central Florida Chapter held its first meeting of the fall at the Robinson Music Company store in Orlando Nov. 2. Four new members were accepted.

Walter Kimble gave a recital on the new Baldwin electronic organ.

Mrs. R. H. WALTHOUR, Secretary-Treasurer.

Tampa-Gulf Coast Chapter.

The Tampa-Gulf Coast Chapter held its December meeting at the Zukor music house on the evening of Dec. 14. Eddie Ford demonstrated the Connsonata electronic organ, and Mrs. Harold Lenfestey

gave the third of her talks on "Modulation."

Several Tampa organists and musicians attended the Marcel Dupré recital in St. Petersburg Nov. 26.

Mrs. Julia Hayman, our efficient dean, was honored Sunday morning, Nov. 28, at the close of the service by the congregation of the Seminole Heights Methodist Church, at which time they presented her with a beautiful watch in appreciation of her loyal services for twenty-two years as organist and choirmaster.

NELLA WELLS DURAND.

Alamo Chapter.

The Alamo Chapter, San Antonio, Tex., presented Marcel Dupré in a recital on the Möller organ at the Municipal Auditorium Sunday afternoon, Dec. 5. Following the recital Dr. and Mrs. James Nixon entertained the members of the chapter at a dinner party for Mr. and Mrs. Dupré. Mr. Dupré played an informal recital in the evening on the organ in Dr. and Mrs. Nixon's home and spoke to the guests on conditions in France. The party closed with the singing of Christmas carols.

Mrs. K. B. RUSH, Secretary.

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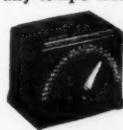
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CHICAGO, JANUARY 1, 1949

Looking Backward and Forward

When this issue of THE DIAPASON reaches its readers a new year will have begun. The world situation at the opening of 1949 is very much the same as it was twelve months ago. At the beginning of 1948 there was uncertainty and confusion. We are no nearer permanent peace today than we were a year ago—perhaps not as near. The political situation abroad is in no way improved. And in our own land the status quo remains as the result of the Presidential election.

But conditions are not such as to make pessimists of all of us. And since there is little satisfaction to be derived from looking backward we may well turn and face the nebulous future.

Our own profession has done its part in helping to meet the world's most pressing need—universal religious faith. In doing so it has encountered much that is encouraging. One of the facts that impress themselves on us is the enlarged activity in the field of church music and more widespread training of men and women for such service. The schools which specialize in educating church musicians have made their influence felt in growing measure and more well-prepared organists and choirmasters are being added to the forces of church music than ever in the past. A very large number of those who have had experience and a record of years of activity are attending the summer courses that have been a valuable factor in recent years. The days when good positions could be held by persons who had a few years—or a few months—of organ lessons is past. With the broader training received by the new generation the churches should recognize more generally the dignity and importance of the organist's work and he should be assured more adequate remuneration. But this is bound to come, and already has come where ministers and congregations are progressive.

An encouraging development is the rapid and solid growth of the American Guild of Organists, the one organization in the United States which represents the great body of church musicians, as the Canadian College of Organists does with equal efficiency on the other side of the border. Increased interest in the Guild examinations is a potent force in elevating the standards of the profession.

There is more interest in the recital tours of our foremost organists and they are obtaining a larger number of engagements from coast to coast. Despite all that has been said about lack of interest in recitals one need only study the programs presented from month to month in THE DIAPASON to realize that the organ recital is by no means dead, as some would have us believe.

As to new organs, the news columns have placed on record the outstanding instruments installed in 1948. The organ manufacturers all are busy, with orders for months, and even years, ahead. This

speaks for itself and is a post-war development of significance. The lifting of the burden of a 10 per cent federal tax on new organs from churches and educational institutions by act of Congress is one of the important developments of the year.

For THE DIAPASON, which has entered its fortieth year, 1948 was a period of progress and also of distressing trial, as it was for many other publishers and, for that matter, for nearly everyone affected by the labor situation. A strike of four months, preceded by a "slow-down," affected production of the magazine for a large part of the year; but every issue was published, though often with difficulty. As in all such strife, the employer, his customer and the public suffered alike and the unions that declared war on everybody in an attempt to avoid obedience to a law whose passage their actions had made necessary, suffered in equal measure. What they won in increased wages will be offset for many moons by the loss involved in the stubborn and selfish efforts of their leaders to continue to place themselves above such laws and restrictions as every corporation and individual are obliged to obey.

That, however, is something experienced in 1948 and should not cloud our optimism as we enter 1949. And so we wish all of our readers—and there are more of them now than ever before—a very happy and prosperous new year.

Our Losses in 1948

At the beginning of every year, as we look back over the twelve months, we are impressed by the losses suffered, as well as by the gains. In every department of the organ and church music profession death causes vacancies that must be filled by a younger generation. The careers that have come to a close should be an incentive to those who follow them to attain the same eminence and to render the same distinguished service.

In the necrology published in this issue many names stand out, but we can mention only a few. The music of the Roman Catholic Church lost one of its outstanding exponents early in the year in the death of Nicola A. Montani. In the field of musical education Henry Dike Sleeper, so long at Smith College, and William H. Berwald, composer and teacher, for many years at Syracuse University, passed away in 1948. The Hymn Society mourns the death of one of its founders and eminent leaders in the death of Carl F. Price. Among organ builders John T. Austin and John F. Wick joined the great majority, while George T. Michel, who made a national reputation as a voicer, was taken in November.

As it enters a new year the organ world will pause for a moment to honor the memory of those no longer with us.

AMERICAN ORGAN PLAYERS' CLUB GIVES THREE RECITALS

Three recitals have been played under the auspices of the American Organ Players' Club of Philadelphia this season. The first was Oct. 18 at the Overbrook School for the Blind, and was played by C. Robert Ege; the second took place Nov. 22 at St. Mark's Lutheran Church and was played by Harry W. Grier; the third was presented at the Church of the New Jerusalem Dec. 12 by Dr. Rollo F. Maitland. Jan. 18 the club will present the Casavant film "Singing Pipes" in the parish hall of the New Jerusalem Church. There will also be illustrated talks on the console by Dr. Homer Blanchard and John Buterbaugh of M. P. Möller, Inc. Several recitals and a service by combined choral organizations are planned for the spring.

THE CHORUS CHOIR of St. John's Evangelical Lutheran Church, Swissvale, Pa., under the direction of Miss Estelle A. Gray, organist and director, sang its Christmas cantata, "The Incarnation," by George B. Nevin, at the morning church service Dec. 19. The organ numbers included: Nativity Miniatures (Christmas Suite for Organ), Alfred Taylor; Christmas Pastorale from the Christmas Concerto by Giuseppe Valentini, and "Joy to the World," Handel.

Gives "Messiah" 125th Time

By J. LAWRENCE ERB, Mus. D.

The seventy-sixth season of the New York Oratorio Society opened with its 125th performance of "The Messiah" Dec. 18 at Carnegie Hall. The performance, an uncut version, was a memorable one. Under the direction of Alfred Greenfield the new Coopersmith edition was used. This is in no way startling, but what changes there are serve to bring the performance more into harmony with the intentions of the composer. A piano-harpsichord approximated the original effects, but in as large an auditorium as Carnegie Hall the value of the change is problematic, apart from the quaint, archaic tone color.

The performance was also signalized by the use of two novelties—at least to American audiences. One, the "first" version of "Rejoice Greatly," in 12-8 time, brought the breath of the Irish jig into the concert hall. As one listener remarked, "there are many ways to praise God." The ordinary listener may prefer the more dignified, familiar version, but there is no denying that the dancy rhythms brought smiles to many faces in the audience.

The second innovation was the "fourth" version of "Thou Art Gone Up on High," for soprano solo. The verdict in this case would probably be conditioned by one's preference for a soprano or a bass voice, and by the quality of the performance, which was excellent.

The roster of assisting artists was as follows: Ellen Faull, soprano; Annette Dinwoodey, contralto; Howard Jarratt, tenor; Arthur Kent, bass-baritone; Hugh Porter, organ; Harrison Potter, piano-harpsichord; Frank Gullino, concertmaster, and Theodore Weis, trumpet obbligato. The level of achievement on the part of the soloists was high, in the tradition and spirit of the composition, and musically more than adequate.

The chorus, well balanced and of excellent tone quality throughout, was noteworthy for its precision, clarity and enunciation. It sang with understanding and enthusiasm, and some of its shading effects were thrilling. The hand-picked orchestra fitted admirably into the picture.

But the honors go to Alfred Greenfield, the director, who at all times showed complete command of the situation and whose readings were uniformly artistic and reverent. The performance was one of the best "Messiahs" it has been the good fortune of this chronicler to hear.

SAMUEL B. GAUMER EDITOR OF PRESSER PUBLICATIONS

The Theodore Presser Company announces the appointment of Samuel B. Gaumer as editor of organ and octavo publications. Through his activities as a Presser executive and his various conductorships Mr. Gaumer is well known. He is a graduate of Swarthmore College and studied piano with Harry Kauffman of Curtis Institute, organ and theory with Ralph Kinder of Philadelphia and Edward d'Evry of Trinity College, London. His choral training was received from Edward Roper of Trinity College of Music and at the Christiansen Choral School. As editor of this portion of the music catalogues of the Theodore Presser Company and its affiliates, the Oliver Ditson Company and the John Church Company, Mr. Gaumer will have charge of the selection of all choral and organ music published by the three companies.

WHAT WAS PROBABLY the first Louisville performance of Bach's Church Cantata No. 61, "Come, Redeemer of Our Race," was given at the St. Paul Methodist Church Sunday evening, Nov. 28. Originally written for the first Sunday in Advent, 1714 or 1722, the performance marked the beginning of the musical programs for the Advent and Christmas season. In spite of a day of heavy rain, the church was filled. Mrs. Robert Diehl and Mrs. Karl Riehlman, sopranos, and E. F. Hatfield, bass, were the soloists. Harry William Myers, A.A.G.O., was the organist and director.

THE FIRST PERFORMANCE of Alec Templeton's "Suite Noel" for organ was presented on CBS by E. Power Biggs in his organ recital Sunday, Dec. 12, from Cambridge, Mass. Roger Voisin, first trumpeter with the Boston Symphony, joined Mr. Biggs in three chorale preludes for organ and trumpet by Johann Krebs. Also on the Christmas program were the first four chorale preludes for Advent from Bach's "Little Organ Book" and "Variations on a Noel" by Marcel Dupré.

Looking Back Into The Past

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

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

Edwin Arthur Kraft was engaged as municipal organist of Atlanta, Ga., at a large salary, and left his post at Trinity Cathedral, Cleveland, for a period of service in the Southern city.

Herve D. Wilkins, a prominent organist and composer of Rochester, N. Y., died Nov. 24, 1913, at the age of 83 years.

William Horatio Clarke, organist, composer and writer on organ subjects, died Dec. 11, 1913, at his home in Reading, Mass.

Twenty-five years ago the following news was recorded in the issue of Jan. 1, 1924—

Completion by Eugene Gigout of sixty years as organist of the Church of St. Augustin in Paris was observed with a mass celebrated by Cardinal Dubois, Archbishop of Paris, on Nov. 5, according to a report from France to THE DIAPASON.

The Austin Organ Company was commissioned to build a large four-manual organ for St. Matthew's Lutheran Church in Hanover, Pa. Later additions made this what is believed to be the largest church organ in the United States.

Palmer Christian of Chicago was appointed to the faculty of the University of Michigan as head of the organ department of the school of music.

John J. McClellan, for twenty-three years organist of the Mormon Tabernacle in Salt Lake City, suffered a severe nervous breakdown while on a recital tour on the Pacific coast and had to cancel twenty-two engagements.

Casavant Freres finished installation of a large four-manual in the Madison Avenue Presbyterian Church in New York and the stoplist was presented.

Ten years ago the following news was recorded in the issue of Jan. 1, 1939—

Frank L. Sealy, for ten years warden of the American Guild of Organists, died in New York Dec. 13 at the age of 80 years.

Announcement was made late in December of the award of the contract to build a large four-manual organ for Columbia University, New York. The Aeolian-Skinner Company was selected to construct the instrument, to be installed in St. Paul's Chapel. There were to be seventy speaking stops.

CHRISTMAS MUSIC, COLORED SLIDES AND FILM COMBINED

Professor Gordon Farn dell, director of music at Central College, Pella, Iowa, presented an unusual Christmas carol candlelight service Dec. 5 in Douwstra Chapel. It consisted of the coordination of a musical program with the use of colored slides and film strip. This is the program of both music and colored pictures projected on a screen on the stage of the chapel during each musical number:

Organ—Carol Rhapsody, Purvis.

Picture—"The Annunciation to Mary and Her Magnificat."

Hymn—"O Little Town of Bethlehem."

Picture—Film strip with words in art frame.

Choir—"Carol of the Russian Children," arranged by Gault.

Picture—"Arrival at Bethlehem," by Merson.

Hymn—"Hark, the Herald Angels Sing."

Picture—"The Heavenly Multitude."

Choir—Three Slovak Carols, arranged by Kountz.

Pictures—"The Star in the East," "The Shepherds in Bethlehem" and "Arrival of the Shepherds," by Lerolle.

Motet—"Jesu, Thou Dear Babe Divine," Dickinson.

Picture—"Mother and Child."

Organ—A Christmas Lullaby, "When I View the Mother," Voris.

Picture—"Holy Night," by Correggio.

Choir—"Carol of the Bells," Leontovich.

Picture—"The Return of the Shepherds."

Choir—"Silent Night," Gruber-Thors-tenson.

Picture—"The Journey of the Wise Men."

Choir—"In dulci Jubilo," Christiansen.

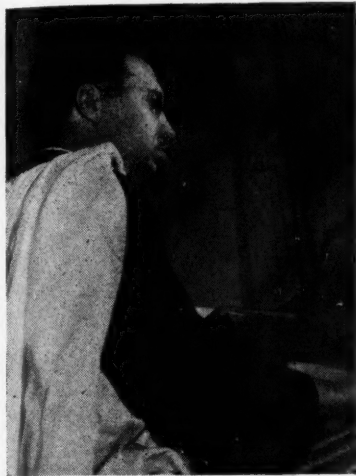
Picture—"The Wise Men Worshipping Christ."

Hymn—"O Come, All Ye Faithful."

Picture—Film strip, with words.

Choral Benediction.

ROBERT KNOX CHAPMAN



ROBERT KNOX CHAPMAN NOW AT BETHLEHEM, PA., CHURCH

Robert Knox Chapman, who has been appointed organist and choirmaster of the Cathedral Church of the Nativity in Bethlehem, Pa., assumes his new duties Jan. 1, succeeding the late Dr. T. Edgar Shields. The cathedral has a choir of seventy men and boys and additional choirs are to be developed. Mr. Chapman finished his work at St. Matthew's Episcopal Church in Wheeling, W. Va., and played his last service there on the Sunday after Christmas. He gave his final recital at Wheeling Sunday evening, Dec. 12, playing this program: Concerto in C major, Vivaldi-Bach; Chorale Prelude, "Come, Saviour of the Gentiles" and Prelude and Fugue in G major, Bach; "Pilgrims' Chorus," Wagner; "The Nightingale and the Rose," Saint-Saens; "Angelus Meditation," Matthews; "Sunrise," Demarest; Chorale in A minor, Franck.

THREE-MANUAL BY SCHANTZ FOR CHURCH IN BALTIMORE

The Schantz Organ Company has installed a three-manual organ in the English Lutheran Church of the Reformation in Baltimore, Md. Specifications for the organ, part of an extensive renovation project, were drawn up by L. Crawford Smith, organist and choirmaster of the church, and Ernst G. Hornig, the Schantz representative in Baltimore. The organ is in two chambers.

The stop-list is as follows:

GREAT.

- Open Diapason, 8 ft., 61 pipes.
- Harmonic Flute (Choir), 8 ft., 61 notes.
- Gemshorn, 8 ft., 61 pipes.
- Dulciana (Choir), 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute (Choir), 4 ft., 61 notes.
- Gemshorn, 4 ft., 61 notes.
- Dulciana (Choir), 4 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Chimes, 25 bells.

SWELL.

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 66 pipes.
- Flute, 4 ft., 12 pipes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 12 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

CHOIR.

- Geigen Diapason, 8 ft., 73 pipes.
- Harmonic Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 66 pipes.
- Harmonic Flute, 4 ft., 12 pipes.
- Dulciana, 4 ft., 12 pipes.
- Dulciana Twelfth, 2 1/2 ft., 61 notes.
- Dulciana Fifteenth, 2 ft., 12 pipes.
- Clarinet (prepared for).

PEDAL.

- Major Bass, 16 ft., 32 pipes.
- Gemshorn (extension), 16 ft., 12 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Major Flute, 8 ft., 12 pipes.
- Gemshorn, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Quinte, 5 1/2 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.

LUDWIG LENEL, newly-appointed organist and choirmaster, was presented to the congregation of All Souls' Unitarian Church, Brooklyn, Nov. 28 at services dedicating the church's new organ. Mr. Lenel studied at Heidelberg University, the Cologne School for Music, the Schola Cantorum Basiliensis in Basel, Switzerland, and Oberlin Conservatory, Oberlin, Ohio.

Season's Greetings

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ANDOVER ORGAN INSTITUTE ANNOUNCES ITS 1949 PLANS

The Organ Institute of Andover, Mass., announces that its 1949 summer session will be conducted from July 18 to Aug. 13. The faculty will include Arthur Howes, director; E. Power Biggs, Arthur Poister, Carl Weinrich and Ernest White. A revised curriculum will enable students to receive individual instruction in addition to the work in the daily master classes. The Methuen organ, the 100-stop four-manual Casavant at Andover and about twenty other instruments in schools and churches of the Andover-Lawrence area will be available for the students.

As usual the course will consist of work in technique, interpretation, registration and methods of practice in the study of a comprehensive repertory, including outstanding works from every period from pre-Bach to the present day. Students may select the compositions they wish to play for the criticism of the faculty. The list is as follows:

- Straube—Old Masters Chorale Preludes.
- Bach—Trio-Sonatas I, IV and V; Clavier Book, part III; Schübler Chorale Preludes; Great Eighteen Chorale Preludes; Toccatas and Fugues in C, F and D minor and Dorian; Preludes and Fugues in F minor, G minor (Fantasia), A major, A minor, and B minor; Passacaglia and

- Fugue; Concertos in G and A minor.
- Handel—First Concerto.
- Mozart—Sonatas for organ and strings.
- Brahms—Chorale Preludes.
- Franck—Three Chorales.
- Dupré—Three Preludes and Fugues.
- Hindemith—Three Sonatas.
- Tournemire—Suites 11 and 33.
- Messiaen—"La Nativité du Seigneur," "Le Banquet Celeste" and "Apparition de l'Eglise Eternelle."
- Krenek—Sonata.

Emphasis is to be placed upon individual work this year, as two members of the faculty will be available at all times, one for the master classes and the other for instruction of individuals and small groups.

Scholarship aid will be available to a limited number of well-qualified musicians.

AT THE VAN DUSEN ORGAN Club meeting Nov. 29 the first part of the evening's program was played by Miss M. Griffiths and Miss Marjorie Jackson. The second part of the program consisted of a set of variations on an original carol theme by Winston Johnson. Mr. Johnson is a former president of the club and is a member of the faculty of North Park College. As his second number Mr. Johnson played an improvisation on "God Rest Ye Merry, Gentlemen," by Myron Roberts. Miss Marcia Sandahl, also a member of the faculty at North Park College, was the guest artist for the evening and was accompanied by Mr. Johnson. Her program consisted of four Moravian numbers

written by Jeremiah Dencke. On the evening of Dec. 13 the club members got together for an evening of music, entertainment and refreshments. The Christmas spirit was prevalent in every phase of the evening's activities. The evening's program was played by Dwight Davis, Peter Fyfe and Dr. Edward Eigenschenk. A group of Christmas songs was sung by Mrs. Virginia Wheeler.

THE TOLEDO CHORAL SOCIETY, Mary Willing conductor, sang "The Messiah" at the Toledo Museum of Art Sunday, Dec. 12, at 4:15 and Monday, Dec. 13, at 8:30 p.m. At the organ was Margaret Weber.

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Toronto Center.

For several years performances of Handel's "Messiah" in St. Paul's Church, Toronto, with the chorus drawn from the choirs of many Toronto churches, have been an outstanding feature of the center's activities and a means of increasing the British Organ Restoration Fund. This season the effort was divided and performances were given in three different districts of the city—the west, the east and the north. To judge from the great success of these presentations, one's only regret is that Lake Ontario and its commercial waterfront prevent residential extension southward. The three performances were given as follows:

West End—Nov. 22 at Howard Park United Church. Conductor, Albert Kennedy; organist, Douglas Elliott.

East End—Nov. 24 at Kimbourn Park United Church. Conductor, W. R. Young; organist, Miss Ruth Scuse.

North End—Nov. 25 at St. George's United Church. Conductor, Henry Attack; organist, K. Harrison.

The augmented choirs of these churches sang the chorus parts and the solos were sung by the church soloists and other prominent singers. The whole undertaking was a great success.

H. G. LANGLOIS.

London Center.

Praises were sung to the Prince of Peace by massed choirs from sixteen city churches at the twenty-first annual Christmas carol service sponsored by the London Center, at the Metropolitan United Church Dec. 12. Presiding were the Rev. G. W. Goth of Metropolitan United and the Rev. G. W. Birch of the Dundas Center United Church. T. C. Chattoe conducted, George Winterbottom was organist and Ivor Brake was pianist. The London Teachers' Trio, composed of Arnold Spencer, violin; Goldwyn Quantz, cello, and Alex Burr, piano, participated. Yule crowds filled the church and sang the familiar carols. A highlight was the choir's singing of "And the Glory" and the "Hallelujah Chorus" from Handel's "Messiah."

A special offering was taken for food parcels for Britain.

Nov. 21 an interesting business meeting was held at the home of Ivor Brake, vice-chairman. After discussion the executive was authorized to present to headquarters suggestions for improving the system of election.

MARGARET NEEDHAM, Secretary.

Oshawa Center.

For a long time to come members will recall the November meeting as an outstanding event in the Oshawa Center's activities. Despite her heavy commitments for the season, Miss Muriel Gidley, chairman of the Toronto Center and organist and choir director of the Park Road Church, generously spared time to give a recital at St. Andrew's United Church, Oshawa, Nov. 15. Miss Gidley's ability is well known, and justice cannot be done to her in a brief report. Her playing of a comprehensive and interesting program evoked many remarks of appreciation and admiration. Songs by Mrs. Dorothy Walker, soprano soloist of the Park Road Church, were included, and her lovely voice impressed her listeners. A goodly representation of the local clergy was present and it might be of interest to note that when welcomed as "a good supporter of the C.C.O." one of them replied: "Because we believe in it."

Members enjoyed the opportunity of meeting Miss Gidley and Mrs. Walker after the recital, at which time Miss Dillon, social convenor, served coffee.

The program was as follows: Concerto in A minor, Vivaldi-Bach; Three Chorale Preludes, Bach; Sonata No. 2, first movement, Hindemith; songs, "Art Thou Troubled" and "Let the Bright Seraphim," Handel; "A Fantasy," Darke; "Naiades," Vierne; "La Nativité," Langlais; "Ave Maris Stella" 4, Finale, Dupré; song, "The

Wilderness and the Solitary Place," Ban-
 lock; Prelude and Fugue in A minor, Bach.

St. Catharines Center.

The St. Paul Street United Church, St. Catharines, seating 900, was filled to overflowing Dec. 1 for a performance of "Judas Maccabaeus." A special concert version was presented under the leadership of Lewis Jones, A.C.C.O., by an augmented adult choir of seventy voices and a children's choir of thirty trained by Mrs. Nora Munro. The children sang the familiar duet "Oh Lovely Peace" as a two-part chorus and assisted the senior choir in other numbers. Well-known soloists from the district were engaged with Ronald Stewart, noted Canadian tenor, in the role of "Judas."

Accompaniments on the organ were played by Bernard Munn of St. Thomas' Church and Mrs. O. E. Smith, L.R.A.M.

Proceeds of the event were devoted to the British Organ Restoration Fund, sponsored by the Canadian College of Organists, for the rebuilding of the Coventry Cathedral organ.

There was a general feeling of great satisfaction over the outstanding success of the venture.

The December meeting of the St. Catharines Center was held Dec. 5 at the home of Mr. and Mrs. Bernard Munn. Mrs. Schwenker presided and choirmaster's examinations were discussed. Mr. Dowling moved a vote of thanks to Lewis Jones and Bernard Munn for their joint efforts in the successful performance of "Judas Maccabaeus." Over \$250 was realized from the venture. Mrs. Hunter was included in this motion for her efficiency in the handling of the tickets.

The speaker of the evening was the Rev. Chris Loat, rector of St. Thomas' Church. He gave us an interesting address, much of it in humorous vein. He emphasized the importance of the organist's duties in encouraging congregational singing. He deplored putting on a show or entertainment. Humoring soloists of doubtful quality by allowing them to sing was lowering the standard and bad for the congregation, he said. Similarly putting on "well-known" anthems without rehearsal while busy on a cantata or other special music, was unsatisfactory.

The meeting closed with refreshments under the convenorship of Mrs. Plummerfelt.

BERNARD A. MUNN,
 Secretary-Treasurer.

Montreal Center.

A very successful hymn festival was held in Calvary United Church, Westmount, Montreal, Nov. 16 in commemoration of the bicentenary of the death of Isaac Watts. The following choirs and choirmasters participated: Calvary Church, Gifford Mitchell; Fairmount-St. Giles Church, Frederick McLearn; First Baptist Church, Clifford Johnston; First Presbyterian Church, Carl Little; St. George's Church, Gordon Phillips; St. Andrew's Church, Phillips Motley. The service was conducted by the ministers of the participating churches.

Seven of Watts' hymns were sung. Three other hymns were sung antiphonally by the choirs from their different positions in the church, with a view to encouraging the use of less familiar tunes. A congregation which filled the church to capacity sang with enthusiasm and contributed liberally to an offering for the British Organ Restoration Fund.

PHILLIPS MOTLEY.

TWO AUDITORIUMS FILLED FOR "MESSIAH" IN SYRACUSE

Under the direction of Dr. Howard Lyman, minister of music of the University Methodist Church, Syracuse, N. Y., a practically complete production of Handel's "Messiah" was given in the church auditorium on the evening of Dec. 5. Since the retirement as organist of this church of Edith Schmitt, formerly dean of the Syracuse Chapter, American Guild of Organists, whose husband, Elvin Schmitt, pianist, accepted appointment as head of the piano department of Drake University, Des Moines, Iowa, Frank G. Hensel has been acting organist. The festival choir was enlarged to seventy-five voices and two auditoriums, with sound amplification, were required for the capacity-plus audience. The local soloists were: Ann Heath Knaus, soprano; Janet Lehr Donnally, contralto; Conrad Hess, tenor, and Professor David Blair McClosky, baritone. New appointments by Dr. Lyman to the University Church choir are Mrs. Joseph E. Barber, organist; Anna Markarian, soprano, and James Joyce, acting baritone.

THE SENIOR CHOIR of thirty-five and soloists presented the Advent and Christmas portions of Handel's "Messiah" at the regular morning service in the First Church, Congregational, Cambridge, Mass., Dec. 12 as an act of worship under the direction of Homer K. Whitford.

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Organ Music Is Boon Enjoyed by Throngs from Wall Street

By FRED M. LEIPER

Lovers of organ music who work in the downtown area of New York City are fortunate in being able to attend the series of noonday organ recitals given at Trinity Church every Wednesday and Friday at 12:30. Dr. George Mead, organist of Trinity, and his able associate, Andrew Tietjen, twice weekly give their audiences of musicians and business people alike a well-balanced program of the best in organ literature all the way from Bach down to our best contemporaries, both European and American. While Bach, of course, is the most frequently heard composer, his music by no means dominates the programs and the daily menu is easily digestible, since it contains selections from all schools of composition, sometimes including one of the better transcriptions from the works of Wagner or Debussy and the like.

Most people have heard some time or another of old Trinity Church, one of the oldest church organizations in the city of New York. Founded in 1697, it now includes five parishes, one of which is St. Paul's Chapel, only a few blocks away, the oldest public building in New York. Here George Washington worshipped during the Revolutionary campaigns and his pew may be seen now at any time. Trinity's present edifice, at the strategic location on Broadway at the head of Wall Street, is the third church structure to stand on this original site since the first church was built in 1698. The original building was burned in the great fire of 1776 and the second was torn down in 1839 to make way for the present larger and more beautiful edifice, which was consecrated in 1846. The surrounding churchyard is composed mostly of an historic cemetery wherein lie the remains of many famous early Americans and whose tombstones exhibit some of the most interesting epitaphs to be found anywhere. Surrounded by the skyscrapers of the financial district, Old Trinity is a shrine in the center of the busy world of commerce, offering an invitation for busy people to come, meditate and rest while listening to the music of the ages.

The custom of giving noonday recitals was started back in 1924 by Channing Lefebvre at the time the Skinner organ was installed. During the week of the dedication of the new organ recitals were played by Mr. Lefebvre and other noted organists, including Ernest Mitchell, T. Tertius Noble, David McK. Williams and Lynnwood Farnam. The custom has continued nearly without interruption to the present time and today it pleases an ever-increasing and responsive audience of music-lovers. Little publicity is given to the recitals except for the church notices and printed programs for the month, and newcomers usually hear about them from others who have enjoyed the music and have told their friends about it. The writer once asked Dr. Mead why there was not more publicity for the programs in organ circles and he modestly said that he did not believe organists in general would be interested in music performed particularly for business people. After nearly two years of attendance at these recitals the writer feels, however, that here are programs which all organists most certainly can enjoy as well as do laymen. All schools of composition are found, from occasional pre-Bach to present-day moderns, such as Flor Peeters, Sowerby, Langlais and Messiaen. During the last year many great works have been performed, such as the Bach Passacaglia and Fugue, the Fantasie and Fugue in G minor, the Toccata in F major, the Reubke Sonata, the Mozart Fantasia in F minor, Liszt's "Ad Nos, ad salutarem undam" and Sowerby's "Comes Autumn Time." Occasional transcriptions from orchestral works or piano compositions find their way on the programs, but these are only such as can be adapted suitably to organ performance. A few typical half-hour programs are reproduced here, picked at random from last year's performances—Dr. Mead plays on Fridays and Mr. Tietjen on Wednesdays:

Dec. 19, 1947—Prelude in B minor, Bach; "Christmas in Sicily," Yon; "Nativity Song," Bingham; "We Greet You, Jesus," Polish Carol; March from "Tannhäuser," Wagner.

Aug. 25, 1948—Allegro from Sonata in A minor, Borowski; "The Sunken Cathedral" and First Arabesque, Debussy; Chorale in A minor, Franck.

Jan. 28—Concerto 2 in B flat, Handel; Intermezzo, Vierne; Toccata and Fugue in F minor, Noble.

Dec. 8, 1948—Modal Suite, Peeters; Chorale Improvisation, "O God, Thou Holy God," Karg-Elert; Passacaglia and Fugue in C minor, Bach.

An annual event of great interest is the additional concert given every Dec. 24 at noon, when the Trinity choir and the Downtown Men's Glee Club, under the direction of Dr. Mead, give an hour's program of Christmas carols. Apparently there are enough people interested in hearing the old carols sung again year after year who find time to leave their pre-Christmas celebrations in their various offices to hear this program. Long before the service starts every available seat is taken and as the hour approaches high noon, when over 1,000 voices join in singing, "Veni, Veni, Emmanuel," the church is jammed to the doors. It is one of the most inspiring experiences of the year to hear the carols of many nations, both little known and familiar ones, sung so beautifully by the choirs of this famous church.

The organ upon which these recitals are played has a history nearly as impressive as that of the church. When the vestry decided to build the present building it directed Dr. Hodges, organist of the church, "to prepare the specifications of an organ, the cost of which should not exceed \$7,000, exclusive of the case, and to procure estimates for the same from prospective builders." The lowest estimate and the one accepted was that of Henry Erben, and the original case, with its rüekpositiv, along with some of the diapasons and mixtures of this original organ, consecrated in 1846, is in use and can be seen today.

The Henry Erben organ was a three-manual of twenty-eight stops, with one rather unusual feature in that it had an extra lower octave on the great which was usable in place of the conventional pedal organ. The only independent pedal stop was the 32-ft. open diapason, which is in use today and is one of the organ's finest registers. These huge pipes form part of the massive case, the bottom C towering up in the central figure of the display nearly to the vaulted roof of the nave. The story goes that Dr. Hodges took twenty-two choir boys to the Erben factory while the organ was being built and that they were all able to crawl into this big pipe at one time. As it is thirty-two feet long, thirty-six inches in diameter and weighs half a ton this does not seem unreasonable.

The Erben organ went through many stages of rebuilding by Roosevelt and later by Hook & Hastings, and was completely rebuilt by the Skinner Organ Company in 1924.

In 1864 a chancel organ of fifteen stops was built by Hall & Labaugh and this also went through several stages of rebuilding until it was incorporated in the new Skinner in 1924. Until this time the two organs were played separately and an amusing incident is recorded about the time the two organists started to accompany a congregational hymn but each played a different tune at the same time.

Today the chancel organ is divided on both sides of the altar above the choir stalls and consists of twenty-four ranks, playable from all but the solo keyboard of the four-manual console. The present organ, while not the largest on Manhattan Island, is outstanding because of its excellent placement out in the open west gallery of the nave (actually east). It is composed of eighty-five ranks, including the chancel divisions, and the ensemble is truly one of the most magnificent to be heard anywhere, thanks to its elegant diapason choruses and four sets of mixtures. Of course, there are all the other effects for which Mr. Skinner is so well known and the instrument is well suited to the rendition of all the various types of music which are performed upon it.

Trinity is to be congratulated for sponsoring the worthy task of making available to the public the finest in organ music, and Messrs. Mead and Tietjen are to be complimented on their splendid work in carrying out this program. The response has been so great that many requests have been made for an additional recital at 1 o'clock for those who cannot attend at 12:30. Trinity has obliged by

inaugurating a new recital every Tuesday at 1. This is one way to make organ music enjoyable, and if other churches which could do so would follow the example set here organ music would become more popular.

CHURCH IN EAST ORANGE, N. J., WILL HAVE THREE-MANUAL

A three-manual organ is being installed in the Arlington Avenue Presbyterian Church, East Orange, N. J., by the Peralgo Organ Company of Paterson, N. J. The organ, designed by John Peralgo and Kenneth Yost, organist and director of music at the church for the last twenty-five years, replaces a nineteen-rank two-manual Harrison tracker organ installed in 1893. Seventeen ranks of pipes from the original organ have been retained and extended, seven new ranks and chimes have been added and preparation has been made for the addition of four stops at a later date. The great organ, with the exception of the 8-ft. open diapason, is enclosed in the choir expression box. The organ front is a hand-carved oak grille, the work of Nicholas Sportelly & Son of Paterson.

Following is the stoplist:
GREAT ORGAN.
Bourdon, 16 ft., 61 notes.
Open Diapason (unexpressive), 8 ft., 61 pipes.

*Second Diapason, 8 ft.
Gamba, 8 ft., 61 notes.
Melodia, 8 ft., 61 notes.
Viola, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Tromba, 8 ft., 61 pipes.
Chimes, 21 notes.

SWELL ORGAN.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Gamba, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.

Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Nazard, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
*French Horn, 8 ft.
Tremolo.
Chimes, 21 bells.
*Harp.
PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
*Violine, 16 ft.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
*Cello, 8 ft., 32 notes.
Cornet, 3 rks., 96 pipes.
Trombone (from Cornopean), 16 ft., 12 pipes.
Tromba, 8 ft., 32 notes.
Chimes, 21 notes.
Stops prepared for are indicated by asterisks.

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Within the pages of these books lies a valuable and inspiring selection of pre-Bach organ music. The first volume is devoted to the Leipzig cantor's great predecessor, Johann Pachelbel. The editor selected from this composer's voluminous writings twenty-eight characteristic pieces, roughly half of which are chorale preludes and the remainder fugues, toccatas, fantasias and ricercars. In the second book we find representative works by Frescobaldi, Merulo, Froberger, Bruhns, Muffat and Walther. The third volume contains pieces by Buxtehude, Pachelbel (the younger), Zachow (teacher of Handel), Eberlin and one short work by J. S. Bach himself.

The organist—or, for that matter, any musician who desires to be literate as to the music that came prior to Bach, the music which served as stimulant to that cosmic master—will do well to possess these three volumes. The music has been chosen with taste, is expertly edited and is issued in handsome and durable form, all at a very moderate price. The achievements of the great Bach cannot be estimated at their real and correct value unless the works of his John the Baptists are intimately known. During the last few years we have had considerable publishing, more particularly in this country, which has given us an opportunity to become better acquainted with the outstanding organ products of the fertile centuries of organ writing, the fifteenth and sixteenth, culminating in that peak era which produced Bach. The three volumes now considered are splendid examples of collections of the music of this baroque period. The student as well as the player can be grateful that the practical repertory of his instrument has in the past few years been so richly and significantly endowed. The new collection forms one of the best investments available in this particular field today.

Chapel Voluntaries for organ, harmonium or piano, volume 6, compiled and edited by Gerald Alphenaar; published by Edward B. Marks Music Corporation, New York City.

This is the most recent addition to a practical set of books, collections of interesting music arranged in a simple manner with no obligato parts for pedals. The sixth book of the set, the one now considered, contains such material as a Bach fugue on "From Heaven Above," "Christmas Bells," by Gade, "The Virgin's Slumber Song," by Rebkoff, and the "Evening Prayer" from Humperdinck's "Hänsel and Gretel," besides selections by Liszt, Handel and others.

A Shepherd's Prayer, for organ, by Richard Kountz; published by Galaxy Music Corporation, New York City.

This little lyric is surprisingly conventional in treatment and idiom, but has the quality of attractiveness despite its predilection for the three common chords of the two keys used in its four pages. The music is of the simplest nature and will depend much on the registration used by the player. Only minor details of dynamics are given, but no directions as to choice of stops or manuals.

"Gesu Bambino," by Pietro A. Von; arranged for organ and piano by W. A. Goldsworthy; published by J. Fischer & Bro., New York City.

Von's perennial Christmas favorite now appears in another form, this time as an ensemble number for organ and piano. The arranger has done his work with a high degree of competence; the result is a seasonable piece of even higher musical interest than the original form. At the hands of two competent players it offers unusual opportunities for the attainment of much musical beauty. It is a welcome addition to a genre of ensemble repertory not yet overcrowded.

E. HADLEY RAY has been appointed organist and choir director of the Compton Hill Church in St. Louis, according to an announcement by the music committee. He began his new work Dec. 12.

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FREDERICK MARRIOTT PLAYS FOR ILLINOIS CHAPTER JAN. 13

Frederick Marriott, organist and carillonneur of Rockefeller Memorial Chapel at the University of Chicago, will be presented by the Illinois Chapter, A.G.O., in a recital at the chapel on the evening of Jan. 13. The program, which will contain two compositions by Mr. Marriott, recently published by the H. W. Gray Company, consists of the following compositions: Prelude and Fugue in D minor, Walther; "The Old Year Now Hath Passed Away," "O Hail This Brightest Day of Days" and Prelude and Fugue in C minor, Bach; Fantasie, Reger; "Moonlight on the Lake" and "Cathedral at Night," Marriott; "Je est ne le Divin Enfant," Rocques; "Song of Joy" and "Song of Peace," Langlais; "The World Awaiting the Saviour" (Passion Symphony), Dupré.

Immediately after the recital Mr. Marriott has invited members of the Guild to accompany him to the tower, where he will play a short recital on the carillon.

A THREE-MANUAL organ built by the Wicks Organ Company of Highland, Ill., for the Methodist Church of Grenada, Miss., was opened Nov. 19 with a recital by Dr. William H. Barnes, who drew up the scheme for the organ. The instrument has twelve ranks at present, with preparation for the installation of the pipes of the choir division, as well as other additions to the organ's resources.

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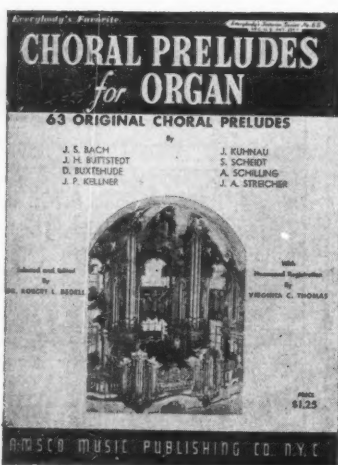
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Hearty good wishes to all who read this column as you plan for the things you wish to do this year. There should be time to acquire and browse in one or two new hymnals and to get the habit of consulting handbooks or annotations. Why not choose one of the fine books on hymnology and prepare for any teaching or addresses you may give?

Many churches have used the "hymn of the month" plan to enlarge their repertory with desirable hymns and tunes. At the First Presbyterian Church, Meridian, Miss., a large sheet is used every month giving complete notes about the chosen hymn. It is prepared by the organist, Miss Jean Maxwell, and contains a schedule showing the groups and classes, etc., in which she will be teaching the hymn during the month—four or five each Sunday. Elsewhere the chosen hymns are given varied treatment as choir hymns or hymn anthems or in organ compositions.

The National Federation of Music Clubs recommends a series of hymns to cover a whole season, including May, 1949. We would like to hear about your success in familiarizing your church with new hymns by this method, or in other ways.

A scholarly address was delivered at our annual meeting last May by Professor Robert L. Sanders, now head of the department of music at Brooklyn College, with the title "Judgment Criteria in Hymn-Tunes." It is included in the current bulletin of the society in condensed form. In response to repeated requests

the undersigned will send a copy to non-members on receipt of a long stamped envelope.

Dr. Sanders added several illustrations, ending with what he felt to be an ideal tune—Vaughan Williams' setting, "Randolph," for the text "God be with you till we meet again." It is a pity that, though written in 1906, this tune is to be found in only one or two books published in America. It occurs in "Hymns of the Spirit" (No. 472), published by the Beacon Press in 1940. The Canadian Anglican Hymnal contains it (No. 304) and adds another lovely setting by Arthur Somervell.

The Isaac Watts bicentennial included fine exhibits in the public libraries of Boston and New York. We are eager to collect all the programs or notices of services actually held. Hearty thanks to the many friends who have sent us their records of the event.

REGINALD L. McALL.

BRUCE M. WILLIAMS AT HIS NEW CHURCH IN BALTIMORE

A program of organ and choral music was presented Sunday evening, Dec. 12, at St. John's Lutheran Church, Baltimore, by Bruce M. Williams, recently appointed organist and director of music. He played: "A Son Is Born," Buxtehude; "Noel," d'Aquin; "Lo, How a Rose," Brahms; "Adeste Fideles," Karg-Elert; Allegretto, Lucke; Old Dutch Lullaby, Dickinson; "Carillon," Vierne. The senior choir sang Christmas carols.

Mr. Williams, a native of Pittsfield, Mass., studied organ with Herbert Dunkley and Miss Alberta Zimmerman and is now a pupil of Walter Baker at the Peabody Conservatory. He was one of the founders of the Berkshire Chapter, A.G.O., and served as its secretary. He held positions in Pittsfield at St. Stephen's Episcopal Church and First Church of Christ, Scientist, and was organist for Clokey's "Adoramus Te," presented by twelve choirs under the direction of Miss Zimmerman at the annual Palm Sunday musical service of the Pittsfield Council of Churches in First Church of Christ, Congregational.

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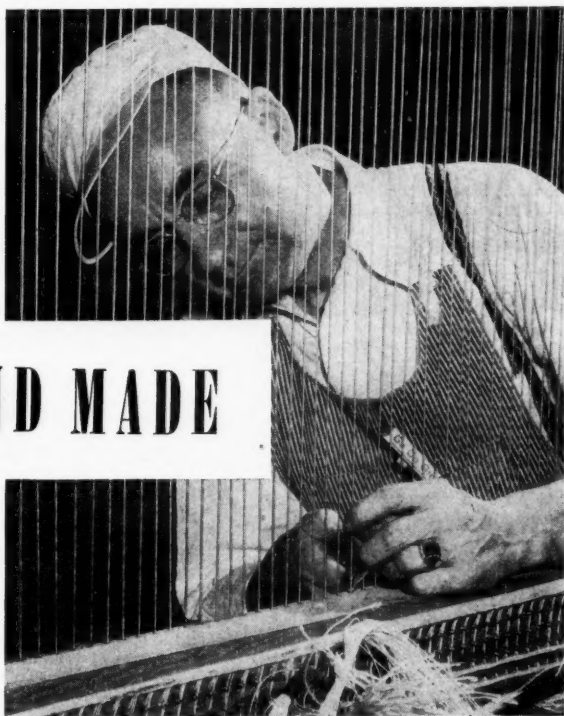
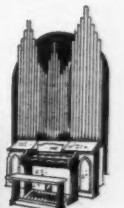
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**OBERLE AND VOLKEL PLAY AT
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Grover J. Oberle, F.A.G.O., organist and choirmaster of Emmanuel Church, Boston, played a program which included the test pieces for the 1949 Guild examinations, Tuesday evening, Dec. 14.

Tuesday, Jan. 18, Dr. George W. Volkel, F.A.G.O., of New York will play a recital at Emmanuel Church, Boston. His program will include the Toccata and Fugue in D minor; Passacaglia and four chorale preludes, Bach, and works of Widor, Vierne and Cesar Franck. A feature of Dr. Volkel's recital will be an extemporization on a theme submitted by Mr. Oberle.

AN IMPRESSIVE CANDLELIGHT musicale entitled "Let Carols Ring" was presented Sunday evening, Dec. 12, at the Eden-Immanuel Evangelical and Reformed Church in St. Louis. The program was arranged by the organist and director, Mrs. Berdelle Moch Linberg. After the prelude, "A Christmas Chorale Prelude on Silent Night," by Schmutz, the choir entered the candle-lighted sanctuary with over 150 candles burning in the center aisle and front of the church. The processional was the "March of the Magi" by Edmundson. The choir carried candles to the altar, where they were placed in holders. The numbers sung by the choir before more than 400 people were: "Let Carols Ring," Swedish folk melody; "Winter with Its Ice and Snow," Catalonian Christmas carol; "Nativity Carol," Graf; "Cradle Song of the Shepherds," Glatz folksong; "Carol of the Bells," Ukrainian carol, and "Sing We All Noel," by York. The organ numbers were: "Christmas in Sicily," Yon; Christmas Melodies, Nordman, and Carol Variations, Courtland.

A CHRISTMAS CONCERT was presented at the First Congregational Church of Battle Creek, Mich., Sunday evening, Dec. 19. The "Christmas Oratorio" by Saint-Saens was sung by the sixty-voice chancel choir under the direction of James P. Autenrith, minister of music, who also played a short recital of Christmas organ music. Mr. Autenrith's selections included the following: Christmas Chorale, "Vom Himmel hoch," Pachelbel; "Puer Natus est in Bethlehem," Buxtehude; Christmas Pastorale, Valentini; "In dulci Jubilo," Bach; Variations on a Noel, d'Aquin; "Salvation Has Come to Us," Karg-Elert; "Noel," Mulet; "Desseins Eternels," Mes-

siaen; Improvisation on the "Picardy" Carol, Bedell.

THE CHORAL SOCIETY of Eastern Union County, N. J., announces its third concert series under the direction of Vincent Paris Fish at the Masonic Temple, Elizabeth, N. J. "The Creation," by Haydn, will be sung Jan. 25. May 24 a spring festival will take place.

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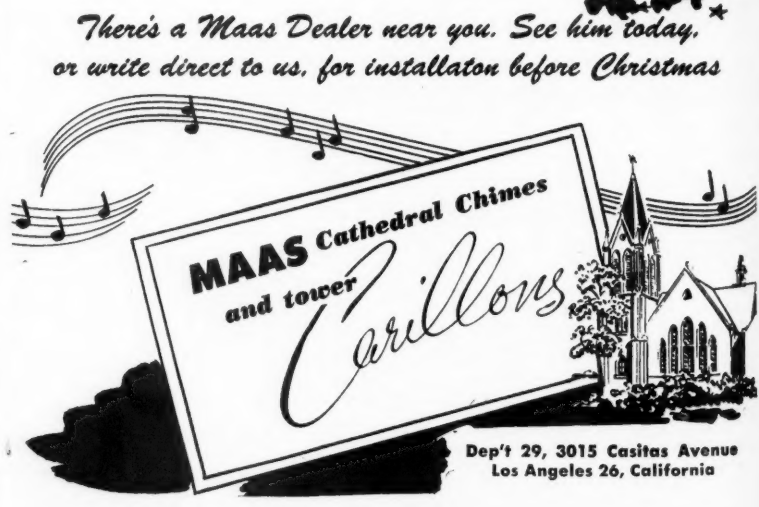
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**MISS ANGIE M. FAUNCE
IS DEAD IN CONCORD, MASS.**

Miss Angie M. Faunce, 68 years old, who for thirty years previous to her retirement last July was organist of the First Parish Meeting-house, Unitarian, in Concord, Mass., died Dec. 4. She was a fellow of the American Guild of Organists.

Miss Faunce, a native of Abington, Mass., was supervisor of music at Centenary Academy in Palmyra, Mo., for three years before going to Concord, and had been organist of churches in Abington, Rockland and Wollaston. She died in a nursing home at Andover.

**CONRAD MURPHREE, TAMPA
MUSICIAN, TAKEN BY DEATH**

Conrad Murphree, prominent in Southern musical circles for forty years, died suddenly at his home in Tampa, Fla., Nov. 19. He was 65 years old. Mr. Murphree was organist of the First Baptist Church of Gadsden, Ala., about 1905 and had been choirmaster at Tampa's First Baptist Church for fifteen years. He was a brother of the late Dr. A. A. Murphree, for many years president of the University of Florida, and uncle of Claude L. Murphree, organist of the University of Florida. A native of Alabama,

Mr. Murphree had been prominent as a music teacher and choirmaster and had appeared with famous orchestras all over the country.

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MANY PAY TRIBUTE TO KRAFT ON FORTIETH ANNIVERSARY

Edwin Arthur Kraft's fortieth anniversary recital at Trinity Episcopal Cathedral in Cleveland, announced last month, drew a throng which filled the edifice Dec. 5. Dean Chester B. Emerson expressed appreciation of what Mr. Kraft has done for the church and the community in his forty years of faithful service. Congratulatory letters were received from all parts of the country and from persons in all walks of life. The new set of chimes for the cathedral organ was dedicated by Dean Emerson and introduced by Mr. Kraft in Will C. Macfarlane's "Evening Bells and Cradle Song," one of the large number of compositions which have been dedicated to Mr. Kraft.

After the recital a public reception and tea in Mr. Kraft's honor was held in the parish-house. It was attended by hundreds of persons who were eager to congratulate the genial organist. Many men now prominent in the city's business and professional life were present to greet their former choirmaster.

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Examination Pieces for the Guild Tests of 1949 Are Studied

By **LESLIE P. SPELMAN, Ph.D., F.A.G.O.**

Organists in various parts of the United States are preparing for the annual tests given by the American Guild of Organists, which this year come the first week in June. These tests should be taken only after years of careful training in the broad aspects of musicianship as well as in the more technical aspects of organ playing. Since the test pieces are announced well in advance, it is difficult to understand the lack of proper preparation of the required numbers which candidates have sometimes shown. It should be the aim of every candidate to attain the highest percentage possible for him in each of the sections of the examination. The following discussion is undertaken with the aim of helping in the preparation of the test pieces for 1949.

This year, as in the past, each of the two tests, associate and fellowship, prescribes a Bach number, a romantic composition and a number by a contemporary composer. This gives the candidate the opportunity to demonstrate his understanding of various styles of playing.

The numbers should be so thoroughly mastered technically that at the examination the player can give much of his attention to adapting his playing to an unfamiliar organ. Of utmost importance are clarity and rhythmic quality of performance. After the composition has been analyzed from the formal aspect and the phrasing and manual changes have been decided, the fingering and pedaling should be carefully worked out. By always using the same fingering in a passage a smoothness is achieved that is not obtained in any other manner.

The advice concerning registration given on the examination requirement announcement is important. *The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.*

Registration should emphasize the structure of the music and grow out of the demands of the composition itself, and not exploit any special stops on one organ. It is wise to decide on basic registration plans well in advance and then try them out on several organs, so that facility is obtained in adapting the registration to different instruments. This should make the playing at the examination much easier in spite of the limited practice time usually available.

Associateship.

1. To play the whole or any portion of all three of the following pieces: (a) *Prelude and Fugue in C major*, by J. S. Bach (Widor-Schweitzer Edition, volume III, No. 1). G. Schirmer, Inc. Published separately (Bridge-Higgs Edition), H. W. Gray Company.

This compact prelude and fugue belongs to the second Weimar period. Bach had cast off the bravura influence of the northern organists and was developing a more severe architectonic style of writing.

The prelude should be played on a fairly full organ in a slow tempo. It is effective with no changes in registration except taking off the great to pedal on the tonic and dominant pedal points. Players who think they must have some tonal variety may reduce slightly at the second sixteenth in measure 7 and return to the original registration in measure 16, third count second sixteenth.

As is often the case in music of this period, the theme begins after a strong beat of the measure. In measure 7, for example, there should be a very slight break in the top voice after the first sixteenth in the measure to show the beginning of a new phrase. Feel the phrase as moving toward the strong part of the bar. The ends of the phrase usually come on the first or third beat of the bar. This attitude toward the flow of voices will give a certain vitality to the playing that a mere metronomic accuracy will never achieve. Remember that the Bach ornaments usually begin on the upper auxiliary. Probably the ornament on the G sharp in measure 19 should be interpreted as a trill, stopping on the second half of the beat. The tempo should be about M.M. 48 to the quarter-note.

The fugue is in the same spirit as the prelude and should not be rushed. Its

four pages contain fresh, straightforward music. Harvey Grace suggests playing it entirely on the great, with an increase of tone at the end. In the Widor-Schweitzer edition a rather complicated scheme is suggested. While an elaborate registration may be used to bring out the main divisions of the fugue and outline the theme in certain voices, it would be best to play this more simply for the examination and devote more time to the registrational changes in the other two numbers. Some reinforcement on the pedal is in order in its last entry in measure 100 and some manual stops can be added in measure 106, but for the examination I would try no other changes. Take care not to hurry the sixteenth figure which appears in measure 96. The tempo should be about M.M. 104 to the quarter-note.

(b) *Benedictus* by Max Reger (Edward B. Marks Music Corporation).

The organ music of Max Reger has not met with the same degree of popularity in this country as in Germany. The beauty of much of Reger's writing is obscured by an over-facile contrapuntal technique, especially in the works in large dimensions. In the shorter compositions, such as the "Benedictus," however, he has refrained from any involved contrapuntal texture and gives us music with expressive shifting chromatic harmonies. The composer has carefully indicated the tempo and dynamics and these should be followed as closely as possible. A good sense of rubato and timing is needed to interpret this piece properly. Don't be afraid to use the swell pedals throughout. Use the crescendo pedal for the build-up to the climax on page four.

(c) *Ostinato*, by Philip James (H. W. Gray Co., Inc.)

Philip James, chairman of the examination committee, is well known as a composer, conductor and educator. He has a notable list of music for orchestra and for small ensemble, but has written too few compositions for the organ. His Sonata for organ, published in 1931, is one of the outstanding works in the modern vein for the instrument. This quaint Ostinato needs thoughtful and sympathetic treatment to make it effective. The registration suggested would be excellent on a large instrument having many softly-voiced stops, but on the majority of organs it would have to be re-registered. The repeated figure on the choir must not be too prominent and the softest 8 and 4-ft. stops available on the choir of a small organ would have to suffice. If there is a *pp* 8-ft. pedal stop use it, but keep the pedal unobtrusive until measure 12, where it has melodic significance. The strings and vox humana for the left-hand part will sound pleasing on many organs, but if the vox is obnoxious let the strings be heard alone. A great deal of attention should be given to the phrasing and the nuances of the left-hand part. Use your pencil and plan the fingering down to the last note in order to get a smooth legato between chords where needed and clean articulation where the phrasing calls for it. Do not try to count the last line strictly, but reduce in tone and movement until it comes to rest in silence. The examiners should not expect to hear this number properly played unless several hours are allowed for practice.

Fellowship.

1. To play the whole or any portion of all three of the following pieces: (a) *Prelude and Fugue in E minor (the Wedge)* by J. S. Bach (Widor-Schweitzer Edition, volume III, No. 9), G. Schirmer, Inc. Published separately (Bridge-Higgs Edition), H. W. Gray Company.

This composition is one of the most stupendous works in the realm of organ literature. It is long and it is difficult, but is well worth all the effort necessary to master it. The prelude is architectural in character and the main sections (measures 1 to 19, 33 to 51, 81 to 90 and 125 to 137) should be played on the great, with a rich registration of foundation stops, mixtures and reeds. The episodes are of two classes—those with pedal and those without. Attention can be drawn to these differences by a somewhat lighter registration for the sections without pedal, or they can all be taken on a second manual with reduced pedal.

This is dramatic music and care must be given to the phrasing and articulation. It begins in the style of a recitative. Detach the first and the last two eighths in the right hand in the first measure. De-

tach the last chord in each of the first four measures to give an accent to the following chord. Similar treatment should be used wherever this idea occurs, as in measure 65 and 66 right hand. In this latter passage some players like to play these chords on the great and the main part of the passage on a bright swell or choir.

The wedge idea was suggested in the themes for the prelude, but it is stated boldly in the subject of the fugue, which proceeds outwards by contrary motion from the tonic to the octave dominant and then quickly returns to the tonic. The form of this fugue is unusual in that a long middle section takes on the character of an improvisation and the third part is an exact repetition of the first section. The registration should show clearly the three-part division of the fugue. The *da capo* should be more brilliantly registered than the first section. The appoggiaturas in measure 8 are played as eighth-notes, making a continuous flow of eighth-note rhythm. The tempo depends somewhat upon the instrument and the auditorium. For the prelude M.M. 60-72 to the quarter-note; for the fugue 88.

(b) *Moderato Cantabile* from Symphony No. 8, by Widor (E. B. Marks Music Corporation).

Widor was one of the great figures in the French school. He holds the unique record of being organist of one church for sixty-two years! He was appointed organist of San Sulpice in Paris in 1870 and held this post until his death in 1937. He wrote in many forms, but is best known for his organ symphonies. These symphonies are conceived along broad lines and are always organistic. There are many inspired moments in the symphonies, but Widor's tendency to redundancy makes the programming of an entire symphony questionable. These isolated movements of real beauty will continue to be heard.

This Moderato Cantabile from the Eighth Symphony, which appeared in 1890, has for its main theme a typical French cantilena melody. Attention should be paid to playing the left hand and the pedal with accurate note values; thus the pedal note will not be heard beyond the

value of the eighth-note. Notice when the sixteenth-note figure is taken on the great that it is to be played staccato. The middle section in C major takes on the character of a development, although it does introduce new rhythms of dotted eighths and sixteenths and contains triplets as a harmonic figure. The return to the first theme is skillfully handled with a continuation of the triplet figure to tie it all together. The registration and tempo are clearly indicated by the composer and should cause no trouble to an accomplished organist.

(c) *Dorian Prelude* on "Dies Irae," by Bruce Simonds (Carl Fischer, Inc.).

Bruce Simonds, dean of the Yale School of Music, has written two beautiful preludes on Gregorian themes. The Dorian Prelude on "Dies Irae" is a stunning composition, demanding a high degree of artistry on the part of the performer and calling for all the resources of the modern organ. This old ecclesiastical melody, "Dies Irae," has been frequently used by composers because of its rugged strength. If the player is not familiar with plainsong he should listen to some good recordings of these chants until he feels at home in this style. Any album of chants sung by the monks at Solesmes is excellent. There are others available today, sung by choirs in this country.

The music of this prelude changes in mood from dramatic to quietly devotional, which builds up finally to a religious intensity at the climax. The music must be thought of in broad phrases, not in units of measures. Remember that plainsong was not divided into bars. Study the score away from the instrument and sing the phrases, keeping in mind the ideal of Gregorian chant. The technically difficult manual parts should be practiced on the piano with varied accents and groupings until they become mechanically easy. The chords beginning on page 15, second score, must be detached if the passage is to sound vital. The triplet figures in the latter half of these measures should also be detached, especially when played in a large auditorium. This composition should be felt intensely, always keeping in mind the title, "Day of Wrath and Day of Judgment."

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The services of "Worship through Music" at Old Bergen Church, Jersey City, N. J., in December included the following:

Dec. 5 the Summit String Quartet presented the Mozart D major and the Borodin Quartet for strings, with Gordon Myers, baritone, as assisting artist. Mr. Myers sang "When Thou Art Near," Bach, and "Mighty Lord," from the Christmas Oratorio of Bach, and a group of three shorter numbers, including his own song entitled "Two Prayers," "I Wonder as I Wander," arranged by Niles, and "To the Queen of Heaven," by Dunhill.

On Dec. 12 the Old Bergen choir presented Handel's "Messiah" (Christmas portion). The evening service on the 19th was devoted to a carol sing by choir, quartet and congregation. The annual Christmas Eve candlelight carol service was held Dec. 24.

Jan. 9 the service will be held in the form of a sonata recital by Larned A. Meacham, violinist, and Martha Mahlenbrock, pianist, playing the Beethoven C minor and the Cesar Franck sonatas. On Jan. 23 Mary Ledgerwood, alto, and Martha Mahlenbrock will present a recital at which Miss Mahlenbrock will include her own "Symphonic Variations" for piano. Jan. 30 the Montclair A Cappella Choir, Dr. Carl F. Mueller conductor, will present a program.

These programs are arranged by Martha Mahlenbrock, A.A.G.O., organist and director of music of Old Bergen Church.

UNDER THE DIRECTION of Drexel V. Mollison a hymn service was held at the Pilgrim Congregational Church of Oak Park, Ill., the evening of Dec. 12. Hymns written by Isaac Watts were sung and the choir presented the Buxtehude cantata "Rejoice, Beloved Christians." A recording was made of the service and to prove that the audience enjoyed it many of them remained afterward to hear the entire recording played. Soloists were Virginia Parker, soprano; Jeannine Hager, contralto; Alan Keller, tenor, and Bernard Izzo, bass. String players were Grace Blum, Kathleen Mollison, Carl Blum and Phillip Blum. The Rev. William Jacobs gave a brief message on the contribution made by those who write hymns.

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WALTER HOWE, WORCESTER
FESTIVAL DIRECTOR, DEAD

Walter Howe, 59 years old, music director of the Worcester, Mass., music festival and well-known organist, died Dec. 16 at his home in Andover, Mass. In addition to his other activities he was conductor of the Worcester Oratorio Society and music director of the Chestnut Street Congregational Church in Worcester.

Mr. Howe began his musical training at the age of 4 and was assistant organist at St. Paul's Church at 15. He became director of music at St. Paul's at 17. Four years later he went to Norfolk, Va., as choirmaster of St. Paul's Episcopal Church. He founded and conducted that city's Handel and Haydn Choral Society and the Norfolk Opera Company.

Returning to Worcester after fourteen years in Norfolk, he was appointed organist of the Worcester festival. At the same time he was choral director of the annual summer series at Chautauqua, N. Y., and director of music at Abbott Academy, Andover. He became the Worcester festival director in 1944. He also had been in charge of music at the First Congregational Church, Arlington.

A concerto for piano and orchestra is among Mr. Howe's works as a composer.

WILLIAM ARMS FISHER DIES;
LONG WITH DITSON COMPANY

William Arms Fisher, composer and author, and for forty years publishing manager and editor for the Oliver Ditson Company, Boston, died Dec. 18 in Brookline, Mass., at the age of 87. He was the great-grandson of Jesse Fisher, who fought at Bunker Hill and Lexington.

Mr. Fisher was born in San Francisco and studied organ, harmony and counterpoint with John P. Morgan of Oakland, Cal., canon and fugue with Horatio Parker in New York, composition with Anton Dvorak and singing with William Shakespeare of London. He was associated with the Ditson Company from 1897 to 1937, serving as vice-president as well as manager and editor. His compositions include seventy-five part songs and anthems, sixty Irish songs and a volume of Negro spirituals. He also made numerous arrangements, including "Going Home," and edited the Musicians' Library, the Music Students' Piano Course and a course of study in music understanding.

Mr. Fisher was past president of the Music Teachers' National Association and the Music Publishers' Association of America.

Mr. Fisher leaves his widow, the former Emma Roderick.

THE FIRST CONGREGATIONAL Church of Newbury, Mass., has ordered an organ from the Kilgen Organ Company of St. Louis. The instrument will be a two-manual with a floating echo. The echo section will be in a special chamber at the rear of the church. Delivery is planned for the early part of the year.

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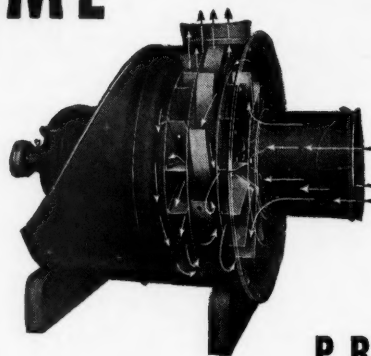
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RALPH S. GROVER, A.A.G.O., organist and choirmaster of the Church of the Messiah, Paterson, N. J., played the 1949 Guild test pieces on Nov. 30 at the Church of the Messiah. The program was sponsored by the Northern New Jersey Chapter of the A.G.O.

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FOR SALE—USED TWO-MANUAL Kimball electro-pneumatic organ. New console. Installed within 100 miles of Chicago for \$5,000. For information write A. R. Temple & Associates, 3952 West Lake Street, Chicago 24.

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FOR SALE — HAMMOND ORGAN speakers, D-20, Dx20; \$125.00; DxR-20 or DR-20, \$250.00. Reverberation units, \$150.00. Leslie Vibratone, pre-war, \$325.00. Leslie Vibratone, 1948 model, used, \$500.00. One set Maas Hammond organ chimes, just returned and polished, \$450.00. One Hammond A-40 speaker, \$250.00. One Hammond C-40 speaker, \$250.00. Harrington's Organ Rental Service, 5113 North Kostner Avenue, Chicago 30, Ill.

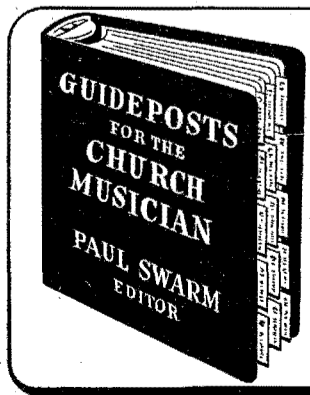
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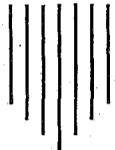
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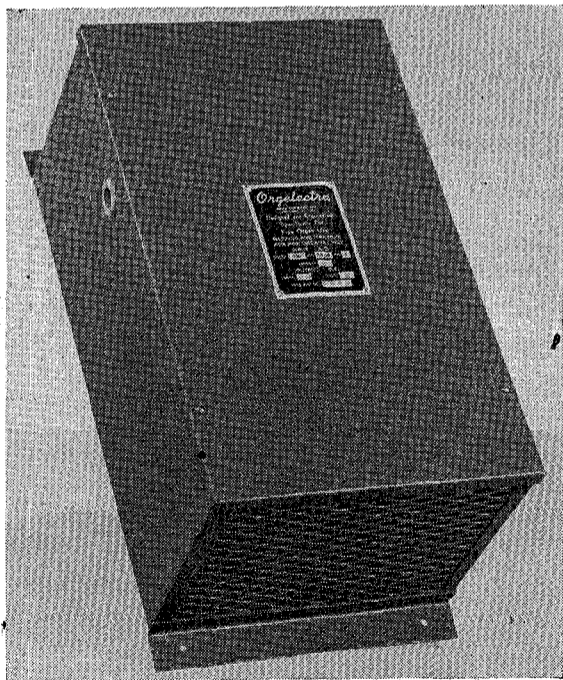


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