

# THE DIAPASON

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## CONTRACT TO REUTER FOR ORGAN IN WICHITA

### THREE-MANUAL IS DESIGNED

First Presbyterian Church Orders Instrument with Echo Division, to Be Installed in 1948—Stop Specification Presented.

The contract for a three-manual organ for the First Presbyterian Church of Wichita, Kan., was awarded to the Reuter Organ Company of Lawrence, Kan., in February. The stop specifications were drawn by Dr. William H. Barnes. The old organ was built by the Felgemaker Company. The present echo organ will be used in conjunction with the new organ and will be completely overhauled. A beautiful display front of panel and pipe-work will be retained. The console of the new organ will be of the English drawknob type. Installation is planned for late summer of 1948. Frank R. Green, home office sales representative, negotiated the contract.

The First Presbyterian Church of Wichita is one of the largest churches in Kansas, with an auditorium seating 1,200.

Dr. Emory Luccock, pastor of the church, went to Wichita several months ago from Evanston, Ill., and was minister of the First Presbyterian Church there when the Barnes memorial organ was installed. Sybil Milleson Johnson is choir director and Lucille Bower Brunner is organist of the church.

Following is the stop list of the new organ:

#### GREAT ORGAN.

Violone, 16 ft., 85 pipes.  
Diapason, 8 ft., 61 pipes.  
Viole, 8 ft., 73 pipes.  
Clavichord, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Violone, 4 ft., 61 notes.  
Flute Harmonic, 4 ft., 61 pipes.  
Grave Mixture, 2 rks., 122 pipes.  
Cymbel, 3 rks., 183 pipes.  
Trumpet, 8 ft., 61 pipes.  
Tremulant.

#### SWELL ORGAN.

Flute Conique, 16 ft., 97 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Viola de Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Flauto Dolce, 8 ft., 73 notes.  
Flute Celeste, 8 ft., 61 pipes.  
Geigen Octave, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Flute Dolce, 4 ft., 73 notes.  
Nazard, 2 1/2 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Plein Jeu, 3 rks., 183 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Fagotto, 8 ft., 61 notes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremulant.

#### CHOIR ORGAN.

Quintaton, 16 ft., 85 pipes.  
Viola, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Quintaton, 8 ft., 73 notes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Rohrflöte, 4 ft., 73 pipes.  
Quintaton, 4 ft., 61 notes.  
Rohrnasat, 2 1/2 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
Tremulant.

#### ECHO ORGAN.

Echo Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Chimes, 20 tubes.  
Tremulant.

#### PEDAL ORGAN.

Contra Bourdon, 32 ft., 5 pipes.  
Diapason, 16 ft., 44 pipes.  
Violone, 16 ft., 32 notes.  
Bourdon, 16 ft., 56 pipes.  
Quintaton, 16 ft., 32 notes.  
Flute Conique, 16 ft., 32 notes.  
Quint., 10 1/2 ft., 32 notes.  
Principal, 8 ft., 44 pipes.  
Octave, 8 ft., 32 notes.

## TRYING OUT SETH BINGHAM'S NEW CONCERTO



SETH BINGHAM'S NEW CONCERTO for organ and orchestra will have its first New York performance by Hugh Giles and the Saldenberg Sinfonietta on March 10. The premiere of this work was given in October, 1946, by the Eastman-Rochester Orchestra, conducted by Dr. Howard Hanson, with Catharine Crozier as soloist. That performance elicited highly complimentary reviews. The Bingham Concerto was one of five works chosen from more than eighty submitted to Dr. Hanson for his annual symposium of American music.

The Concerto is cast in three move-

Violone, 8 ft., 32 notes.  
Bourdon, 8 ft., 32 notes.  
Quintaton, 8 ft., 32 notes.  
Flute Conique, 8 ft., 32 notes.  
Super Octave, 4 ft., 32 notes.  
Bourdon, 4 ft., 32 notes.  
Posaune, 16 ft., 44 pipes.  
Fagotto, 16 ft., 32 notes.  
Posaune, 8 ft., 32 notes.  
Fagotto, 8 ft., 32 notes.

## WORK OF M. SEARLE WRIGHT HAS PREMIERE IN ROCHESTER

M. Searle Wright's Rhapsody on a Folk tune, for oboe and string orchestra, had its first performance at the Eastman Theater in Rochester, N. Y., Sunday evening, Feb. 2, when it was played by the Rochester Civic Orchestra, conducted by Guy Fraser Harrison. The new work made a highly favorable impression on the audience which heard the premiere. Mr. Wright is organist and choirmaster of the Chapel of the Incarnation in New York City.

## NEW WORK BY MARRIOTT ON PSALM 103 TO HAVE PREMIERE

A new musical work based on the 103rd Psalm, for chorus, soloists and orchestra, will be presented for the first time in Rockefeller Memorial Chapel, University of Chicago, at 8:15 Monday and Tuesday, March 24 and 25. Frederick L. Marriott, organist and carillonneur of the chapel, is the composer. The work has been dedicated by Mr. Marriott to the Rev. Dr. Charles W. Gilkey, dean of Rockefeller Chapel, and Mrs. Gilkey. It is scored for both orchestra and organ.

Two Metropolitan Opera stars—Mme. Jarmila Novotna, soprano, and Raoul Jobin, tenor—will sing the leads in the work, which requires an hour and a half to perform. James McEnery, cantor for the chapel; Robert Erickson, baritone at the Hyde Park Baptist Church, Chicago; Theodore Rall, bass in the university choir, and Miss Jean Leisk, mezzo-soprano soloist at Rockefeller Chapel, will sing the other solo roles. Fifty-six players

—an allegro risoluto whose second theme is a varied ground bass; an andante of lyric character in conventional three-part song form and an allegro vivace—a lively rondo in square-dance mood. It was written by Professor Bingham during his stay in France last year as head of the theory department in the army's Biarritz American University.

In the picture, at the back, reading from left to right, are Jeanne Boyd, Professor Bingham, Tom Scott and Leo Kraft, while in the front are Dr. Howard Hanson, Teresa Onega-Salas and her brother, Juan.

from the Chicago Symphony Orchestra and the University of Chicago choir will participate. Gerhard Schroth, director of the chapel music, will conduct the performances.

Mr. Marriott has been organist at Rockefeller Memorial Chapel since its dedication in 1928. He studied organ with Dupré in Paris and with Charles M. Courboin. Mr. Marriott is a graduate of the School for Carillonners in Mechlin, Belgium. His setting of the 103rd Psalm includes seven choruses, three tenor solos, two solos for soprano, two baritone solo parts, one mezzo-soprano and one bass solo.

Admission to both performances is free and open to the public.

## "ART OF FUGUE" ON THE AIR FROM CAMBRIDGE IN MARCH

Announcement is made of three important broadcasts over the Columbia network from the Germanic Museum in Cambridge, Mass., by E. Power Biggs in March. These broadcasts are scheduled for March 9, 16 and 23, on which dates the complete "Art of Fugue" of Bach will be played. This coincides with the publication of a new edition of the "Art of Fugue" by the H. W. Gray Company—the first edition for organ.

THE PALESTRINA SOCIETY of Connecticut College, under the direction of Paul F. Laubenstein, presented the first offering of its sixth season in Harkness Chapel, New London, Jan. 26. The principal item on the program was Palestrina's "Missa Sine Nomine," built around a sixteenth century French chanson by Jacques Godebrye (Jacotin). Specially prepared for the society and presented for the first time was the director's transcription of Palestrina's motet "Tollite Jugum Meum." Victoria's "O Magnum Mysterium" and William Byrd's "Ave Verum" completed the choral part of the program. Arthur W. Quimby, college organist, played as music of the period: "Cancion Religiosa" and "Ut Queant Laxia," by Antonio de Cabezon, and "Tiento," by Juan Cabanilles.

## DR. PALMER CHRISTIAN IS DEAD IN ANN ARBOR

### MAN OF NATIONWIDE FAME

Professor of Organ at the University of Michigan for Twenty-three Years—Made Six Transcontinental Recital Tours.

Palmer Christian, Mus.D., for the last twenty-three years professor of organ and university organist at the University of Michigan, died Feb. 20 in Ann Arbor. His passing closed the career of a nationally eminent concert organist and the teacher of a large number of organists who have achieved prominence. Dr. Christian's last illness had compelled him to cease his activities for several weeks, but he had previously suffered several periods of ill health.

Palmer Christian was born in Kankakee, Ill., May 3, 1885. After graduation from high school he studied at the American Conservatory of Music in Chicago and took organ under Clarence Dickinson and theory with Olaf Andersen. This was followed by extensive study abroad with Alexandre Guilmant in Paris and with Karl Straube at the Leipzig Conservatorium. On his return he was appointed organist of the Kenwood Evangelical Church in Chicago and he held this position until illness compelled him to move to Arizona. Following his recovery he was appointed municipal organist of Denver, Colo., and remained at this post for two years. Later he was organist of the Grove Park Inn in Asheville, N. C., where he gave regular recital programs until his return to Chicago. He then devoted his time to recital work and for a time was assistant to Eric DeLamar at the Fourth Presbyterian Church.

In January, 1924, Dr. Christian was appointed to the post at the University of Michigan and here his work won nationwide attention. Until recent years he engaged in much recital work and made six transcontinental tours.

The degree of doctor of music was conferred on Mr. Christian by the American Conservatory of Music in 1939.

In 1911 Dr. Christian married Miss Mary Lois Wilkinson, who survives him.

## PERCY BROOK, LONG ISLAND ORGANIST, TAKEN BY DEATH

Percy Brook, organist and composer, died Jan. 24 at his home in Malverne, L. I., N. Y., after a long illness.

Mr. Brook was born sixty-eight years ago in Sheffield, England, and studied music at Sheffield University. He came to the United States in 1905 and was employed in the home office of the Mutual Life Insurance Company in New York for more than twenty-five years before his retirement six years ago because of failing health.

At various times Mr. Brook had been organist at the Moravian Church in Brooklyn; Bethany Congregational Church, East Rockaway, and the Community Presbyterian Church of Malverne. He formerly had his own choir program over station WWRL. Mr. Brook composed several ballads, the best-known of which is "Calling You," frequently sung at weddings. He was a Mason and a member of the American Guild of Organists.

UNDER THE DIRECTION of Oswald G. Ragatz, organist and choirmaster, the chancel choir of the First Methodist Church of Bloomington, Ind., sang Mozart's "Gloria, Fraise and Power" Sunday evening, Feb. 9, as one of a series of special events. The offerings at these musical programs presented by the choir and Mr. Ragatz are for a fund to purchase additions to the organ. At the time the present instrument was installed it was necessary to omit many of the stops necessary to make the tonal resources adequate for services and recitals.

**GIVE "THREE PARABLES" IN MICHIGAN CHURCH**

**NEW WORK OF LIONEL NOWAK**

**Bible Stories Told by Choir, Dance Group, Organ and Other Instruments—Directed by John Lewis in Grand Rapids.**

Outstanding among the vesper programs at the Fountain Street Baptist Church of Grand Rapids, Mich., was the presentation of "Three Parables" Sunday, Feb. 16. This was the premiere of the work which Lionel Nowak, a young American composer, has developed for production by Amy Goodhue Loomis, director of drama for the Fountain Street Church. The composition is arranged for a singing choir, speaking choirs, dance group, organ, cello, oboe and clarinet. The three parables include such familiar stories as "The Good Samaritan," "The Wise and Foolish Virgins" and "The Prodigal Son." Mr. Nowak is a member of the faculty of the school of music of Syracuse University and dean of the school of music summer session.

Musical direction of the composition was in the hands of John Lewis, organist and director of music of the Fountain Street Church, who is also assistant conductor of the Grand Rapids Symphony Orchestra. Choreography was designed by Betty Bloomer Warren and Patricia Lawrence.

The use of the modern dance as a worship form has been a part of the program of religious drama developed at the Fountain Street Church. Last season's presentation of Robert Wilson Hays' "Psalm Sequence" inaugurated the policy of using one dance program annually in the regular Sunday vesper series.

**MRS. FRANK H. FRYE KILLED IN AUTOMOBILE ACCIDENT**

Mrs. Frank H. Frye, dean of the Texas Chapter, A.G.O., from 1939 to 1941, and a prominent musician and club-woman of Dallas, Tex., was killed in an automobile crash Jan. 17.

Mrs. Frye spent most of her life in Pennsylvania, was a graduate of the New England Conservatory of Music and taught music in several Eastern colleges before her marriage to Mr. Frye. She had been living in Dallas twenty years. She was president of the Women's Forum, a former president of the Dallas Federation of Music Clubs and a member of the board of directors of the Dallas Symphony Orchestra. She was organist at the East Dallas Presbyterian Church.

Mrs. Frye is survived by her son, John W. Frye, and her husband.

**INTER-RACE HYMN FESTIVAL IN SEATTLE DRAWS THrong**

More than 1,800 persons packed Seattle's beautiful University Christian Church for the all-city inter-racial hymn festival on the afternoon of Race Relations Sunday, Feb. 9. The festival, sponsored jointly by the Washington Chapter of the American Guild of Organists and the Seattle Council of Churches, featured a united choir which sang "A Hymn of Brotherhood," old Dutch melody, arranged by Ramsey, directed by Professor Charles Wilson Lawrence of the music department of the University of Washington. Also featured on the program were the children's choir from the Jewish Temple de Hirsch, directed by Samuel E. Goldfarb; the Mount Zion Negro Baptist choir, with Kenneth Stovall director and Robert Colbert organist; the Japanese Methodist choir, with Kasuko Osawa director and Ruth Kasama accompanist; the Svea Male Chorus under the direction of C. H. Sutherland, and the University Christian Church *a cappella* choir, directed by Carl Pitzer. Joseph H. Greener, organist of the University Christian Church, played the first half of the service and George Vause, organist of St. Mark's Cathedral, played the second half of the program. Talmage F. Elwell, minister of music at the University Congregational Church, was chairman of the festival.

THE LITURGICAL MUSIC PRESS, Inc., publishers of "Masterpieces of Organ Music," announces that the well-known firm of Boosey & Hawkes of London, Paris and New York has taken over the selling agency for the Liturgical publications and that all future orders can be sent to them directly or through dealers.

WALTER B. KENNEDY, SAN FRANCISCO ORGANIST



WALTER B. KENNEDY has resigned his post at the First Presbyterian Church, Alameda, Cal., where his choir has achieved wide renown, to take over the organ and choir at St. Mark's Lutheran Church, San Francisco, succeeding Richard I. Purvis, who has gone to Grace Cathedral in the same city. Mr. Kennedy has to his credit the

performance of more than 200 oratorio productions in the San Francisco Bay area. During his nineteen years at the First Presbyterian in Oakland approximately 130 oratorio services were held, embracing about sixty major scores. It is planned to develop an oratorio choir at St. Mark's that will produce five oratorios a year.

**Ernest White in Evanston**

The Illinois Chapter of the A.G.O. sponsored a recital Feb. 18 by Ernest White at St. Luke's Church in Evanston and a large congregation came out to hear the New York organist. Mr. White, who ranks among the foremost of American recitalists, is musical director of the Church of St. Mary the Virgin in New York City. He is a Canadian by birth who became a distinguished disciple of the late Lynnwood Farnam.

Though he opened his program with the Prelude to the Durufle Suite, and closed with the rather overpowering "La Nativite du Seigneur" of Messiaen, so popular with the present generation of virtuozos, Mr. White lent his offerings variety with Reger's "Weihnachten, 1914," Martini's "Aria con Variazione," the Arne Flute Solo and a Fiocco Adagio—the last three composed in the eighteenth century—two Chorales of Zechiel, which we find on the best up-to-date programs, all topped off with the Bach Fantasie and Fugue in C minor and a beautiful rendition of Cesar Franck's Chorale in B minor. This last was a sufficient balm for any discomfort that some of the works written by French composers in the last decade may have caused those who are not devotees of the most modern.

The performance was another evidence of the great ability of Mr. White.

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**IN THIS MONTH'S ISSUE**

Dr. Palmer Christian, professor of organ at the University of Michigan and eminent concert organist, passes away at Ann Arbor.

Analysis of recital programs presented in 1946 is made by H. J. W. MacCormack for the fifth successive year and shows interesting facts.

Cheston L. Heath, prominent Indianapolis organist, is dead.

Death takes Stanley Baughman, Grand Rapids organist and dean of the Western Michigan A.G.O. Chapter.

Test pieces in 1947 Guild examinations are analyzed, with valuable hints on their performance, by Harold Gleason of Eastman School of Music.

Reuter Organ Company is to build large three-manual for First Presbyterian Church of Wichita, Kan.

Beautiful chapel at Mooseheart, Ill., will have a three-manual Möller organ.

Memories of Leipzig and famous men met there are related in reminiscences by T. J. Crawford, the Toronto organist and composer.

THE DIAPASON  
Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

MISS FLORENCE CAMPBELL, a well-known Topeka, Kan., organist, died at her home in that city Jan. 4. She was organist of the First Congregational Church for twenty-five years until compelled to retire because of ill health.

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**STANLEY BAUGHMAN  
DIES IN GRAND RAPIDS**

STANLEY BAUGHMAN

DEAN OF CHAPTER OF A.G.O.

Had Been Minister of Music of Westminster Presbyterian Church for Ten Years—Previously Prominent in New York.



Stanley Baughman, dean of the Western Michigan Chapter of the American Guild of Organists and minister of music at Westminster Presbyterian Church, Grand Rapids, Mich., died Jan. 17 in Blodgett Memorial Hospital in Grand Rapids. He was 62 years old.

Mr. Baughman went to Grand Rapids in 1936 from New York, where he had been director of several choirs and also bass soloist at the First Dutch Reformed Church of Brooklyn and St. Mark's Methodist Church of Brooklyn. He directed junior and young people's as well as adult choirs at Westminster.

Mr. Baughman held B.S. and M.A. degrees in music education from New York University and a B.S. from the College of Music, University of Cincinnati. He was recording artist with a large phonograph company and taught privately in New York and Chicago and for five years at Columbia University. He was also a teacher at the Ohio Conservatory of Music. Mr. Baughman was for seven years director and organist at the Riverside Temple and for several years director of the Riverside Choral Art Society and the Glen Ellyn Choral Society, all of New York.

Mrs. Baughman is also closely associated with the musical organizations of Westminster Church, and has appeared as concert soloist with symphony orchestras.

Mr. Baughman leaves, in addition to his widow, a daughter, Mrs. James Merrill of Springfield, Ohio; a sister, Mrs. Clarence Gillespie of Cincinnati, and two granddaughters.

In 1937, when Charles H. Doersam, then warden of the Guild, went to Grand Rapids to dedicate the new organ in Westminster Presbyterian Church, Mr. Baughman called a meeting with Mr.

Doersam and the Western Michigan Chapter of the American Guild of Organists was formed at that time. Mr. Baughman was elected dean and served in that capacity for four years.

**N. LINDSAY NORDEN 25 YEARS  
AT PHILADELPHIA SYNAGOGUE**

N. Lindsay Norden completed twenty-five years as organist and choirmaster of Rodeph Shalom Synagogue in Philadelphia Feb. 22. During this period he has composed a number of services, anthems, responses, etc., for the synagogue.

Mr. Norden has a four-manual Austin organ and a choir of twenty voices, known especially for its *cappella* singing. He was formerly conductor of the Brahms Chorus and the Germantown Orchestra of Philadelphia, founding the latter organization, as well as the Reading Choral Society, Reading, Pa. His list of published compositions and arrangements is a large one, especially in the field of Russian choral music.

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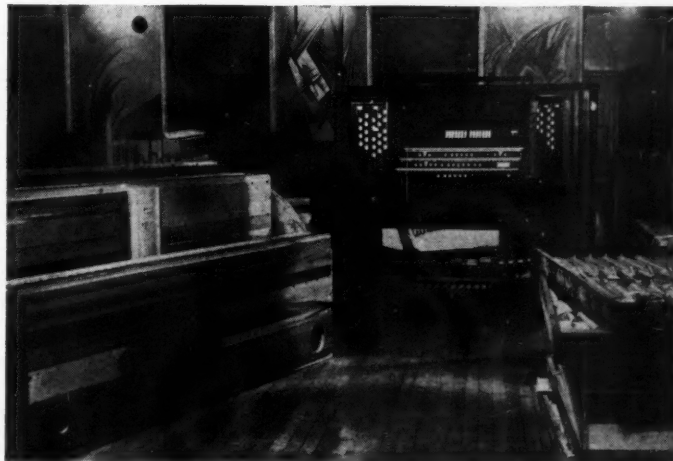
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- FAULKES**  
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**MOLLER WILL BUILD  
MOOSEHEART ORGAN**

**WILL STAND IN NEW CHAPEL**

**Funds for "House of God" and Organ  
Provided by Loyal Order of Moose—  
Specification of Three-Manual  
Prepared by Barnes.**

To M. P. Möller has been awarded the contract to build a three-manual organ for a beautiful new chapel to be erected at Mooseheart, Ill. The specification has been prepared by Dr. William H. Barnes. The chapel is to be known as "The House of God" and is to be a feature of the large group of buildings. Funds for the chapel, organ and two sets of Deagan tower chimes all came from the national membership of the Loyal Order of Moose, who support the charitable work of Mooseheart. In addition to the main church edifice there will be a small chapel at one side for Catholic services and one on the other side for Protestant.

Henry K. Beard, the Möller representative in the Chicago territory, assisted Dr. Barnes in the preparation of the specifications.

The following is the stop list for the instrument:

**GREAT ORGAN.**

- Spitz Flöte, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Hohlflöte, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 12 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Rauschquinte (12-15), 2 rks., 122 pipes.
- Cymbel (19-22-26); 3 rks., 183 pipes.
- Chimes (Deagan "D"), 21 bells.
- Tremolo.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Chimney Flute (metal), 8 ft., 73 pipes.
- Viole de Gamba, 8 ft., 73 pipes.
- Gamba Celeste (to FF), 8 ft., 68 pipes.
- Geigen Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe (from Fagotto), 8 ft., 12 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Quintaton, 16 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Quintaton, 8 ft., 12 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute (from Concert Flute), 4 ft., 12 pipes.
- Quintaton, 4 ft., 12 pipes.
- Rohr Nazard, 2 1/2 ft., 61 pipes.
- Piccolo (from Nazard), 2 ft., 5 pipes.
- Clarinet, 8 ft., 73 pipes.
- Bombarde, 8 ft., 73 pipes.
- Chimes (Great), 8 ft., 21 notes.
- Harp, 8 ft., 49 bars.
- Celesta, 4 ft.
- Tremolo.

**PEDAL ORGAN.**

- Grand Cornet, 8 rks., 32 ft., 32 notes.
- Contra Bass, 16 ft., 32 pipes.
- Principal Bass (stopped wood, large scale), 16 ft., 32 pipes.
- Spitz Flöte (Great), 16 ft., 32 notes.
- Quintaton (Choir), 16 ft., 32 notes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Violone, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Spitz Flöte (Great), 8 ft., 32 notes.
- Quintaton (Choir), 8 ft., 32 notes.
- Gedeckt (Swell), 8 ft., 32 notes.
- Choral Bass, 4 ft., 12 pipes.
- Spitz Cornet, 3 rks., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Contra Fagotto (Swell), 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.

**ALLEGHENY COLLEGE ORGAN  
OPENED; RECITAL BY BARNES**

The three-manual organ built by M. P. Möller for Allegheny College, Meadville, Pa., was opened Feb. 10 with a recital by Dr. William H. Barnes. The instrument, with resources of thirty sets of pipes was heard by a large audience. The specification of the organ was published in THE DIAPASON in February 1946. Morten Luvaas is head of the music department at the college and Mrs. Margrethe Hokanson is head of the organ department.

The dedicatory program was as follows: Rigaudon, Campra; Chorale Preludes, "Lo a Voice Saith All Are Mortal" and "Sheep May Safely Graze," Bach; Chorale and Four Variations on "O God, Thou Faithful God," Bach; Scherzetto, Vienne; Chorale Prelude, "Heartfelt Love Have I for Thee, O God," Karg-Elert;

**MARY CROWLEY**



MARY CROWLEY is heard on Sundays through January, February and March over C.B.S., broadcasting from the Germanic Museum, Harvard University, in the absence of E. Power Biggs. In this series of programs Miss Crowley is playing music of Buxtehude, Pachelbel, Bach, Franck, Dupré and contemporary American composers.

Miss Crowley was graduated with honors from Radcliffe College, attended the Longy School of Music in Cambridge and Curtis Institute of Music in Philadelphia, and received her A.A.G.O. certificate last year. Miss Crowley was presented by the Massachusetts Chapter of the Guild in a December recital at the Church of the Advent, Boston. Miss Crowley has appeared as soloist with various orchestras, including the Boston Symphony Pops Orchestra, and was organist for the Philadelphia Bach festival in the performance of the "St. Matthew Passion."

"Clair de Lune," Karg-Elert; Chorale in E major (abridged), Franck; Prelude on "Belmont," Edmundson; Four Improvisations on Gregorian Themes; Chorale Prelude on "Ave Maris Stella," Peeters; Toccata, Richard Keys Biggs; "Regina Coeli," Titcomb, and "Cibavit Eos," Titcomb.

**CHURCH HONORS MISS HOLMES  
ON THEIR JOINT ANNIVERSARY**

Included in a week of festivities commemorating the twenty-fifth anniversary of Plymouth Church, Sherrill, N. Y., was an organ recital Feb. 14 by Miss Zillah L. Holmes, A.A.G.O., who was also observing her twenty-fifth anniversary as organist and minister of music of this church. The following program was presented: Concert Overture, Maitland; "Fountain Reverie," Fletcher; "The Squirrel," Weaver; Toccata and Fugue in D minor, Bach; songs, "The Cycle of the Wind," "The Little Yellow Bowl" and "Twilight" (compositions of Miss Holmes, sung by Mrs. C. Stafford Myers, soprano); "Clair de Lune," Debussy; "Within a Chinese Garden," Stoughton; Finale, Fourth Symphony, Widor. As the recital was on Valentine's Day, the church presented Miss Holmes with a box of spring flowers and a valentine heart with twenty-five silver dollars fastened on it with a silver ribbon. Silver was especially appropriate, as Sherrill is the site of the factories of Oneida, Limited, makers of silverware. The choir sent Miss Holmes a corsage for the recital and the following night at the fellowship supper presented her with a red leather billfold with \$25 in bills.

**WILLIAM SELF'S CHOIR SINGS  
AT WORCESTER ART MUSEUM**

William Self's choir of boys and men at All Saints' Church in Worcester Mass., sang its annual program of carols at the Worcester Art Museum Sunday, Dec. 22. This program was completely recorded by station WTAG, and part of it was played over that station on Christmas Day.

An interesting feature of a festival service at All Saints' Dec. 29 was the performance of a new carol, "Light in the Night," by Professor Edward Ballantine of Harvard University. Professor Ballantine was present for this performance and was the guest of the choir and choir alumni association afterward.

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(For Mixed Voices unless otherwise noted)

- Jesus Christ is Risen Today.....Alec Rowley
- We Will Carol Joyfully (Easter).....Claude Means
- Easter Paean.....A. C. Lovelace
- Christ Our Passover (Chant in Unison).....I. Mellwraith
- The Healing Leaves.....L. C. Eley
- Hosanna.....Hummel, arr. Dickinson
- The Soul Must Bear the Cross  
.....Corner-Reimann, arr. Dickinson
- An Easter Carol (S.A.).....H. C. Rockefeller
- Benedictus es, Domine in C.....W. S. Nagle

**ORGAN**

- Paraphrase on "Jesus Christ is Risen".....E. Campbell
- Largo in F sharp minor.....F. Veracini, arr. Black
- Ave Maria.....Bach-Gounod, arr. Volkel
- Improvisation on Two Chorales  
(Palm Sunday).....A. G. Y. Brown
- Six Religious Preludes.....Jaromir Weinberger
- Symphonic Fantasy (Based on an Easter  
Plainsong).....Flor Peeters

**SONGS**

- Two Songs (Lent or Holy Week).....R. L. Bedell
- 1. Ah, Holy Jesu
- 2. At the Sepulchre

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ROSEMARY CLARK



of music degree from the Philadelphia Musical Academy and a year later an organ diploma from the same institution. She became an associate member of the Guild in 1943. For the last three summers Miss Clark has been working toward a Ph.D. degree at the Eastman School of Music. She has studied piano with Dr. W. E. Duckwitz, Joseph Allard and Max Landow; organ with Dr. Rollo Maitland, and composition with Dr. Maitland, Herbert Elwell and Bernard Rogers. For the last five years she has been a member of the faculty at Stetson, having taught organ, piano, theory, orchestration and composition. For four years she has been head of the organ department.

WILLIAM DOTY ON RECITAL  
TOUR IN TEXAS AND MICHIGAN

The department of music of the University of Texas has announced a concert schedule for Dr. E. William Doty, organist and dean of the college of fine arts, for the month of February, including appearances in Houston, Galveston and Austin, Tex., and Albion and Ann Arbor, Mich. The Houston recital took place at Christ Church Feb. 3. In Galveston Mr. Doty played at Trinity Episcopal Church Feb. 4 and his appearance at Austin was in the recital hall Feb. 16. He was at Albion, Mich., Feb. 19 and at the University of Michigan Feb. 23.

Mr. Doty has been dean of the college of fine arts at the University of Texas since 1938, when he established the college. He is president of the Texas State Music Teachers' Association, a member of the curriculum commission of the National Association of Schools of Music, church music chairman for the Texas Federation of Women's Clubs and chairman of the fine arts commission of the Association of Texas Colleges.

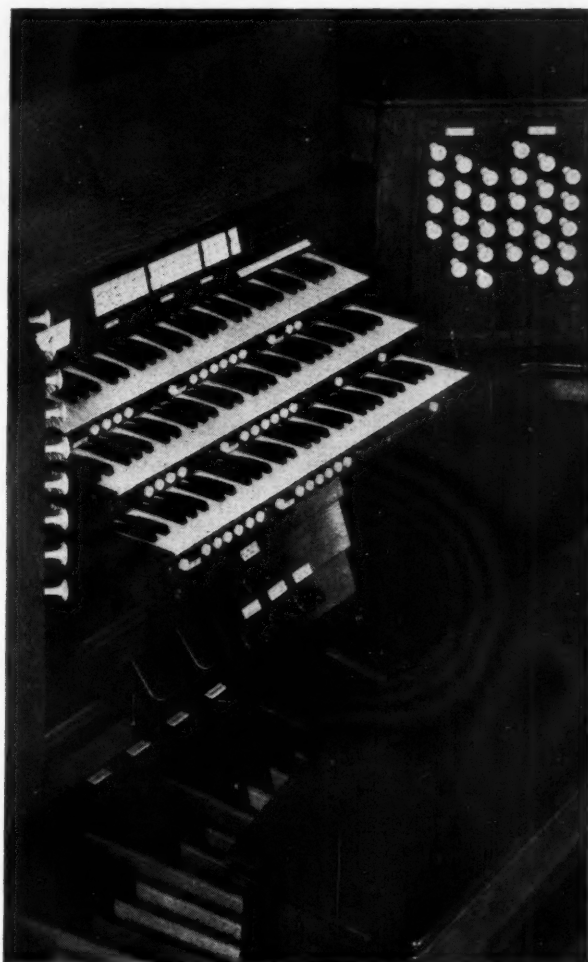
THE COMBINED CHOIRS of Union Theological Seminary, under the direction of Dr. Hugh Porter, director of the School of Sacred Music, will give the Magnificat of Bach in James Memorial Chapel on the evening of Monday, March 10, at 8:30. The solos will be sung by vocal students who are working toward their master's and doctor's degrees. For the accompaniments the organ will be supplemented by a group of instruments, including a string quartet, two flutes and an oboe d'amore.

WORKS OF ROSEMARY CLARK  
MAKE UP FLORIDA PROGRAM

Miss Rosemary Clark, assistant professor of music at John B. Stetson University, Deland, Fla., with the assistance of other members of the faculty, presented a program of her compositions Feb. 4. The organ numbers were: "Procession to the Manger," "Voluntary in Ancient Style" and "A Negro's Lament," all composed in 1946. The piano selections included a Concerto in E flat major and "Campus Scenes." A Trio, for piano, violin and cello, was another work. There were also five vocal solos.

Miss Clark received the bachelor of music degree at Stetson University in 1940. In 1941 she received the master

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I Slowly the dusk unfolds...  
II Swing in the Wind, O heart...  
III You raise the flute to your lips...  
IV There where the flaming sun goes down to die...
- FROM THE LONG ROOM OF THE SEA.....Eric De Lamarter .75  
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- PRAELUDIUM No. I.....F. Campbell-Watson .60  
Super Introitum in Dominica IV Adventus  
"Rorate Caeli desuper"
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"Puer natus est nobis"
- RECITATIVE AND ARIA.....Irwin Fischer .60
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- SUITE FOR ORGAN.....Eric De Lamarter 1.50  
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**CHESTON L. HEATH DIES  
IN INDIANAPOLIS, IND.**

**HAD SUFFERED A STROKE**

**Organist and Choirmaster of Christ Church Twenty-one Years—Long Dean of Indiana A.G.O. Chapter—Trained Many Boys.**

Cheston L. Heath, who for twenty-one years was organist and choirmaster of Christ Episcopal Church, Indianapolis, Ind., and had served long as dean of the Indiana Chapter, A.G.O., died Feb. 11. Mr. Heath had suffered a stroke last November, but apparently had recovered, and was planning to play for the Lenten and Easter services.

Funeral services were held at Christ Church Feb. 14 and the choir he had trained sang. Burial was at Corpus Christi, Tex.

Mr. Heath was born at Corpus Christi sixty-one years ago. At the age of 14 he was director of a Catholic choir there. At 15 he entered the New England Conservatory of Music in Boston, graduating there. He received an M.A. degree from Harvard University and studied organ and choral work in Paris, Rome and Vienna. He studied with Saint-Saens and Guilmant.

For thirteen years Mr. Heath was organist and choirmaster of St. Paul's Episcopal Church in Norwalk, Ohio, and went to Indianapolis in 1926. For many years he was dean of the Indiana Guild Chapter, finally refusing to hold office longer so that he could devote all his time to his choir.

Mr. Heath trained more than 1,000 boys for his choir. Bishop Lane Barton of Eastern Oregon was one of his choir boys. He conducted a class limited in membership to choir boys at the Christ Church Sunday-school.

Survivors include a son, John Alan Heath, Sulphur, La.; two sisters, Mrs. Camilla Hayward, Corpus Christi, and Mrs. Mattie Donnan, Shepherd, Tex.; a brother, R. Holworthy Heath, Memphis, Tenn.; two foster sons, Howard Caulfield, Indianapolis, and Lyle Morse, Houston, Tex., and five grandchildren.

CHESTON L. HEATH



**BOWMAN PRESENTS MONTHLY PROGRAMS IN HARRISBURG**

Arnold S. Bowman, minister of music of the Derry Street Evangelical-U. B. Church, Harrisburg, Pa., since his discharge from the army, has arranged for a series of monthly musical services in that church with the cooperation of the quartet and the three choirs under his direction. Five services of this series have been presented, the most recent being a Bach program given Jan. 19, with the quartet assisting. The hymn "Breathe on Me, Breath of God," based on a tune by Bach, was sung by the congregation and choir. Three chorale preludes were "Komm, süßer Tod," arranged by Fox; "Herzlich thut mich verlangen" and "Ich ruf zu Dir." Four organ compositions included the Little Fugue in G minor, the Air for the G String, the Prelude in G major and the Prelude and Fugue in D minor.

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*A New Easter Song—Just Published*

Christ Is Risen Today!—medium.... Katherine K. Davis .50

**Lenten Anthems**

MIXED CHORUS

It Is Finished!.....T. Tertius Noble .15  
O Come and Mourn.....Seth Bingham .18  
In that Garden He Knelt to Pray.....Albert D. Schmutz .12  
Into the Woods My Master Went.....J. Thurston Noe .20

**Easter Anthems and Carols**

MIXED CHORUS

Alleluia, Come, Good People..... Katherine K. Davis .12  
An Easter Alleluia.....T. Tertius Noble .16  
Easter Bells Are Ringing.....Robert Elmore .16  
Easter Credo (with Junior Choir and Tenor Solo)  
.....Harvey Gaul .16  
Easter Carol of the Three Orphans (with Children's  
Chorus).....Harvey Gaul .15  
An Easter Salutation.....Alfred H. Johnson .15  
Let All the Multitudes of Light.....Claude Means .18  
The Lights of Easter (with Tenor and Soprano Solos)  
.....Harvey Gaul .15  
Thou Art the Way.....Carl F. Mueller .16  
Triumph—(with Baritone Solo).....Alan Floyd .16

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**Virgil Fox Plays in Oak Park**

Chicago, which had not enjoyed the opportunity to hear Virgil Fox since some time before the world war broke out, was offered that opportunity Feb. 13 through the enterprise of the Chicago Club of Women Organists; and the local organ fraternity is indebted to that organization and to the First Congregational Church of Oak Park for a recital that was one of the events of the season.

Mr. Fox pleased an audience which filled the large church with a performance that showed him in various moods, interpreting the compositions of men of various schools and different generations. There was a large representation of Bach, including four chorale preludes, the Prelude and Fugue in D major and a performance of "Come, Sweet Death," as arranged by Mr. Fox. This last is rapidly taking the place of "Jesu, Joy of Man's Desiring" and "Sheep May Safely Graze" on recital programs. It would be a modernist totally devoid of sentiment in his soul who would not be moved by Mr. Fox's interpretation of "Come, Sweet Death." Mendelssohn's Sonata in F minor, the first of the six, was played in a manner that proved it a concert piece for which nothing composed since Mendelssohn's day need take a back seat. Cesar Franck's Prelude, Fugue and Variation was registered charmingly, as was "Ye Sweet Retreat," by Boyce, an old English composition that too long was neglected by recitalists. The memory of Wilhelm Middelschulte was recalled when Mr. Fox played his old Chicago teacher's pedal stunt piece, "Perpetuum Mobile." The recital closed with Karg-Elert's "In dulci Jubilo," brilliantly played, which called forth an ovation, and Purcell's "Trumpet Tune" as an encore number.

Mr. Fox shows all the dexterity for which he won fame even before 1933, and to this has added a solid maturity developed during the war.

**THE NEWEST MEMBER** of the Eastern Michigan Chapter A.G.O., has just arrived in the home of Mr. and Mrs. Montie James Wiers. Mr. Wiers is organist of the Fourteenth Avenue Methodist Church, Detroit. The newcomer is an eight-pound girl named Lois Suzanne.

**HONOLULU SCHOOL PUPILS HEAR TWELVE RECITALS**

The Central Union Church of Honolulu annually invites the city and rural schools of Oahu to an organ recital by its ministry of music. Between Jan. 27 and Feb. 3 twelve recitals were given before a total of 4,700 children of intermediate and high school age. At each program Mr. Harvey gave a brief history of the organ, demonstrated some of the stops and gave the following program: "Grand Choer Dialogue," Gigout; Berceuse from "Jocelyn," Godard; "Noel," d'Aquin; "Echo" and "L'Organo Primitivo," Yon; "The Bells of St. Anne de Beaupré," Russell; Toccata from Fifth Symphony, Widor. Written comments received from the schools afterward indicated that "Echo" was the best liked. "The Bells of St. Anne" came second.

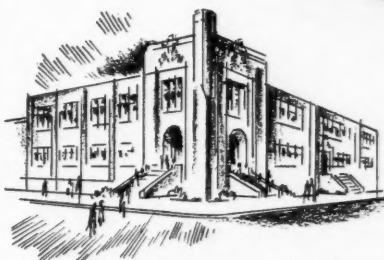
The Central Union organ was built by the Skinner Organ Company and dedicated in 1924. It has three manuals and fifty-nine ranks of pipes.

**RALEIGH MUSIC CLUB HEARS ORGAN AND CHOIR PROGRAM**

The Raleigh Music Club presented the choristers of historic Christ Church and their organist and choirmaster, Dr. David Stanley Alkins, in a program of organ and sacred music Jan. 13. Dr. Alkins opened the program with the following Bach chorale preludes: "My Heart Is Filled with Longing," "Come, Saviour of the Gentiles" and "Our Father, Who Art in Heaven" (two settings). The remainder of the program was sung by the choristers *a cappella*. It included: Sixteenth Century French Carol, "Listen, Lordlings," arranged by Claude Means; "The Hunter" (from the "Marienlieder"), Brahms; motet, "Say to Them that Are of a Fearful Heart," Titcomb; motet, "We Have Seen His Star," Titcomb; motet, "Grant unto Us Thy Blessings," Nanino; motet, "O Bone Jesu," Palestina; motet, Hodie Christus Natus Est," Sweelinck.

**THE CANTATA "FORSAKEN OF MAN,"** by Leo Sowerby, will be sung under the direction of the composer Tuesday evening, April 1, at 8:15 by the choir of St. James' Episcopal Church, Chicago.

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ANALYSIS SHOWS WHAT IS HEARD AT RECITALS

STUDY OF PROGRAMS OF 1946

Tocatta and Fugue in D minor of Bach Still in the Lead in Performances—American Composers at Top for Five-Year Period.

For the fifth successive year THE DIAPASON and its readers are indebted to H. J. W. MacCormack of St. Hubert's, N. Y., for an interesting analysis of the recital programs printed in this paper. In addition to a study of the programs of 1946 Mr. MacCormack has made an analysis for the five-year period.

Again, as a year ago, Bach's Tocatta and Fugue in D minor heads the list with seventy-two performances, and Franck's Chorale in A minor is second with sixty-seven performances. Among composers Bach leads, with 2,171 performances of his works, while Handel follows with 392, after which come Vierne, Karg-Elert and Cesar Franck. Leading the American composers are Bingham, Sowerby and Clokey, while Edmundson follows closely.

French composers had the largest representation in 1946—22.9 per cent—with Americans following with 21.3 per cent. Transcriptions constituted 12.7 per cent of the total on the programs published.

That the firm hold of Bach, Franck and Handel is being maintained is shown by their leadership for the five-year period. In the half-decade American and Canadian composers have the largest percentage of representation, with 11,382 compositions, or 22.3 per cent, the French following with 21.6 per cent.

Here is the list for 1946 of the compositions most frequently appearing on recital programs:

Table listing compositions and their frequencies. Includes entries like 'Tocatta and Fugue in D minor, Bach, 72', 'Chorale No. 3 (A minor), Franck, 67', 'Carillon de Westminster, Vierne, 58', etc.

Table listing compositions and their frequencies. Includes entries like 'Air from Suite in D, Bach, 15', 'Andante from Sonata No. 1, Borowski, 15', 'Prelude from Suite in F, Corelli, 15', etc.

Table listing composers and their total performances. Includes entries like 'Rheinberger 61', 'Jongen 57', 'Wagner, transcriptions 57', 'Schumann—Organ works 48', etc.

An analysis by nationalities shows:

Table showing analysis by nationalities. Includes entries like 'Organ works of—French composers 2,151 6.2', 'American and Canadian composers 1,994 21.3', etc.

Total performances 9,375 100.0. Since this is the fifth consecutive year that the year's programs as published in THE DIAPASON have been analyzed as above, there is appended here a brief summary for the five-year period, 1942-1946 inclusive:

1. Most Frequently Played Compositions.

Table listing most frequently played compositions. Includes entries like 'Tocatta and Fugue in D minor, Bach, 407', 'Chorale No. 3 (A minor), Franck, 310', 'Jesu, Joy of Man's Desiring, Bach, 268', etc.

3. Analysis.

Table showing analysis of compositions. Includes entries like 'American and Canadian composers 11,382 22.3', 'French composers 11,061 21.6', etc.

Table listing composers and their total performances. Includes entries like 'Adagio from Tocatta, Adagio and Fugue, Bach, 119', 'Briere from Suite Gothique, Boellmann, 119', 'Ave Maria, Schubert, 119', etc.

2. Most Frequently Represented Composers.

Table listing most frequently represented composers. Includes entries like 'Bach—Organ works 10,044', 'Handel—Organ works 1,883', 'Franck—Organ works 1,414', etc.

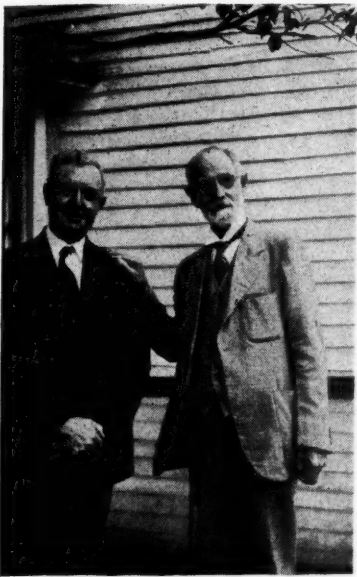
Table showing analysis of composers. Includes entries like 'American and Canadian composers 11,382 22.3', 'French composers 11,061 21.6', etc.

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## SANBORN AND GOETSCHIUS



E. RUSSELE SANBORN, ORGANIST of First Church of Christ, Scientist, Concord, N. H., has just completed twelve years of active service, never missing a Sunday or a Wednesday evening meeting during this period. His duties also include ringing the tower chimes and playing for many special services. The organ compositions used at the anniversary Sunday service were: Adagio, Sixth Symphony, Widor; "Finlandia" ("Prayer"), Sibelius; "Idylle," Sellars; "Marche Triomphale," Dubois. Mrs. Henrietta Hand, soloist of the church, sang Mr. Sanborn's setting of "The Lord's Prayer," which is in process of publication.

Mr. Sanborn was the youngest organist engaged to give a series of recitals at the Pan-American Exposition in Buffalo (1901) and for this occasion Dr. Percy Goetschius, world-renowned musician and one of Mr. Sanborn's instructors, dedicated to him his organ Prelude and Fugue in G minor. Mr. Sanborn was formerly

head of the organ department at the Sherwood Music School in Chicago and later dean of the Kansas City University College of Music.

The organ in the Christian Science Church was built in 1904 by the Hutchings-Votey Company of Boston and in 1937 the work of rebuilding and electrifying the instrument was undertaken by Mr. Sanborn. These improvements enlarged the instrument to three manuals, with thirty-four stops, including a set of chimes. The tubular chimes in the church tower delight the people of Concord when hymns are played on them before all church services.

#### A. EUGENE DOUTT APPOINTED TO HURON COLLEGE FACULTY

A. Eugene Douth has been appointed to the faculty of Huron College, Huron, S. D., as head of the organ department and instructor in piano and theory, including counterpoint, musical history and harmony. The organs available to the students are a small two-manual in the college chapel and a medium-sized three-manual installed in 1928 in the First Presbyterian Church.

Before going to Huron Mr. Douth was minister of music at St. Paul's Methodist Church, Monroe, Mich., for one year. Prior to that he was instructor in piano and theory at Kalamazoo College and while engaged in war work was organist-director at St. Thomas' Episcopal Church, Rattle Creek, Mich. His degrees include bachelor of music from Muskingum College, New Concord, Ohio, and master of music in organ from Westminster Choir College, Princeton, N. J. His organ teachers at Westminster were Dr. Carl Weinrich and Dr. Alexander McCurdy.

THE TRUSTEES OF THE Frank Huntington Beebe Fund for Musicians will receive applications for scholarships for foreign study during the year 1947-1948. Application forms and information may be obtained upon a request addressed to the secretary of the fund, 290 Huntington Avenue, Boston 15, Mass. To receive consideration for the season of 1947-1948 applications must be in the hands of the secretary not later than April 1. Wallace Goodrich, Walter H. Piston, Jr., Walter R. Spalding and E. Sohler Welch are the trustees.

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**For Lent and Easter;  
New Anthems of 1947;  
Other Publications**

By HAROLD W. THOMPSON, Ph.D., L.H.D.

There is so little time between now and Easter that I am making these lists very selective; in fact, my resolution for New Year's was to emphasize the best more sharply, even at the expense of the second-best. This will be a dangerous procedure, not because the editor ever interferes with my independent judgment, but because I realize the limitations of my own taste and the great variety of choirs represented by our membership.

The two Lenten anthems that impress me most are Candlyn's "Drop, Drop, Slow Tears" (Galaxy) and Dickinson's "The Soul Must Bear the Cross" (Gray). The Candlyn number is a poignant setting in four pages for unaccompanied choir (four parts) of a seventeenth-century poem by Phineas Fletcher. From the quiet opening to the exquisite cadence this is deeply moving music. The Dickinson anthem is an edition, with excellent English text by Mrs. Dickinson, of Reimann's earlier working of an ancient spiritual dialogue from the Corner Collection (1631). The form is very interesting and gives opportunity for use of a youth choir (S or SA) or soloist. This work runs to eight pages of pure and simple music.

**Other Anthems of Quality**

There are certain other anthems which I considered carefully before selecting the two just mentioned; all are of good quality. "O Come and Mourn" (J. Fischer) by Means has a medium solo and a section for S-A; it is firm and supple, avoiding the weakness of many Lenten works. Dr. Noble's "When I Survey" (J. Fischer) is the most recent in his notable list of unaccompanied anthems; it has some divisions. It is not so inevitable as his "Go to Dark Gethsemane," but there we are speaking of a sort of modern classic. A. G. Y. Brown has arranged a number by Hérold called "Jesus, I My Cross Have Taken" (Ditson), a simple hymn-anthem which reminds me of French carols in melody. G. W. Henninger has arranged as an extended chorale for Passion week a Bach number here named "O Son of God" (Presser); of course it is fine. Walter Wismar as general editor has a set of Three Chorales (J. Fischer) arranged for SSA by Johannes Hanschke. The first of these is for Palm Sunday, "O Lord, How Shall I Meet Thee?" The melody is known in our hymnals as "St. Theodulph."

In case you use solos in Lent, Francis Rogers has written an English text for Schumann's "Seit ich Ihn gesehen," with the title of "Hymn of Trust" (Galaxy); this is for low voice and is attractive if you like Schumann and his lieder style. Dr. Bedell publishes together "Two Songs for Lent or Holy Week" (Gray), in two keys. I like better the second of these, "At the Sepulchre," though it is only two pages in length.

**Easter Numbers**

At the top of this list I should like to put numbers by Rowley, Means and A. H. Johnson. Rowley's "Jesus Christ Is Risen Today" (Gray) is a sonorous and not difficult anthem, eight pages in length, with a short S solo *ad lib.* It is curious how almost completely the carols have been driving out the "big" anthems at Easter; here is perhaps an indication of a reversal. Surely the massive accompanied anthem is appropriate to so joyful a season. "We Will Carol Joyfully" (Gray) by Means uses a children's choir or S solo *ad lib.* and runs to seven pages. The music catches the innocent mirth of the carol style in a charming way. Quainter is "The Lily Lay" (J. Fischer), freely arranged by Mr. Johnson from an old French tune, with a text that suggests a medieval poem with "macaronic" (Latin) refrains. This is to be sung unaccompanied and has a few divisions; it is six pages in length.

There are certain other numbers which you might like better than my own three choices. For instance, A. C. Lovelace's "Easter Pæan" (Gray) is a bright fugal chorus, eight pages in length. R. E. Marryott's "Wake from Your Slumbers" (Ditson) is an unaccompanied hymn-anthem of quality. J. M. Rasley's "Alleluia Carol" (Presser) is a pleasant and easy number which may be sung antiphon-

EDOUARD NIES-BERGER AND CONDUCTOR CHARLES MUENCH



A NOTEWORTHY PERFORMANCE in which the organ was used as a solo instrument with the orchestra took place in Carnegie Hall, New York City, Jan. 25, when Edouard Nies-Berger was soloist with the Philharmonic Orchestra in the Concerto by Poulenc. In the picture Mr. Nies-Berger (left) and Charles Muench, who conducted the performance, are shown looking over the score.

Mr. Muench is the conductor of the oldest symphony orchestra in Paris—the Orchestre de la Société du Conservatoire de Paris. He is on tour in this country for the first time, with engagements in the principal cities.

The Poulenc work made a pronounced hit and Mr. Nies-Berger received an ovation from public and musicians and the press reaction is indicated by these paragraphs:

ally by two choirs. Isa McIlwraith's "Christ Our Passover" (Gray) is a free chant in unison, a dignified novelty. Helen C. Rockefeller's "An Easter Carol" (Gray, late '46), is a pretty little piece for SA with solos *ad lib.*

If you have a junior choir, I recommend especially "Choruses for Eastertide," five pieces in the admirable series of "Schmidt's Junior Choir Leaflets," listed at only 25 cents. The first two numbers are Voris' "Christ the Lord Is Risen Again," a medieval French melody, and "Heaven Rejoices," a merry Swedish melody arranged by Hugo Norden. These are in two parts; any number in the leaflet may be obtained in a separate edition. The other three are by Gordon, Baines and Naumann.

There are two new sacred vocal solos for Easter. One is a melodious number for medium voice by Katherine Davis called "Christ Is Risen Today" (Galaxy); it is in strophic form, three stanzas with a refrain. "Wood of the Cross" (Presser) by Blanche D. Byles comes in two keys. The text is tender and poetical; the music, though not very original, has dramatic urge. I think that a high voice is to be preferred.

**Many Other New Issues**

Among organ pieces there is one new Easter number that is worth examining, a Paraphrase on "Jesus Christ Is Risen," by Edith Campbell (Gray).

There are many other new compositions which will have to wait for review until next month, when I shall also discuss a number of new books. I do wish, however, to mention E. Power Biggs' edition of Organ Sonatas 16 and 17 (published together) by Mozart (Music Press); this is for two violins, cello and organ (or piano).

Also in the "Masterpieces of Organ Music" there is a new folio of two admirable pieces by Johann Krieger, a contemporary of Bach (Liturgical Music

"With Edouard Nies-Berger at the organ a carefully worked out and brilliant presentation of the score was given."—Noel Straus, *New York Times*.

"The work was beautifully performed. Nies-Berger's playing had style and authority."—Miles Kastendieck, *Journal-American*.

"Nies-Berger proved a brilliant soloist, speaking eloquently for himself in the solo passages."—Louis Biancolli, *World Telegram*.

The Poulenc work had its premiere in Paris in 1941 with Mr. Muench conducting and Maurice Durufé as organ soloist.

Mr. Muench and Mr. Nies-Berger both were born in Strasbourg and both are sons of organists. While Mr. Nies-Berger was a student at the Conservatoire Mr. Muench was concertmaster of the Strasbourg Symphony Orchestra.

Press). It is possible that these works might be useful at Eastertide.

I also wish to mention an anthem of praise which was published in 1946 and in some way was overlooked: Francis S. Moore's "Holy, Holy, Holy" (C. Fischer), based on the well-known tune "Nicaea"; it uses with skill and effect a youth choir or S solo and has good variety of treatment.

Last month I asked for the name of the publisher of Walton's "Fantasy on Four Christmas Carols," popular this past season. This and other numbers which I hope to see are published by Broadcast Music, Inc., and it was advertised in last month's issue; of course I had not seen the advertisement when I wrote my article.

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**Ellsasser Is Heard  
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Recitalist Ten Years**

RICHARD ELLSASSER



Richard W. Ellsasser was heard in recitals in January in Jordan Hall, Boston; the First Baptist Church of Syracuse, N. Y., where 1,900 people were in the audience; at the Municipal Auditorium, Worcester, Mass., where 3,400 were present; at Emmanuel Methodist Church, Lockport, N. Y., and at the First Lutheran Church of Brockton, Mass.

The 20-year-old organist celebrates his tenth anniversary as a concert organist Feb. 17, the exact date on which he gave his first recital at Trinity Cathedral, Cleveland, Ohio, in 1937.

February dates include one in Niagara Falls, N. Y., Feb. 14, another at Cortland, N. Y., Feb. 17 and a performance under the Colgate-Rochester Divinity School and the Rochester A.G.O. chapter Feb. 18.

An incomplete list of Mr. Ellsasser's recital bookings is as follows:

- March 7—Brunswick, Ga.
- March 9—Miami, Fla.
- March 10—Clearwater, Fla.
- March 11—St. Petersburg, Fla. (A.G.O.)
- March 16—Newtonville, Mass.
- March 23—Providence, R. I.
- March 26—Haverhill, Mass.
- March 27—Church of the Advent, Boston.
- April 4—Town Hall, New York (third complete American memorized performance of Bach's "Catechism").
- April 11—Grand Forks, N. D.
- April 13—Rochester, Minn.
- April 13—Red Wing, Minn. (evening).
- April 15—Grand Rapids, Mich.
- April 20-22—Bach series in Jordan Hall, Boston, sponsored by the Bach Circle of Boston. Mr. Ellsasser will give the first all-Bach program ever to be given—that in 1847 by Mendelssohn—and conduct several works.
- April 27—Stafford Springs, Conn.
- April 28-30—Bach Circle program repeated in Worcester, Mass.
- May 1-31—Western tour.

Mr. Ellsasser has given up all activity except conducting, composing and concert work. The winner of the \$500 prize of the Henry Levitt Foundation of New

York for the best ballet of 1946, "Greenwich Village," he is beginning the second ballet of the trilogy, "Suicide."

**WILLIAM H. BARNES**

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## News of the American Guild of Organists — Continued

Three Members in Recital  
for Illinois Chapter; New  
Salvador Piece Is Heard

There was a large attendance at the recital in the First Congregational Church, Oak Park, Jan. 28. Thirty-seven members and friends of the Illinois Chapter attended the dinner preceding the performance. The three recitalists were from Oak Park and River Forest. Peter Fyfe began his group by playing two Bach compositions—Prelude and Fugue in D major and the Chorale Prelude "In Thee Is Gladness"—and concluded it with the first Chicago performance of a new work, "Nuptial Chant," by Mario Salvador, a former Chicagoan and now of St. Louis. The second group, played by Ruth S. Broughton, included: "Sonata da Chiesa," Andriessen; Scherzo, Gigout; "Elegy" (No. 3 of the "Tryptique" for organ), Vierne, and Chorale Prelude on the Hymn-tune "Croft's 136th," Parry. Eldon Hasse, sub-dean of the chapter and organist of the church, played the Chorale Prelude on the Hymn-tune "St. Peter," by Darke, and Fantasie in A, Franck.

A March activity of the chapter is the annual presentation of Brahms' "Requiem" by the choirs of the First Methodist Church, Evanston, under the direction of Dr. Emory L. Gallup. This will take place Sunday afternoon, March 16, at 4 o'clock. On the following Sunday afternoon, March 23, at 4:30 a program of compositions by Dr. Leo Sowerby will be presented at the Fourth Presbyterian Church. Robert Noehren, organist, will be guest recitalist and the choral works will be sung by the choir of the church under the direction of Barrett Spach. Charles Greene will sing the offertory, "Hear My Cry, O God" (Psalm 61).

GRACE SYMONS, Registrar.

## Titcomb Lectures in Rochester.

The Rochester Chapter presented H. Everett Titcomb, distinguished authority on church music, conductor of the Schola Cantorum of St. John's Church, Boston, and professor of liturgical music at the Boston University Music School, in a lecture-rehearsal at Christ Episcopal Church in Rochester Jan. 21. A double tribute to Mr. Titcomb was in evidence that evening. First, many Guild members as well as guests were in attendance despite a severe blizzard; second, in recognition of his ability as a composer, Gloria Iacone, Harold Gleason and Charles Raymond Berry played several of Mr. Titcomb's organ compositions. The men of Christ Church choir, under Mr. Berry's direction, then sang a few examples of hymns in plainchant, after which Dean Catharine Crozier Gleason presented Mr. Titcomb. During the course of his discussion of the various types of chant examples were sung by those in attendance, as well as portions of "The Rennoches," with its polyphonic sections by Vittoria. The evening proved a most interesting one, and an eye-opener to some of the beauties inherent in correctly interpreted and correctly sung chant.

RAYMOND BERRY.

## Chorale Preludes Akron Subject.

The Akron, Ohio, Chapter held an open meeting at the Church of Our Saviour Feb. 3. Elmer Ende, former dean, gave an illustrated lecture-recital on "The Lutheran Chorale Prelude." After an introduction with examples on the chorale in general, Mr. Ende played the following preludes to illustrate the three different primitive types: "Da Jesus an dem Kreuze standt," Scheidt; "Vater unser im Himmelreich," Pachelbel; "Herr, wie Du willst," Boehm; "Wie schoen leuchtet der Morgenstern," Buxtehude. The program was continued by Robert Osun, Mrs. Ruth Musser and Miss Louise Inskip, members of the chapter, playing: "Ich ruf zu Dir, Herr Jesu Christ," "Wachet auf, ruft uns die Stimme," "O Mensch, bewein' Dein' Suede gross," "Wir glauben all an Einen Gott, Schoepfer," Bach; "Es ist das Hell uns kommen her," Kirnberger; "In dulci Jubilo," Bach; "In dulci Jubilo," Karg-Elert. The audience then went to the parlors of the church for a social hour and refreshments.

ELAINE D. HEILMAN.

## Organists Guests in Miami Home.

Members of the Miami Chapter were guests of Mr. and Mrs. Henry Gregor in their charming home overlooking Biscayne Bay Saturday evening, Feb. 1. A short business meeting was conducted by the dean, Mrs. Edward G. Longman. Bruce

HARRY C. WHITTEMORE



TWO CHARTER MEMBERS of the recently-organized New Hampshire Chapter, A. G. O., have served their churches on the organ bench for more than half a century. They are Harry C. Whittemore and Mrs. Bertha Platts, both of Manchester.

Mr. Whittemore, organist and choir-master of Grace Episcopal Church in Manchester, and dean of New Hampshire musicians, is in his fifty-second year at this church. Mr. Whittemore was born in Grasmere, N. H., in 1877. Moving at an early age to Manchester, he was graduated from the Manchester High School in 1896. While a junior in high school he was appointed organist of Grace Church. He applied himself seriously to the study of piano, foregoing many boyish sports to devote his time to daily practice. When sufficiently proficient he began study with Arthur Foote in Boston. When he decided to become an organist he also took lessons from S. B. Whitney, then organist at the Church of the Advent in Boston.

Mr. Whittemore is an accomplished teacher, accompanist and conductor. In the winter of 1908-9 he made a tour of the United States and much of Canada with Emma Eames and Emilio de Gogorza and appeared on the concert stage with other famous artists. For nearly thirty years he has conducted the annual festival of the New Hampshire Choir Guild, an organization made up of the largest five boy choirs of the New Hampshire diocese. In 1929 he assumed the leadership of the Temple Choir, a chorus

Davis, program chairman, announced that Mrs. Ethel Tracy, F.A.G.O., would give a recital for the Guild Feb. 24 at Trinity Methodist Church, of which she is the organist. It was also announced that a chorus trained by Miss Frances Tarbox will present Brahms' Requiem at Trinity Episcopal Church on Palm Sunday and at the Community Church, Miami Beach, on Good Friday. Both performances will be under the direction of Bruce Davis, F.A.G.O.

Miss Bertha Foster introduced Mrs. Dierks, who gave a thought-provoking talk on music therapy in hospitals. Mrs. Dierks is associated with the Federation of Music Clubs and is a member of the national committee for research on music in hospitals.

After the business session it was our privilege to hear a trio recently formed by three of Miami's most prominent musicians: Henry Gregor, piano; Robert Kistler, violin, and Gerard Haft, violoncello. This group gave a very satisfying performance of the Trio in E minor by Dvorak. After refreshments had been served by our hostess everyone insisted on an encore and the trio obliged by playing the Mozart Trio No. 2.

GORDON MCKESSION, Secretary.

## Piano Recital and Dinner.

The Orlando Branch of the Florida Chapter met Feb. 11 at the home of Mr. and Mrs. Ira Bertis in Clermont, where the members and guests enjoyed a dinner, business session and short piano recital by Miss Rosemary Clark of the Stetson University School of Music faculty. Mrs. Bertis, a member of the Guild and a former concert organist, annually invites the group to her home.

Miss Clark, who is a pianist, organist and composer as well as an instructor, delighted her audience with this program: "Don Juan" Fantasie, Mozart-Liszt; E minor Waltz, Chopin, and two of her own

MRS. BERTHA A. PLATTS



of men assembled from the Masonic lodges of Manchester. For several summers Mr. Whittemore has played at Holy Trinity Church in Brooklyn and at Old Trinity in New York.

In 1910 Mr. Whittemore married Ethel I. Fracker of Manchester. They have two daughters.

Mrs. Bertha A. Platts has served the First Methodist Church of Manchester for fifty-eight years. Her career as organist began in 1888, when, during the removal and remodeling of the original First Church, built in 1830, services were held in a chapel now used as a parsonage. The instrument she played was a reed organ. On completion of the remodeling of the church a Vocalion was installed in 1890 and continued in use until 1924. A new and modern church was built in 1920, and in 1924 a two-manual Möller organ was dedicated.

Mrs. Platts studied piano and organ with the late Arthur S. Hood of Manchester, who served his church, St. Paul's Methodist, for fifty years. She also studied organ with Alfred E. Plumpton, a member of the New Hampshire Chapter and organist at the First Baptist Church.

Mrs. Platts' husband, Nathaniel T. Platts, is a prominent layman of the First Methodist Church and has served many years as Sunday-school superintendent and head usher.

compositions—"Campus Suite" and a Scherzo. For an encore she played a whimsical arrangement of "Arkansas Traveler."

MRS. C. E. HOFBAUER, Secretary.

## Events in Western Michigan.

Since the death of Dean Stanley Baughman Jan. 17 the Western Michigan Chapter has been carrying on under the leadership of the sub-dean, Doris James. On Jan. 14 Marcel Dupré and his daughter Marguerite appeared at the Park Congregational Church, Grand Rapids, as the second in our artist concert series. Sunday afternoon, Jan. 26, our annual junior choir festival was held at the First Methodist Church.

At the meeting Feb. 4 Miss Doris James and the Grand Rapids Teachers' Glee Club presented an evening's program demonstrating rehearsal technique. On the evening of Feb. 7 it was our pleasure to hear Virgil Fox at the Fountain Street Baptist Church as the third artist in our recital series.

SYLVIA TENBROEK, Secretary.

## Chesapeake Chapter Events.

The Chesapeake Chapter met Jan. 6 at Grace and St. Peter's Church, Baltimore. Further plans for the regional convention to be held in Baltimore were discussed. At the close of the business meeting members of the Guild attended a vesper service prepared especially for them by James Winship Lewis, organist and director at Grace and St. Peter's.

At the regular meeting Feb. 3 we presented Catharine Crozier in a recital at Brown Memorial Church. Miss Crozier's program was as follows: Toccata, Adagio and Fugue in C major, Bach; "Recit de Tierce en Taille," de Grigny; Variations on a Noel, d'Aquin; Chorale Prelude, "O Sacred Head," Brahms; Sketch in F minor, Schumann; Pastorale, Roger-Ducasse; Scherzetto, Vierne; "Gargoyles," Edmundson; "The Fountain," DeLamarter; Mel-

ody, Prelude and Prelude and Fugue in G minor, Dupré.

DOROTHY SUTTON, Registrar.

## Hymn Festival in Harrisburg.

The Harrisburg, Pa., Chapter sponsored its fourth annual hymn festival Sunday afternoon, Jan. 26, at the Fourth Reformed Church. Dr. A. M. Billman, the pastor, delivered a brief message on music and its importance in the service. The Rev. John H. Treder, chaplain of the chapter, assisted in the devotional part of the program. The following music was presented: Prelude, Pastoral Suite, Demarest (Mrs. Charles H. Neiman); Chorale Prelude on "Dundee," Noble, and "Benedictus," Reger (Miss Irene Bressler); girls' choir, "May Now Thy Spirit," Schuetky (Mrs. Lloyd V. White directing); combined choirs, "Psalm 150," Franck (Earl Miller directing); offertory, Improvisation on "Pilgrims," Calver (Mrs. Joseph L. Steele); Harrisburg Symphony Choir, "How Lovely Is Thy Dwelling-Place," Brahms, and "God Is a Spirit," David Hugh Jones (Reginald F. Lunt directing); Choral Benediction, Lutkin (Harrisburg Symphony Choir); postlude, Toccata in G minor, Matthews (Mrs. Andrew Keeley).

On March 10 the chapter is presenting a public recital with the Harrisburg Choral Society as guests. This "evening of music" will be held in the Camp Curtain Methodist Church. The chapter is interested in having members from other chapters attend this recital.

We are happy to announce that we have added nine members to our chapter, which is a good beginning for the new year.

DOROTHY A. M. PETERS, Registrar.

## Texas Chapter Meeting.

St. Matthew's Cathedral was host to the Texas Chapter Feb. 17. Dinner was served in the parish hall to fifty members. Dean Henry Sanderson presided at the business session. Two new applications for membership were presented. A letter from the warden was read saying he would have to postpone his visit to this region until next fall.

A recital by David Craighead March 10 was announced by Miss Dora Poteet, recital chairman, who said it would be preceded by a dinner and short business session. Announcement was also made that Miss Poteet had been invited to give a program at the May festival in New York.

The highlight of the evening was a most enjoyable program of Brahms chorales, played by Dr. Helen Hewitt of the North Texas State Teachers' College, Denton, who gave a very interesting explanatory talk beforehand.

KATHERINE HAMMONS.

## Program of Liturgical Music.

A program of liturgical music, followed by benediction of the Blessed Sacrament, was held Feb. 10 at the Church of St. John the Evangelist, Boston. The large congregation was welcomed by the Rev. Granville Mercer Williams, pastor of the church, who also spoke of the aims and activities of the Guild in raising the standard of church music. The prelude, "Alleluia Pascha Nostra," by Titcomb, was played by Harris S. Shaw, A.A.G.O., dean of the chapter. George Faxon played as the postlude "Ave Marris Stella" (Finale), Dupré. The organ is a two-manual Hook & Hastings.

Everett Titcomb, choir-master and organist of St. John's for over thirty years, is well known for his choral and organ compositions and as one of the best exponents of plainsong and Gregorian music. His large choir showed real feeling for this type of music and sang with color and conviction. The program consisted of antiphons, motets of various schools and canticles.

The next event is a recital by Samuel Walter, A.A.G.O., at Eliot Congregational Church in Newton March 3.

MARGARET R. MARTIN, Secretary.

**Frederick E. BIELER**

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Church of St. Luke & St. Matthew  
Brooklyn, New York  
and Organist for  
The Bretton Woods Boy Choir  
Bretton Woods, N. H.



News of the A.G.O. — Continued

**Big Day for Chapter in Detroit.**

The February meeting of the Eastern Michigan Chapter was held on the afternoon and evening of Feb. 18 in the First Baptist Church, Detroit, with Dr. Cyril Barker, dean of the chapter, as host. The two assisting artists were Dr. Ellis Emmanuel Snyder, choral director at Capital University, Columbus, Ohio, and S. Drummond Wolff, organist of the Metropolitan United Church, Toronto, Ont. Dr. Snyder gave a lecture on choral technique and a demonstration of choral training, using a chorus made up of members of the Guild. Dr. Snyder gave a very interesting talk and a very enlightening demonstration of ways and means of preparing an anthem from the beginning. The following anthems were considered: "None Other Lamb," Garth Edmundson; "Soldiers of the Cross, Arise," Van Denman Thompson; "We Stand Beside This Door," Dickinson, and "The Storm on Lake Galilee," Myron J. Roberts.

After dinner, served by the ladies of the church and attended by about seventy-five members and their guests, a short business meeting was conducted by Dean Barker, after which we were invited into the church for the recital by Mr. Wolff. He gave us a program entirely by English composers. The artist could do such a program full justice because of his English background, having been organist and choir-master of St. Martin's-in-the-Field, London, before coming to Canada. The program was varied in spite of the fact that it came from one country, and Mr. Wolff's interpretations were such as sustained the interest of the large audience from beginning to end.

Midway in the program the choir of the First Baptist Church, with Dean Barker as director, sang three anthems: "Jesus, Thou Joy of Loving Hearts," by Dr. Potat of Colgate-Rochester Theological Seminary; "Thou Wilt Keep Him in Perfect Peace," by Wesley, and "King of Glory, King of Peace," by Drummond Wolff. In the last number it had the assistance of the composer at the organ.

MARK WISDOM, Secretary.

**Warden Elmer Visits Reading.**

The Reading, Pa., Chapter held its first program meeting Jan. 18 in the First Baptist Church, with Warden S. Lewis Elmer as guest speaker. Other visitors included Dean Howard L. Gamble of the Pennsylvania Chapter, Dr. Rollo Maitland of Philadelphia, Dean Arnold S. Bowman of the Harrisburg Chapter and Dean John L. Beiswanger of the Lehigh Valley Chapter. Both Dr. Maitland and Dean Gamble were heard in an informal recital following Warden Elmer's talk.

The February meeting of the chapter was held Feb. 16 in the Second Evangelical and Reformed Church, Reading, with Miss Elizabeth H. Fidler, organist and choir director, and her soloists and choir as hosts. The program included an anthem, "Holy, Lord God," Noble Cain. In addition to the anthem the program included selections by members of the chapter.

Vernon D. Johnson, program chairman, announced the following programs:

- March—Dinner meeting with round-table discussion on "Choir Problems."
- April—Organist-clergy-layman meeting.
- May—Concert by combined choirs of Reading.

The Reading Chapter is a newly-organized chapter with fifty members. Its officers include: Dean, J. William Moyer; sub-dean, Bernard E. Leightheiser; secretary, Rachel M. Large; assistant secretary, Richard I. Miller; treasurer, Margaret G. Straub.

RICHARD I. MILLER,  
Assistant Secretary.

**Lilian Carpenter Recital a Highlight.**

A highlight of the season for the South Carolina Chapter was the recital by Lilian Carpenter, F.A.G.O., of the Juilliard School of Music, given in Trinity Episcopal Church, Columbia, Sunday, Jan. 25. In the audience of music-lovers were several groups from different sections of the state. Miss Carpenter's program included the following numbers: Con Moto Maestoso, Sonata No. 3, Mendelssohn; Chorale Preludes, "Nun komm, der Heiden Heiland" and "Nun freut Euch," Bach; Passacaglia in C minor, Bach; Chorale, Jongen; Chorale Preludes, "Es ist ein' Ros entsprungen" and "O Welt, ich muss Dich lassen," Brahms; Allegro Risoluto, Chorale and Scherzo, Symphony No. 2, Vienne; "Distants Chimes," Snow; "Carillon-Sortie," Mulet.

Following the recital an informal re-

ception was held at the beautiful home of Mrs. J. W. Haltiwanger. To the delight of the guests Miss Carpenter played several pieces on the organ in the Haltiwanger home.

Sunday, Feb. 9, Guild members met in St. Peter's Catholic Church for a lecture and service of liturgical music. The music was under the direction of Mrs. Curran Jones.

Plans are under way for a junior choir festival March 2 at the First Presbyterian Church.

ANNIE NUNGEZER, Publicity Chairman.

**Program of Preludes Presented.**

The Champaign-Urbana Chapter met Feb. 10 at Emmanuel Memorial Episcopal Church, Champaign, Ill., for a program of preludes. The largest number of members to attend any meeting this year listened to the following program: "Prayer," Nowakowski-Dickinson (played by Bessie Iles); Chorale Prelude, "Come, Saviour of the Gentiles," Bach (played by Nadine Kistner); "Veni Creator Spiritus," Kreckel (Sarah Marquardt); Chorale Prelude on "Drumclog," Noble (Mary Carlidge); Hymn Fantasy on "When I Survey the Wondrous Cross," McKinley (Lester Van Tress). Professor Russell Hancock Miles made impromptu remarks on types of chorale preludes.

After adjournment to the Guild Hall Professor Miles read his article, recently published in *The Pulpit*, on church music. There was enthusiastic discussion of plans for the remainder of the year. Nine new members were received; a note was read from one of the daughters of the late Dr. Stiven, expressing gratitude for the expression of sympathy sent by the chapter, and action was taken concerning suggestions by two members of the clergy, directed toward a distinct improvement in the standard of church music in the majority of the churches of the twin cities. The evening concluded with a social hour planned by Margaret Flesher, with Bessie Iles pouring.

ELISABETH S. HAMP,  
Secretary-Registrar.

**Two Artists Heard in Peoria.**

As a part of its campaign to increase public recognition of the organ as a concert instrument the Peoria Chapter sponsored appearances of two first-rank recitalists in January and February. Walter Baker, minister of music at the First Baptist Church in Philadelphia, played Jan. 21 at the Scottish Rite Cathedral, while Catharine Crozier Gleason, faculty member of the Eastman School of Music, gave her program at St. Mary's Cathedral Feb. 14. Though extremely cold weather cut down the attendance for Mr. Baker's recital, great enthusiasm was expressed. A large audience comfortably filled the beautiful cathedral to hear Mrs. Gleason and the fine St. Mary's organ.

An enthusiastic newspaper review had this to say of Mr. Baker's playing: "His peculiar excellencies seem to be, first, a symphonic sense of tone color and an almost magical knack of extracting, combining and contrasting a huge variety of appropriate and beautiful sounds from his instrument; second, a veritable architectural ability to project and clarify the construction, form and balance of everything he plays, whether large or small in conception. A phenomenal memory allows him to play even so long and difficult a program without recourse to music or notes on registration."

Mrs. Gleason's sterling performance also elicited much critical acclaim, as the opening paragraphs of the newspaper review show: "One of the most distinguished musical occasions Peorians have attended recently was the brilliant recital given by Miss Catharine Crozier. Quiet, unassuming and modest in manner, the first notes of this young artist's difficult program nevertheless revealed her as a forceful, brilliant, even fiery player, with the boldness of musical conception, prodigious organ technique and unimpeachable taste and musicianship. She was aided by St. Mary's magnificent organ, which she showed to its best advantage, and by the beauty and dignity of the cathedral setting."

Receptions for Guild members and their patrons and patronesses were held after each recital.

MARY DEYO, Registrar.

**Two Meetings in Wichita Falls.**

The first meeting for 1947 of the North Texas Chapter, Wichita Falls, was a banquet Jan. 20 at the Country Club. Bernard R. La Berge was guest of honor and speaker. He was introduced by Nita Akin, who is under his management. The speaker entertained with an amusing account of his work and of the artists who have toured the country under his management. Eighty members and guests were present. The dean, Miss Joza Lou Bullington, presided.

The second meeting of the year was held at the First Christian Church Feb. 9. A very interesting and entertaining program was offered. Miss Joza Lou Bul-

lington played: "Toccata-Basse," by Beethoven, and two Edmundson compositions—"Silence Mystique" and Passacaglia. Three numbers were presented by Marie Harper—"Ronde Francaise," Boellmann; "Come, Sweet Death," Bach, and Canzona, Frescobaldi. The closing number was the Gothic Symphony by Boellmann, played by Miss Beverly Minton.

After the program a business session was conducted by Miss Bullington. Five new members were welcomed. Plans for the year were discussed. Hugh Giles will play at the First Methodist Church April 20.

The next regular meeting was announced for March 9 at 3 o'clock at the First Presbyterian Church.

BLANCHE KUYKENDALL, Registrar.

**Meeting of Missouri Chapter.**

A meeting of the Missouri Chapter was held Jan. 27 at the Third Baptist Church, St. Louis, with the organist, Miss Katherine Carmichael, as hostess. Following our annual custom this was the meeting to which many organists brought their pastors as guests. After a very good dinner Miss Carmichael introduced Dr. Oscar Johnson, minister of the Third Baptist Church. He welcomed the Guild members and the visiting clergy. We then had a very interesting talk by L. K. Bishop, head of the National Conference of Christians and Jews. Mr. Bishop spoke on American brotherhood week and urged organists to perform music during that week relative to the subject.

The chapter plans a series of recitals by local organists at the Scottish Rite Cathedral on the Sunday afternoons in Lent.

PAUL FRIESE, Secretary.

**Kern County Chapter Vespers.**

The second in a series of vespers was sponsored Sunday afternoon, Feb. 9, by the Kern County Chapter at the First Methodist Church in Bakersfield, Cal., with Mrs. A. R. Hoisington at the organ. Vocal selections were presented by the Allover Quartet. Their accompanist is Mrs. Hoisington. Both the vespers held in January and the current one were well attended and much interest is being shown in this new venture.

The regular meeting of the chapter was held Feb. 10 in the form of a valentine party, preceded by a potluck dinner, with Miss Ruth Harmon in charge of the dinner. It was announced that the dedication of the Möller organ and chimes at St. Paul's Episcopal Church, Bakersfield, will be held on National A.G.O. Sunday, April 27, at 8 p.m.

MRS. MILO HALL, Publicity Chairman.

**Dinner for New Fort Worth Members.**

On Feb. 17, at Trinity Episcopal Church, William Barclay presided at a dinner honoring the new members of the Fort Worth Chapter. A valentine theme was used in decorating the parish-house, where fifty-six members and guests were served. After dinner Billy Muth gave a lecture on the production of organ tones and demonstrated this by means of the oscillograph. He was assisted by Dr. Newton Gaines, eminent physicist from Texas Christian University.

MRS. PAUL JOYCE, Publicity Chairman.

**Doty Recital in Houston, Tex.**

An outstanding event of the month for the Houston Chapter was the presentation of Edward W. Doty, dean of the College of Fine Arts, Texas University, Feb. 5 at Christ Church. His program included: Prelude in C minor and Chorales for Lent and Easter, "O Man, Bewail Thy Sin" and "Hail, Brightest Day of Days," Bach;

Chorale in E major, Franck; "From the Long Room of the Sea," DeLamarter; Fantasia and Fugue on "Bach," Liszt; "Sportive Fauns," d'Antalfy.

Our activities for the month of February will conclude with an evening of Hammond organ music in the home of Mrs. Willard Wood.

Mrs. W. SCOTT RED, Secretary.

**Lexington Chapter.**

The Lexington, Ky., Chapter held its monthly meeting Jan. 19 at the Central Christian Church. Dean Lela Cullis took charge of the business meeting, at which plans were presented for our monthly meetings. Mrs. Cullis gave a splendid report of the convale of deans and regents held Dec. 30 and 31 in New York.

LURLINE DUNCAN, Secretary.

**Casavant Society Recital**

The February recital of the Montreal Casavant Society in St. Jean-Baptiste Church presented Gerard Caron, organist of the Church of St. Vincent de Paul, New York, assisted by the choir of the Schola Cantorum of the Grand Seminaire de Montreal, directed by Father Clement Morin. The recital was dedicated to the memory of Raoul Paquet, organist of the church for twenty-five years and a former chairman of the Casavant Society.

Mr. Caron, although a very young man, is a master of his instrument. His playing of the Franck First Chorale and of the Reubke Sonata was superb. His program began with Sowerby's "Comes Autumn Time" and proceeded with a sensitive treatment of the Bach coloratura prelude on "Now Comes the Gentiles' Saviour"; the Dorian Toccata; the Chorale No. 1, in E major of Franck; a Toccata on the "Benedicamus Domino" (MS.) by Raoul Paquet; Aria, Flor Peeters, colored in highly original style, concluding with the Sonata on the Ninety-fourth Psalm by Reubke.

The Schola Cantorum, which, under Father Morin, has already distinguished itself extramurally in Montreal with its Gregorian chant, revealed its equal mastery of music of the polyphonic period.

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**"WORKSHOP IN CHURCH MUSIC"**

**AT SCARRITT COLLEGE IN JUNE**

Scarritt College for Christian Workers, Nashville, Tenn., in cooperation with the Peabody College for Teachers and Vanderbilt University, is sponsoring a joint university workshop in church music in the week of June 16 to 21. Dr. and Mrs. Clarence Dickinson have been engaged to direct the workshop and they will be assisted by members of the faculties of the cooperating institutions.

Dr. Dickinson will teach classes in organ repertoire and, with Mrs. Dickinson, will offer a course in the music of the great religious movements. Dr. Irving Wolfe, head of the division of music of Peabody College, will direct the workshop choir and conduct a final choral festival program. A course in the use of the verse speaking choir in the church will be given by Mrs. Joe Brown Love, instructor of speech and drama at Scarritt College. The church choir forum, devoted to discussions of the problems of choirs and choral music in the church, is to be held daily as a part of the workshop program. Such topics as the use and value of hymns, junior choirs, vocal problems, small church choirs and conducting techniques will be discussed by members of the faculty.

Special evening programs have been planned, which will be open to the public. Dr. Dickinson will give a recital Tuesday evening. Wednesday evening will be devoted to the music of the Wesley family and Thursday evening Dr. and Mrs. Dickinson will illustrate and discuss "Building a Worship Service." The week's activities will close Friday evening with the choral festival program by the workshop choir.

In addition to Dr. and Mrs. Dickinson the faculty of the workshop includes: Dr. Irving Wolfe, Cyrus Daniel, director of music at Vanderbilt University; Mrs. Joe Brown Love, Louis Nicholas, professor of voice at Peabody College; F. Arthur Henkel, head of the organ department at Ward-Belmont Conservatory of Music; Richard Thomasson, instructor of organ at Peabody and organist of Scarritt College, and Allan G. Burt, chairman of the department of music and fine arts in religion at Scarritt.

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CHICAGO, MARCH 1, 1947

## Deplorable, Should It Be True

In his illuminating discussion of the A.G.O. examinations in our February issue Dr. J. Lawrence Erb takes up a number of questions asked from time to time and makes clear points on which there has been confusion in some places. It is to be hoped that every candidate for the Guild certificates, or prospective candidate, has read Dr. Erb's article.

There is, however, one reference to solo organ playing which indicates a deplorable development, if it is entirely true. It is the statement that—

If present trends are any indication, solo organ playing may become less important in the church service. Opening and closing voluntaries have already disappeared in some quarters and the organ offertory is pretty well a thing of the past.

With so many post-war organs under construction and churches everywhere planning for new instruments, both large and small, it would be a misfortune to music and an artistic loss to the church to permit the present emphasis on choral music in the service to cause the organ to take a back seat. We agree with the statement made by Harold Heeremans at the Guild convocation in New York at the close of the year that while we were "living in a choral age" he did not believe that "to be a better choirman one must be a poorer organist"—and, we might add, nor yet one who devotes all of his time to his multiple choirs and considers his organ playing a matter of secondary importance. It is easy to see how the busy church musician may neglect organ practice, and we know the results. And where both a director and an organist are employed it is not difficult to understand that the director is not always eager to have the organ music too prominent.

Dr. Erb goes on to say what so many others have said, in a spirit of defeatism—

As for the organ recital of hallowed memory, in many communities it is as dead as the dodo. For some undisclosed reason the organ for itself alone seems to be in eclipse, except as a filler on radio programs—and of that the less said the better.

That dodo has been resurrected many times to serve as something with which the organ recital may be compared. If organ recitals ever went the way of the lamented bird they are enjoying a second incarnation. In various parts of the land instruments that have been silent are being put to good use and audiences of most encouraging size are attracted to hear them. Several prominent instances of this have been reported in our news columns in the last six months. That concert organists are in demand is easily proved by what Bernard R. La Berge and others report and by the audiences that come out to hear these artists. Witness the crowds that jammed Rockefeller Chapel at the University of Chicago last summer to hear Marcel Dupré. Further evidence of the fact that recitals are very much alive is found in the monthly recital pages of THE DIAPASON—yet we cannot begin to print all the

programs that are offered from coast to coast. And still another evidence is found in the recent development in which there is a revival of performances on the organ with the orchestra.

If the organ is in eclipse—if the recital is slated for desuetude—it is perhaps largely the fault of those who make recital programs to please themselves, rather than music-lovers in general. But that is another subject.

## Luther and His Hymns

A valuable contribution to the fund of knowledge concerning hymns, hymn writers and the history of religious song is being made by the papers published from time to time by the Hymn Society of America. The latest of these—No. 12 in the series—is a timely addition to the literature that every church musician should read. It is by Luther D. Reed, D.D., of Philadelphia, who writes on "Luther and Congregational Song" to mark the 400th anniversary of the death of the great Reformer in 1946. One feature of the brochure is an index of all of Luther's hymns. These are classified under translations from the Latin, reworkings of German spiritual folksongs, hymns based on the Psalms, hymns based on passages of Scripture and entirely original hymns. Leading hymnologists have described this index as probably the most accurate and scholarly listing of them in existence.

Of Luther the man Dr. Reed writes the following paragraph which explains, if nothing else did so, the supreme regard in which he is held both by theologians and church musicians:

Luther's liturgical and hymnological writings are relatively few and brief, compared with his vast output of sermons, commentaries, university lectures, treatises, correspondence, etc., and historians often fail to recognize their importance. Yet Luther's influence in this field cut deep, traveled far and continues to this day. His Latin and German revisions of the liturgy determined the character of subsequent Lutheran worship in many lands, including our own, and definitely affected the preparation of the Book of Common Prayer of the Church of England. His translation of the Bible, which was not unrelated to his reform of worship, was an epoch-making work. His pioneering in the field of congregational song ushered in a new era in public worship.

Among the eleven papers of the Hymn Society which precede this latest one, are titles such as: "The Hymns of John Bunyan," "The Praise of the Virgin in Early Latin Hymns" and "An Account of the Bay Psalm Book." All of them have been edited by Dr. Carl F. Price and are condensed, well printed and never dull. They are obtainable from the Hymn Society at a purely nominal price.

Just now, when the majority of our readers are struggling with their income tax returns, may we remind them that sums spent for advertising in THE DIAPASON, A.G.O. dues and similar professional expenses are items to be deducted from their incomes.

## MRS. CORA REDIC HONORED AS SHE ENDS 28 YEARS' SERVICE

In appreciation of her twenty-eight years of service to the First Presbyterian Church of Winfield, Kan., as organist, members and former members of the choir and their families gave a dinner in the church Feb. 6 in honor of Mrs. Cora Redic. The choir presented Mrs. Redic with a painting by Miss Grace Raymond, a local artist, who was a guest at the dinner. Sketching for the painting was done by Miss Raymond in 1944 while she and the late Dr. Arnette Andersen were in the New England states. It is a view of a historic Congregational church erected late in 1600.

Dr. R. C. Jackson, pastor of the church, spoke briefly, commending Mrs. Redic on her years of faithful and competent service as church organist. By joint resolution of the session and board of trustees Mrs. Redic was made organist emeritus of the church.

Mrs. Redic terminated her services Feb. 1 and her duties as organist were taken over by Miss Velma Bray, Southwestern College student and organ pupil of Arnold Blackburn.

## New Music for the Organ

By WILLIAM LESTER, D.F.A.

Twelve Chorale Preludes on Familiar Hymn-Tunes, by H. Alexander Matthews; published by Oliver Ditson Company.

This even dozen of meditations on favorite hymn-tunes will be welcomed at sight by every organist engaged in service playing. Hymn melodies associated with the church year—Easter, Christmas, Advent, Palm Sunday, etc.—have been chosen and set with due regard for individual needs. The name of the composer is sufficient pledge of the high musical standards aimed at and maintained. This is a musical offering of first-rate worth.

"Divertissement," by Robert Leech Bedell; published by Leeds Music Corporation, New York City.

From the fluent pen of this prolific composer comes the attractive morceau titled above. Use is made (clever use) of a chromatic vocabulary that is more modernistic than that commonly found in contemporary organ writing; but it differs from much of the product of experimenters in the dissonant field in that it flaunts lucid and logical ideas that have definite starts and goals. At the hands of a competent player this piece will have audience appeal for its sparkling brilliancy and its cogency of ideas.

Organ Sonatas Nos. 16 and 17 (K. 241, K. 263), for organ with orchestra, by W. A. Mozart, edited by E. Power Biggs; published by Music Press, New York City.

With the publication of the two sonatas by Mozart listed above the meritorious project of this progressive firm of publishers and expert editors has come to fruition and completion. Incidentally it may be of interest to point out that the complete set of sonatas (until now virtually unavailable) is now procurable in four volumes, as well as separately. The numbers as they have been issued have been noted and reviewed in these columns. The pair now noticed, put out under a common cover, are equal to the best of the set. It is Mozart at his best. Eight of the sonatas have been issued on Victor records, as played by the Fiedler-Sinfonietta with organ parts by Biggs. Organists who are in a position to call on the aid of string players, plus solo brass and woodwinds when needed, will be well advised to consider performances of these ingratiating works.

"Masterpieces of Organ Music," Folio No. 48, Works of Louis Marchand (1669-1752); edited by Norman Hennefeld; published by the Liturgical Music Press, Inc., New York City.

Seven pieces by this great rival of J. S. Bach are included in this folio. It is music of distinction, not of musty antiquarian value. It is to be hoped that teachers of organ are sufficiently enterprising and alert to make themselves thoroughly acquainted with these monthly issues of selected pieces from the past—pieces that will revitalize and stimulate interest in music that is virile and vital. The next generation of organists will profit thereby.

Two Pieces for Organ ("Ave Maria," Offertoire), by M. E. Bossi; Prelude for organ by Deodat de Severac; March for organ by Lucien Nivard; "Prelude Nuptiale (en Forme de Marche)," by Georges Jacob; Pastorale, by Tournemire; Tocata by de la Tombelle; Two Chorale Preludes (Epiphany and Easter), Otto Olsson; Larghetto in A flat major, Jongen; published by Edition Musicae, New York.

Under the editorial supervision of Robert Leech Bedell, these interesting European successes are made available in an American edition. All are pieces that have won their spurs by actual use and hearings. All are of concert caliber, of mature technical demands. Some have been out of print or otherwise unavailable for years. We are today fortunate in having them at hand once more. The printings are clear and legible and the paper is of good quality. The editing has been capable and tactful. Any attempt at critical appraisal is unnecessary as the works are not fresh and untried, but tested and of established excellence. All will no doubt find a warm welcome, especially from the concert players and advanced students.

"Prayer," by Giuseppe Stabile; "Song of the Good Shepherd," by Roland Diggle; "A Fragment," Victor Young; "March of the Priests" ("Magic Flute"), Mozart; Day; published by The Theodore Presser Company, Philadelphia.

Two works conceived for the organ and two pieces transcribed for that instrument comprise this quartet of new pieces from Presser. The Stabile piece is a melodic essay quite on the simple side, of no great individuality, but pleasant, well-written music at that. Dr. Diggle has again given us an attractive, simple number; the familiar tune "Dominus Regit Me" is used as the thematic base. This prelude will

## Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of March 1, 1912—

The Union Pacific and Burlington Railroads agreed, as part consideration for the right to lay joint tracks on Market Street in Denver, to give the city \$50,000 for an organ for the municipal auditorium building. This organ was built by the Rudolph Wurlitzer Company.

The factory of M. P. Möller, the Hagerstown, Md., Chamber of Commerce reported, had built 149 organs in 1911.

Twenty-five years ago the following news was recorded in the issue of March 1, 1922—

The organ at Mount Holyoke College, then 24 years old, was to be rebuilt and enlarged into a four-manual by the Skinner Organ Company.

Alfred G. Eldridge, for seventeen years organist at St. Margaret's Episcopal Church in Washington, D. C., perished with Mrs. Eldridge in the collapse of the Knickerbocker Theater at the capital Jan. 28.

Ten years ago the following news was recorded in the issue of March 1, 1937—

A report from the Census Bureau showed that 479 organs were built in the United States in 1935. Their aggregate value was \$1,438,453. This compared with 917 organs, valued at \$5,283,331, built in 1931 and 1,799 instruments, of a total value of \$11,153,383, on record for the year 1929. These statistics afford a picture of the ravages of the depression as they affected the organ business.

The stop specification of the organ of 114 sets of pipes for the Washington Cathedral, under construction by Ernest M. Skinner, was published.

The Teachers' College at Harrisonburg, Va., dedicated its four-manual Möller organ Jan. 28 with a recital by Charlotte Lockwood.

S. Lewis Elmer completed a service of thirty years as organist and director at the Memorial Presbyterian Church of Brooklyn, N. Y., Jan. 31 and closed the console for the last time, having presented his resignation before departing on a world tour.

no doubt find wide favor for service use. The two arranged numbers are interesting everyday material—will make their greatest appeal to the teacher in search of tuneful, effective organ pedagogical fodder in the lower ranges of technical demands.

"Shepherds' Song," by William S. Nagle; published by Elkan-Vogel Company, Philadelphia.

Based on an old French folksong, this piece, an allegretto movement, is an attractive melodic treatment. The music is simple and registration demands are almost elementary. The quaint, diatonic directness of the original has been kept intact, the arranger's craftsmanship has been used artistically, the mood and content of the simple melodic have not been distorted or over-elaborated.

"Masterpieces of Organ Music"; organ pieces by Johann Krieger; edited by Norman Hennefeld; published by the Liturgical Music Press, New York City.

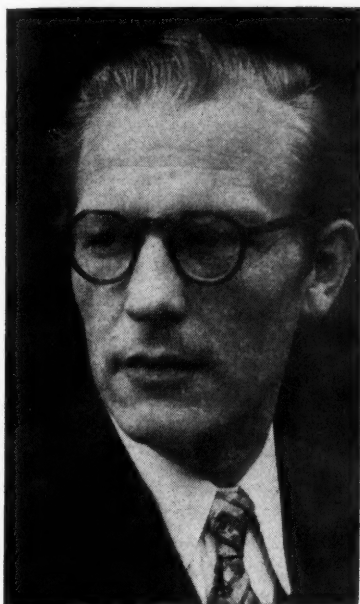
Two fine works by a highly talented and respected contemporary of Handel and Bach, by whom he was honored and from whom they derived much. Under the one cover come a brilliant Tocata in C (a long and involved cyclic essay marked by the big style and varied treatments) and a lovely chorale prelude on "In Thee, O Lord, Have I Placed My Trust." This is one of the best of the folios to appear up to the present.

## "ST. PAUL" SUNG IN ST. PAUL'S CHURCH, KANSAS CITY, MO.

The oratorio "St. Paul," by Mendelssohn, was sung in St. Paul's Episcopal Church, Kansas City, Mo., on the evening of Jan. 26 in commemoration of the patron saint of the church. The church was filled to capacity for this beautiful service, which is given annually. The choir of sixty voices, under the direction of Clarence D. Sears, organist and choir-master, gave an inspiring reading of the oratorio. The choir was accompanied by an orchestra from the Kansas City Philharmonic. Miss Hester Cornish, assistant organist, was at the organ.

Mr. Sears is serving his fourth term as dean of the Kansas City Chapter of the American Guild of Organists and Miss Cornish is the registrar of the chapter.

## LODE VAN DESSEL



JOSEPH LODE VAN DESSEL, Belgian organist and composer, has come from his native country to assume the position of organist and choirmaster of St. Thomas' Catholic Church in Ann Arbor, Mich. He studied organ with Flor Peeters, Gregorian chant and choral conducting with Canon Van Nuffel, choirmaster of the Metropolitan Cathedral, and counterpoint and fugue and composition with Marinus De Jong. Mr. Van Dessel was conductor of a symphony orchestra and a choral society, both of which he had organized in Turnhout. Mr. Van Dessel has twenty-one compositions to his credit, including an opera, a symphony, a string quartet, three masses, some organ and piano works and songs. He is 38 years old.

Mr. Van Dessel, his wife and their four young children arrived in Ann Arbor the last week of January after crossing the Atlantic on a clipper plane in nineteen hours. They had arranged passage on the

Ile de France, but that liner was requisitioned by the French government to carry troops to Indo-China. Mr. Van Dessel's appointment was arranged through August Maelberghe and on the recommendation of Flor Peeters, the Belgian organist. Mr. Van Dessel taught in a music school at Turnhout, Belgium, throughout the war and until he was appointed to his present position.

**SCHREINER AND ORCHESTRA  
PLAY NEW DUPRE CONCERTO**

Alexander Schreiner, Salt Lake City Tabernacle organist, appeared as soloist with the Utah State Symphony Orchestra Feb. 22, playing the Concerto in E minor for organ and full orchestra, Op. 31, by Marcel Dupré. This, the first performance of the work in America, took place in the Salt Lake Tabernacle under the direction of Werner Janssen, conductor of the orchestra.

The Concerto is a full-length opus in three movements, generously charged with digital and pedal fireworks, powerful antiphonal repartee between organ and orchestra and opportunities to set off various organ tone colors against the different departments of the orchestra. M. Dupré told of his recently-finished Concerto when he passed through Salt Lake City last December. The music was ordered immediately, arriving Jan. 9, on the day Mr. Schreiner was leaving for a tour of eleven recitals on the Pacific coast. The Concerto was published in 1943 by S. Borneemann in Paris.

**BACH'S CHRISTMAS ORATORIO**, rarely heard even in separate performances of its six cantatas, was heard in its entirety Jan. 20 at the Church of the Heavenly Rest, New York. The performance was given by the Cantata Singers, Arthur Mendel conductor, with soloists, chorus of forty voices, organ, harpsichord and chamber orchestra of the size used by Bach himself. The oratorio was sung in German, without cuts. The soloists were Rose Dirman, soprano; Belva Kibler, contralto; William Hess, tenor, and Paul Matthen, bass. Lowell Beveridge was at the organ and Ralph Kirkpatrick played the harpsichord.

**WORD COMES FROM** Philadelphia of the death of Richard E. Marston, who passed away Dec. 30. Mr. Marston was organist at Holy Trinity Episcopal Church, West Chester.

## EFFICIENCY IN TONAL DESIGN

The composition of the Pedal organ shown in this space is the ultimate in musical competence. It has adequate foundation to support a large four-manual organ. It has variety, definition, profound depth of pitch and parallels the manuals in richness of tone color.

Its composition was developed by Ernest M. Skinner, and is without a parallel in effectiveness, *for the number of stops named*. It is of the augmented type which has done so much to get the Pedal organ away from the former Double Open Diapason, Bourdon and Violoncello type of a former day.

- A 16' Major Bass—A stopped wood pipe, better than a 16' Open pipe, 20 per cent larger in scale; superior in both speech and character.
- B 16' Gemshorn—This voice has completely replaced the Bourdon.
- 16' Echo Lieblich (Swell).
- A 8' Octave.
- B 8' Principal.
- 8' Still Gedeckt (Swell).
- B 5 $\frac{1}{3}$ ' Quinte.
- Mixture, 5 Rks., 15-17-19- flat 21-22 (15 = 4' pitch).
- C 32' Fagotto.
- C 16' Trombone.
- C 8' Tromba.

Same letter indicates same rank of pipes.

Some object to the augmented pedal on the presumption that, while it is correct to play any number of notes on a manual stop, it is not correct to do a little of the same thing on a Pedal rank.

There is no more effective way of reinforcing any pedal note than by the addition of its own octave. That is the principle of the augmented pedal.

Every Skinner Organ, from the beginning, has the augmented pedal, including such nationally known instruments as that within the Washington Cathedral.

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## Study of Test Pieces in A.G.O. Examination for 1947 Presented

BY HAROLD GLEASON

[The following discussion and brief analysis of test pieces for the American Guild of Organists associateship and fellowship examinations, May 29 and 30, is presented in the hope that it may prove of some interest to those preparing for the examinations. There are many different approaches to the art of good organ playing, but nearly everyone is agreed that some of the essentials are: A clean technique, accuracy of notes, musical phrasing, a strong rhythmic sense, a sense of style which differentiates between music of different types and periods and, above all, a thorough knowledge of the form and content of each piece performed. The better the music the more understanding and less "interpretation" is necessary.]

### Associateship Test.

To play the whole or any portion of the following pieces: (a) *Vivace* from *Triosonata No. 6* in G major, J. S. Bach. (b) The candidate has a choice of one of the following three pieces: *Cantabile*, *Jongen*; *Toccata* from *Symphony 4*; *Widor*; *Toccata*, *Camil Van Hulse*.

### Fellowship Test.

To play the whole or any portion of the following pieces: (a) *Toccata*, *Adagio* and *Fugue* in C major, J. S. Bach. (b) The candidate has a choice of one of the following three pieces: *Chorale* and *Fugue*, *Leo Sowerby*; *Prelude* and *Fugue* in G minor, *Marcel Dupré*; *Fantasia* in F minor, *Mozart*.

J. S. Bach (1685-1750)—*Vivace* from *Triosonata No. 6*, in G major (*Volume V*, *Widor-Schweitzer* edition, G. Schirmer, New York).

Bach's Six Trio-Sonatas for organ belong, in a finished form, to the Leipzig period (1723-1750), and were written probably for his eldest son, Wilhelm Friedemann, to perfect him in the art of organ playing. Two manuscripts of the Sonatas have been preserved. The older one belonged to W. F. Bach and is the basis of the Peters and Bach Gesellschaft editions. The second, which contains fewer ornaments, was Bach's own copy and is the basis of the Widor-Schweitzer edition. The Sonatas are perfectly suited to the organ and in scope and consistency of structure rank with Bach's greatest music. The first movement, *Vivace*, is in the usual three parts: Exposition (measures 1-36); development, section 1 (measures 37-84), section 2 (measures 85-136), section 3 (measures 137-160); recapitulation (measures 161-180). The exposition introduces the principal theme in unison at the beginning and two subsidiary motifs in measures 9-13 and 21-25. The themes do not appear at any time in the bass.

The performance of the Trio-Sonatas requires a musical understanding and a technique which makes possible complete accuracy, independence of hands and feet and appropriate and consistent phrasing. Clear-toned, rapid-speaking stops of contrasting quality are essential in the manuals and pedals.

Joseph Jongen (b. 1873)—*Cantabile* from "Quatre Pièces pour Orgue," Op. 37 (*Durand & Cie, Edvard B. Marks, New York*).

Organ pieces by Joseph Jongen, Belgian composer, have long been known to American organists, particularly the fine *Chorale* in the form of a canon. His *Cantabile* is typically French and requires care and thought in its performance. Tempo indications, the use of expression boxes and *ritardandos* are given by the composer. The registration indicated, however, will need considerable adaptation in order to be effective on American organs. The reader will find "The Organ in France" (Boston Music Company) by Wallace Goodrich an invaluable aid in understanding French organs and registration. The canons in the first and last sections of the piece should be brought out more by independence of manuals than by violent contrasts. A judicious balancing of flute and string tone will make the form of the piece clear and avoid monotony for the listener.

Charles-Marie Widor (1845-1937)—*Toccata* from *Symphony IV*, Op. 13 (*Edvard B. Marks & Co., New York*).

Widor, the great French master, was a pupil of Lemmens and Fétis in Brussels. In 1867 Widor gave recitals at the World's Fair in Paris and in 1870 was appointed organist at St. Sulpice, a position he held until his death in 1937. His first four "Symphonies" for organ were written in 1872, and were revised many times in the course of the years. His fifth and sixth Symphonies appeared in 1881, the Seventh and Eighth in 1890 and the "Gothique" and "Romane" followed.

The *Toccata* from *Symphony 4* is in typical seventeenth century free *toccata*

## GUILD GROUP OF YOUNG ORGANISTS AT STEPHENS COLLEGE



ABOVE IS A PICTURE of the A.G.O. group at Stephens College, Columbia, Mo., formed in 1946. There are twenty-five members and the sponsors are Neta Williams, F.A.G.O., and Barbara Twyford, organ instructors at the college. The student officers are: Dona Lee Bendixen, LeMars, Iowa, president; Ruth Schar-

lach, San Antonio, Tex., vice-president, and Mary Harper Poling, Blackwell, Okla., secretary-treasurer. Several members took part in the service of evensong Jan. 27 in Calvary Episcopal Church. They attend the regular meetings of the Central Missouri Chapter, of which Mrs. Stella Price Eisenstein is dean.

style, with its chords, runs and sequential and imitative passages. Widor has indicated the tempo and phrasing of the *Toccata*, and the registration of *fff* for great (G), choir (P) and swell (R) manuals. No stop changes are indicated, but many changes of manual. There are indications for the use of the swell (R) box in measures 27, 30, 31, 33 (open), 44, 46. The *pp* in measure 30 refers, of course, to the box closed and not to a reduction in stops.

The great variety in rhythm is best brought out by playing the note values exactly as written, especially in the dotted eighth and sixteenth rhythms. The freedom necessary for the interpretation of the *Toccata* has been carefully written into the music itself by the composer.

Camil Van Hulse—*Toccata* for *Grand Organ*, Op. 39 (*J. Fischer & Bro., New York*).

Camil Van Hulse, prominent composer, pianist and organist, was born in Belgium and makes his home in Tucson, Ariz. His *Toccata*, as is well known, was awarded first prize in a contest sponsored by the American Guild of Organists in 1946, the prize being presented by J. Fischer & Bro. In the typical modern French *toccata* style, the work requires a good organ and a clean, virile technique. Care must be used to play the manual parts evenly and to keep the manual and pedal parts sounding exactly together. The composer has clearly indicated his intentions for the performance of the work in a brief preface.

Leo Sowerby (b. 1895)—*Chorale* and *Fugue* from *Suite for Organ* (*Oxford University Press, Carl Fischer, New York*).

The *Chorale* and *Fugue*, which appeared in 1935 as the first part of a four-movement *Suite for Organ*, is in Sowerby's best style. The *Chorale*, in 4/2 time, is built on a ground bass of four measures which recurs completely sixteen times and begins the seventeenth repetition only to be extended into a bridge leading without a break into the *Fugue* in 3/4 time. No phrasing is necessary in the pedal line, but the composer has indicated the phrasing in the manual parts by slurs. Measures 25, 26 and 27 may, however, be played as one phrase. The registration of the *Chorale* and *Fugue* has been carefully marked by the composer and needs little if any modification except in the *Fugue* when a solo manual is not available.

The tempo for the *Chorale*, 69 to the half-note, "with breadth and dignity," sets the character of the movement, which calls for a sustained and noble style, with a smooth legato and clean phrasing. In the few passages where a smooth legato may be impossible the chords can be very slightly detached, taking care to attack and release all of the notes at the same time.

The *Fugue*, marked "fairly slow and tranquil" (76 to the quarter-note) grows naturally out of the *Chorale* where its theme has already been stated. The work increases, however, in contrapuntal and harmonic intensity until the final section of crashing harmonies for full organ in Sowerby's finest style. As in the *Chorale* the registration and phrasing are clearly indicated. After the exposition the development section of the *Fugue* takes the four-measure theme through many keys and with measure 68 the theme is introduced in a two-measure stretto and in measure 80 the solo tuba announces the theme, which is answered in one-measure stretto. A stretto at one-half measure

appears between the bass and soprano voices in measure 85. Restatements of the theme, full organ in the manuals and pedal, lead to a brilliant cadenza and a typical Sowerby cadence.

J. S. Bach (1685-1750)—*Toccata*, *Adagio* and *Fugue* in G major (*Volume II*, *Widor-Schweitzer* edition, G. Schirmer, New York).

This great work represents Bach's virtuosic style at its best, and was written for concert performance, possibly for a recital at Cassel in 1714. While in Weimar in the employment of the duke as court organist and chamber musician (1708-1717) Bach became familiar with Italian chamber music, particularly that of Vivaldi (c. 1675-1743). The *concerto grosso* style of Vivaldi, consisting of three movements, *Allegro-Adagio-Allegro*, is reflected in Bach's *Toccata*, *Adagio* and *Fugue* as a whole and also in the principal section of the *Toccata*, where there is a definite alternation of *tutti* and *concertino* (solo) sections.

The *Toccata*, which is divided into three parts, opens with brilliant Buxtehudian passages for manuals, which require the utmost in clarity and evenness of touch. Care should be taken not to accent the final notes in measures 8 and 10. The registration for this section should include 8, 4 and 2-ft. foundation stops and well-voiced mixtures, provided they blend well with the ensemble, especially in the lower registers. The addition of 8-ft. and 4-ft. reeds to the above is indicated by Dupré in his edition. The following eighth-note tempos are given in various editions: Dupré, 96; Vierne, 126; Hull, 144. A tempo of 112 has proved satisfactory for most auditoriums. The pedal solo, unequaled in any of Bach's works, is full of melodic and rhythmic variety and furnishes the two themes of the following section. The melodic interval of the seventh is characteristic of Bach's style and its repetition may be played with more emphasis to bring out this feature. It might be noted that in measure 28 the last note of the third group on the third beat should be A instead of G. The registration for the pedal solo is most effective with a strong but brilliant combination, including reeds 16, 8 and 4-ft., and mixtures.

The main section of the *Toccata* is unlike anything else that Bach wrote for the organ. It is built on the two subjects derived from the pedal solo. The first theme stated is actually the secondary theme and the main theme appears in measure 36. A bright registration without reeds may be used for the great, swell and choir manuals, depending more on dynamic than color contrast. The concerto-like alternation between the *tutti* and *concertino* sections may be brought out by playing the sections with the main theme on the great and the subsidiary sections on the swell or choir. After the cadence on the dominant seventh of C major in measure 75, possibly a point of departure for an improvised cadenza, the remainder of the piece is most effective when played on the great.

The *Adagio* is also unique in Bach's works, although it recalls the slow movements from the sonatas for violin and harpsichord. The beautiful melody is accompanied in chordal style with a steady pulsating bass, played staccato except where the bass is diatonic. The movement should be performed with charm and elegance and with due regard for the rise and fall of the phrases. A suitable registration for the melody would be a light reed, mutations or a real cornet mixture

with soft flute stops, 8 ft., for the accompaniment and an independent 16 and 8-ft. pedal to give the effect of a light string bass played pizzicato. Some players use a reed for the solo part until measure 9, then transfer to a flute, return to the reed color in measure 16 and the flute again in measure 20 (if the echo phrase is played). The short trill and mordent at the end of the first measure consists of five notes, beginning on the upper auxiliary (E) and concluding on the D. The so-called inverted mordent, beginning on the principal note, was not known to Bach or his predecessors. A tempo of about 66 to the eighth-note is satisfactory for this movement.

The *Adagio* is separated from the lively *Fugue* in 6/8 rhythm by a transitional passage, again in the style of Buxtehude, through a remarkable series of powerful suspensions. This *Grave* section is sometimes begun as a continuation of the melody, transferring to the great manual at the end of measure 23. Another method is to begin with *Grave* with a full great, 16, 8 and 4-ft., on the second sixteenth of the second beat in measure 22. The pedal should include a 32-ft. stop, if available, and the first pedal note should be played F sharp instead of B flat.

The usual phrasing for the *fugue* subject is to play the first four notes legato and the last three staccato, making each note just half its value. A tempo should be lively and will vary from 66 to 76, depending on the ability of the player, the organ, and the acoustics of the building. A fairly light registration of flutes 8, 4 and 2-ft. on all manuals and light 16-ft. with 8 and 4-ft. stops, independent if possible, is suggested for the beginning on the great manual. The episodes beginning in measures 43 and 78 are played on the swell or choir, during which time stops are added to the great and pedal for the entries on the great in measures 53, 100, 123.

The pedal and manual cadenza which concludes the work requires some freedom and leads to the strongly accented passage beginning with measure 135. The pedal may be continued to the final chord if great to pedal is off.

Marcel Dupré (b. 1886)—*Prelude* and *Fugue* in G minor, No. 3 of "Trois Preludes et Fugues pour Grand Orgue," Op. 7 (*Associated Music Publishers, New York*).

Marcel Dupré's Three Preludes and Fugues, Op. 7, were written in 1919 as examination pieces for graduating students at the Paris Conservatoire. Unlike many technically difficult works, they are all remarkably satisfying as music, particularly the well-known and popular *Prelude* and *Fugue* in G minor.

The *Prelude* is divided into three sections. The theme, which enters in the pedal, consists of a four-note motif, its inversion and an extension of the first motif. The accompaniment for the entire *Prelude* consists of a triplet figure treated in sequence and imitation. In the second section (measure 77) the right hand repeats the second part of the theme over a pedal point. In the third section (measure 106) the theme is stated completely in the upper voice in chords played by the right hand and pedal. The composer indicates a tempo of *vivace*, or about 112 to the dotted quarter. The triple figure which accompanies the theme is to be played on choir flutes 8 and 4-ft., and the chords which appear from measure 106 to the end are to be played on the swell *voix celeste*. The theme is indicated to be played on a French salicional coupled from the great, but on American organs a gemshorn or a light reed will be more effective. The technical difficulties of performing the fast triplet figure are great, and care has to be taken to avoid running the notes together, particularly between the close intervals. In measures 106-109 and in the following measures where chords appear in the right hand, the wide stretches can usually be made legato, even with the average hand, by using finger substitution and thumb *glissando*. Very small hands may find it necessary to transpose some of the lower notes up an octave, always keeping the melody legato. The two, three and four-part harmony in the pedal part of the same measures requires skillful pedaling to keep the parts smooth, so that the entire chord sounds exactly together, as if it were played with both hands.

The lively *Fugue* (about 126 to the dotted quarter) is one of the most effective works of its kind and never loses its drive from the first note to the last chord. The theme is given (and played by M. Dupré) without phrasing, the notes grouping themselves naturally due to the spacing of intervals. M. Dupré has stated that the composition is to be played in the straightforward manner he has indicated on the written page. No fingering or pedaling is given and this, particularly the latter, should be worked out carefully. The use of alternate heels and toes rather than taking several notes with one foot will aid in achieving speed, clarity and accuracy.

The *Fugue* has a tonal answer and the exposition section lasts to measure 44. In

measure 107 the soprano voice has the second part of the Prelude theme. The recapitulation section (measures 129-186) brings in the entire Prelude theme in measure 145, where it appears in the upper notes of the detached full chords. The final stretto on the first part of the theme begins in measure 172. The pedal notes in measure 180, which conclude the manual passage, are most effective when played without ritard and just as clearly as the manuals. The final chords should be played almost a tempo, with a strong accent on the last chord.

The Fugue is registered throughout with bright foundation and reed tone, 8 and 4-ft. If it is convenient add a general combination with the beginning of the stretto in measure 129. In measure 145 add stops or bring on the crescendo pedal just before the pedal entry. For the last five measures of the Fugue add full organ.

**Wolfgang Amadeus Mozart (1756-1791)**—*Fantasia in F minor (Volume III, Bonnet, "Historical Organ Recitals").* (G. Schirmer.)

Near the close of his short life Mozart wrote three works for mechanical organs, all of which were commissioned by a watchmaker, Count Josef Deym, who had a collection of curiosities. The earliest piece of the three, the *Fantasia in F minor* (K. 594) is the one chosen for the fellowship test. A letter by Mozart dated Oct. 31, 1790, reveals that he wrote the *Fantasia* quite unwillingly. He writes: "I have now made up my mind to compose at once the Adagio for the watchmaker and then to slip a few ducats into the hands of my dear little wife \* \* \*, but it is a kind of composition I detest. \* \* \* If it were for a large instrument and the work would sound like an organ piece, then I might get some fun out of it. But, as it is, the works consist solely of little pipes, which sound too high pitched and too childish for my taste."

The *Fantasia*, in three sections, begins with a somber Adagio in F minor, followed by an agitated Handelian Allegro in two parts, concluding with a return to the first Adagio in a slightly changed form. The Schirmer edition of this work is well edited by Joseph Bonnet, although there are a few places that will need clarification. A satisfactory tempo for the Adagio movements is about 60 to the quarter-note, for the Allegro 88. The Adagio requires subtlety in the use of the expression boxes, a smooth legato style and musical phrasing. The brilliant Allegro which follows needs utmost precision of attack and release, clarity, evenness and strong rhythm. The passages in thirds beginning at the end of the fourth measure may be played staccato, giving each sixteenth exactly half its value and also the descending scale lines in the following measures. In measure 14 of the Allegro the left hand should be played an octave higher and take over the last four sixteenths in that bar from the right-hand part. The trills in measures 11 and 12 may stop on the dotted note for greater clarity, and the inner part in measure 12 may be played staccato, as it is in measure 11. Taking the alto G with the left hand will facilitate the performance of the trill. The second section of the Allegro is phrased like the first section in similar passages and the final Adagio like the first Adagio.

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## Indians Could Take It in 1579, but those Psalms Were Rough

[Canon Edward N. West, D.D., of the Cathedral of St. John the Divine in New York, chaplain of the American Guild of Organists, regaled those at the Christmas dinner of the Guild in New York with interesting and amusing historical facts and anecdotes of the earliest days of church music in America. At the request of THE DIAPASON Canon West has jotted down some of his remarks for the benefit of our readers, and they are herewith presented.]

On the Feast of St. John the Baptist in 1579 was heard the first bit of Anglican Church music ever sung in the land now embraced by the United States. The Rev. Martin Fletcher, Sir Francis Drake's chaplain, conducted services on the California coast for a period of six weeks. The Indians gathered round to watch and listen. The account says that Psalms were sung and several chapters of the Bible were read.

"Throughout all these devotions, the Indians were very attentive and seemed to be deeply affected."

These metrical Psalms, which Queen Elizabeth is said to have dubbed "Geneva Jigs," were scarcely worthy of a group of peaceful Indians, and it is just as well they knew no English. The Indians might, for example, have taken the following as personal:

*O God, break Thou their teeth at once.  
Within their mouth throughout;  
The tusks that in their great chaw bones  
Like lions' whelps hang out.*

Certainly not even one speaking the Indian language would consider either of the following as poetry:

*Why should the proud and wicked man  
Blaspheme God's holy name,  
While in his heart he crieth "Tush!"  
God cares not for the same.*

*By reason of my groaning voice  
My bones cleave to my skin,  
As pelican in wilderness  
Such case now am I in;*

*And as an owl in desert is,  
Lo! I am such a one;  
I watch, and as a sparrow on  
The housetop am alone.*

The first pipe organ in America was imported from England by the Hon. Thomas Brattle, treasurer of Harvard. The date is thought to have been about 1710. He died in 1713 and left the organ to the Brattle Square Church. The gift was declined, so in accordance with the will it was then given to King's Chapel, Boston—"Episcopalians having no scruples about accepting it." It continued in use there until 1756, when it was sold to St. Paul's, Newburyport. There it stayed in use until 1836. It is now in the chapel of St. John's Church, Portsmouth, N. H., and is still used for Sunday-school services. "The organ was a small affair of six stops."

In 1743 the vestry ordered Colonel Moore to write his brother, Dr. Moore, "to procure the church a good sober organist." The word "sober" reflects the current criticism of English organists, who were given to introducing frivolous organ voluntaries and interludes. John Rice was brought over to take this position, but nothing more is heard about him until he is reappointed in 1765—Lead-better having served in the meantime.

In 1815 a brilliant young theological student of the name of William Augustus Muhlenberg took over the direction of the music in St. James' Church, Philadelphia. This seemingly unimportant event was the start of the musical reform of the entire American church. He and his brother chopped away the clerk's desk; Bishop White "gave out" the Psalm, and this was the beginning of the end of that sad functionary's office. Muhlenberg tells of gently teasing the great Bishop Hobart about allowing a layman to stand up and exhort the people. (A clerk always used the phrase "Let us sing to the praise and glory of God.") The bishop laughed, but the practice was soon abolished in New York.

Dr. Cutler of the Advent, Boston, was appointed organist of Old Trinity, New York, in 1858. In March, 1859, a Miss Eager retired from Trinity's choir, leaving only one woman in that group—her services were no longer required! With a complete choir of boys and men, Cutler

then set about moving them from the gallery to the chancel. His method was to move some or all of the choir up to a point just outside the chancel after a service, and produce an extra anthem or solo. They were there for the whole service on Ash Wednesday; Sunday they retreated; advanced in the afternoon, and so on. On March 18 the choir sang in the chancel; by Easter it was permanently installed there. Vestments were given to the choir Oct. 7, 1860, in preparation for the Prince of Wales' visit the next Sunday. On this day two gun reports were heard during the second lesson and a musket ball fell into one of the pews.

The convention of 1874 made an unimportant revision. It is to be noted that fewer than fifty of the hymns are of American origin. This dearth of American hymnody is more apparent than real. The official book, by the very fact it was official, was a compromise. Excellent productions were lost to the collection because of suspicions about the personal orthodoxy (interpreted in either direction) of the best religious poets in the church. Few men of this generation realize that metrical Psalms lasted until 1872 and that it was not until 1892 that verses 5 to 12 of the Benedictus and the whole of both the Magnificat and Nunc Dimittis were added to the prayer-book. Feelings ran high and the positions taken don't always make sense in this age. Bishop Eastburn of Massachusetts is well known for having refused to visit the Church of the Advent because of the presence of things not customary in every parish, but what is not generally known is that this same bishop would lecture any parson who didn't bow at the name of Jesus, and refused to permit anyone to enter the chancel without a surplice—even for a Sunday-school talk! He was loyal, honorable, fearless and narrow-minded. Such is not the background against which great poetry can be set. Nor should it be forgotten that the musician who could turn out as great a tune as "National Hymn" also had to please his fashionable congregation with an Easter cantata entitled "Fill the Font with Roses."

Meanwhile the progress in organ building was having considerable effect on anthems. Mendelssohn, Gounod and the romanticists were entering the field of American church music. Dr. Hodges and his successor both took a dark view, but, like it or not, the public wanted grand pieces like "St. Cecilia," and they wanted them with plush accompaniment. Actually Hodges and his kind were responsible, for they had shown people what great organs could sound like. Soon every church in the country had something which sounded like an organ. The inevitable result was that small choirs attempted far too difficult works and relied on the organist to make up for the choir's shortcomings.

The taste for more florid music found its expression in the demand for a revision of the hymnal. "Choir tunes," which demanded nothing less than expert performance, were desired by the smallest mission. The same thing which made men introduce transepts and "seven steps" into small parish churches made them expect cathedral type music to be performed anywhere. Arthur H. Messiter, organist of Old Trinity, had singular ability in the grand manner suitable for a great choir. His tune "Marion," used for "Rejoice, Ye Pure in Heart," is thrilling when performed by just such a great choir; the result is not always so fortunate when sung otherwise. Horatio Parker had a great flair for such tunes. They generally covered a full octave and a "second"; one tune does better than that—it covers an octave and a fourth—twelve notes! This latter tune is entitled "Courage," which seems the happiest of names.

In common with sermons, it can be said of hymns that there was never one so bad but that someone liked it. Hence the brilliant joint commission appointed in 1913 was subject to extreme personal pressure on the subject of pet hymns. The book submitted to the convention of 1916 was a great improvement, but it suffered from trying "to retain \* \* \* hymns which unburden the singer's heart and tell what God has done for him alone." A thing thus described isn't a hymn at all—it is a "spiritual song." However, the convention accepted the book and "referred it back to the commission with instructions to perfect it and give it to the church." The result was the New Hymnal published in 1918 by the Church Pension Fund. It was a marked change from previous hymnals,

for this one included both words and music. Thus complete uniformity was enforced, which was a tremendous improvement if one agrees that this is the appropriate place for uniformity.

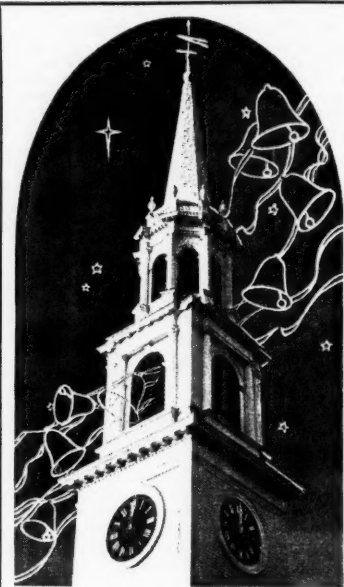
In Heber's great hymn "Brightest and Best" the line "Say, shall we yield him in costly devotion?" was changed in the interest of economics to "Shall we not yield him in costly devotion?" That makes hopeless discord with the next stanza, "Vainly we offer each ample oblation" and "Dearer to God are the prayers of the poor." The change may have helped the finance, but it ruined the poetry.

### NEW INSTRUMENT DEDICATED IN CHURCH AT THE CAPITAL

The congregation of the Metropolitan Baptist Church in Washington, D. C., is enjoying a newly-installed three-manual Möller organ dedicated as a memorial to the members of the church who gave their lives in service during world war 2. A portion of the former two-manual instrument has been enlarged to a total of twenty-nine stops, with provision in the new console for an additional thirteen stops and an echo division of five more. The installation was made by the New-comer Organ Company of Washington.

The organ was dedicated with an appropriate ceremony at the morning service Jan. 26, at which time the service flag of the church was folded and put away among its permanent historical records. Preceding the evening service Donald Engle, organist of the church, gave a brief recital to demonstrate the resources of the instrument. Similar evening recitals every Sunday are a regular feature of the musical activities of the church.

As part of an extensive building program the organ was moved from its former location behind the choir to new chambers above the baptistry and the choir loft was enlarged to accommodate over sixty members. Plans are being drawn up for the enlarging of the church auditorium to more than twice its present size, and eventually the organ will be completed to its full complement of forty-seven stops.



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Letters to the Editor

*For Good Organ Playing, Good Singing.*  
Brooklyn Heights, N. Y., Jan. 26, 1947.  
—Dear Mr. Gruenstein:

The inclusion of a remark of mine concerning the choirmaster examination in the current issue of THE DIAPASON leads me to elaborate a little. While it may be true that some organists have over-emphasized the organ at the expense of the choir, the solution does not lie in the other extreme. Competence in both fields is required of the organist and choirmaster, and the scales should be balanced at the highest level of musicianship within the abilities and opportunities of the individual. The level of organ playing demanded for the Guild certificates is commensurate with other requirements, and the amount of examination time given to it is correspondingly proportionate. A church service can be marred as much by poor organ playing as by poor singing. The ear discriminating enough to be distressed by one will be distressed by the other. The comprehensive view afforded by preparation for the choirmaster, associate and fellowship certificates is one which should not be forfeited by a shift of ballast.

This is a "chat," not a bid for valuable space in your already overburdened magazine. The matter was covered sufficiently in your published report of the meeting which provoked it.

Sincerely yours,  
HAROLD HEEREMANS.

*Finds New Device Helps Organ.*

Chicago, Jan. 29, 1947.—My dear Mr. Gruenstein:

Many months ago I had installed in the Skinner four-manual organ at the First Methodist Church of Oak Park an Orgelectra, and since the installation it has greatly improved the action. Before the voltage varied from two to eight volts and now, no matter what the demands placed upon the instrument, it keeps perfect ten volts all the time. I really never dreamed that such a device would do away with blowing out fuses; and, besides, I really hear all the organ under any condition. I feel that every organist should investigate this Orgelectra and learn the benefits derived from this special electric device, which is designed for organs only.

Yours very truly,  
FRANCIS S. MOORE.

*Prefers the Term "Organist."*

Leonia, N. J., Nov. 3, 1946.—Dear Mr. Gruenstein:

For several centuries a line of gifted and devoted musicians bore the title "organist," with general satisfaction to all concerned. Recently, with no regard for the purity of our language, as determined by age-old usage, but with an eye to the advertising value of his brain-child, an American has coined the term "minister of music." This novelty seems to be meeting with some favor in "the sticks," but it is reassuring to note that Mr. La Berge still announces himself as the representative of organists.

Yours very truly,  
G. W. NEEDHAM.

*WHITTLESEY WILL CONDUCT COURSE IN COLUMBUS, GA.*

A choir school will be conducted at Columbus, Ga., from March 3 to 5 by Dr. Federal L. Whittlesey of Erie, Pa., who will teach classes in music of the church. Sessions are to be held at the First Baptist Church. Six anthems for junior choirs and six for senior choirs will be studied. Six Columbus organists are to take part. Three lecture classes will offer suggestions for choir organization and the development of various units. Among points to be discussed will be: What the church has a right to expect of its director of music; what the program should offer to the singers; how to interest children; voice training for the

MILDRED L. HENDRIX OF DUKE UNIVERSITY



MILDRED L. HENDRIX, now in her third year as organist at Duke University, is recognized as one of North Carolina's musical leaders. She is the wife of Dr. James P. Hendrix of the Duke School of Medicine and is the mother of three children, but finds time to engage in varied musical activities. In addition to her service to the university as organist, playing a recital once a month, she teaches piano. She is also in demand as an accompanist, not to mention her carillon work at Duke and appearances on the air.

Prior to going to Duke University Mrs. Hendrix was organist at the Central Methodist Church in Philadelphia. She was a pupil of the Italian pianist Aurelio Giorni. For eight years she was a pupil of Alex Kelberine, a Russian pianist who

was a pupil of Busoni and later of Siloti in New York.

Mrs. Hendrix is a native of Greensboro, N. C., where she began the study of piano at the age of 7 under Florence Hunt. Later she studied both piano and organ at Wellesley, the University of North Carolina, Union Theological Seminary and under private teachers in both New York and Philadelphia.

In her recital at Duke University Sunday afternoon, Nov. 3, Mrs. Hendrix played: Toccata in E minor, Pachelbel; Magnificat, Pachelbel; "Ave Maria," Arkadelt; Sonata No. 1, Borowski; Pastorale, Milhaud; "Ancient Hebrew Prayer of Thanksgiving," Gaul; Prelude on the Theme "B-A-C-H," Richard Keys Biggs; Toccata on "O Filii et Filiae," Farnam.

*HERBERT C. HARRISON DEAD; PORTLAND, ME., ORGAN MAN*

Herbert C. Harrison, a veteran organ man of Portland, Maine, died Feb. 10 in that city. Mr. Harrison was born in Manchester, England, but came to the United States at an early age. He received his training at the factory of Hook & Hastings and later was connected with the Hutchings Organ Company and with Lyon & Healy, when they manufactured organs in Chicago. For more than forty years he had been in Maine and had taken care of a number of large organs.

Mr. Harrison is survived by his widow, Annie Lewis Harrison, and by a sister, Mrs. Edith M. Trezenza of England.

MISS EMILY ROBERTS conducted a forum on choral music and directing Jan. 13 in the American Conservatory organ salon, Chicago, and it was attended by a large number of the members of the Van Dusen Organ Club. Sunday afternoon, Jan. 26, the club presented Victor Mattfeld, president of the Van Dusen Organ Club, in his master's degree recital at the Second Presbyterian Church. His program consisted of: Trio-Sonata in E minor, Bach, and Symphony 6, Vlerne. Mr. Mattfeld was assisted by Robert Rayfield, vice-president of the club. Mr. Rayfield, who is a talented tenor as well as organist, presented a group of songs, accompanied at the piano by Peter Fyfe. Feb. 10 the club members held a valentine party.

THE COMBINED CHOIRS of Grace and Rosemont Lutheran Churches in Bethlehem, Pa., gave a post-Christmas program in the Rosemont Church Feb. 2. The soloists were assisted by the Bethlehem Church quartet. Professor John Bond was the organist and I. H. Bartholomew, Mus.B., the director. A capacity audience was present.

E. Power Biggs at U. of C.

In a recital Feb. 13 at Rockefeller Memorial Chapel, University of Chicago, E. Power Biggs again amply demonstrated that he is one of the great ranking organists of our generation. In a program that represented a cross-section of the great past and present literature for the organ, Mr. Biggs let it be known to all those in attendance that he not only can achieve the classic heights for which he has been widely acclaimed, but can express himself adequately in the more romantic forms of composition, which was evident in the superb performance of the "Ninety-fourth Psalm" of Reubke. Mr. Biggs has often been termed a classicist. He is truly a classicist, particularly because he never bows to the trivial, because he is completely subtle and because he can retain to a remarkable degree the architecture of the music.

Included in his program was the Fantasia and Fugue in G minor by Bach, in which Mr. Biggs probably achieved his greatest heights. His portrayal of the great master was one of vigor, health, life and youth. Mr. Biggs has a profound respect for the composer's work as it stands and his rigid adherence to authenticity is one of his great assets.

The program was as follows: Concerto No. 2, in B flat, Handel; Suite for a Musical Clock, Haydn; Concerto in D minor after Vivaldi, Bach; "Sheep May Safely Graze," Bach; Sonata in C minor, Reubke; Three Noels with Variations, d'Aquin; Variations on a Noel, Dupré.

GERHARD SCHROTH.

*JUNIOR CHOIR CONTEST WON BY SUMMERFIELD METHODIST*

A junior choir contest was held Feb. 15 at the Rutgers Presbyterian Church in New York under the auspices of the New York State Federation of Music Clubs. Eight choirs were in the procession, but only four competed. The unison class sang as its required number "Now Let Us All This Day," Bach. Each choir in this class also sang a second number of its own choosing. The Summerfield Methodist choir, Mrs. Arthur Hatcher director, won the highest rating. The three-part group had only one entrant, the First Methodist junior choir of Flushing, Long Island, Miss Elizabeth Anderson director. The required number was Vogler's "Holy Is the Lord, Our God." Silver cups were presented to the winners of the highest ratings. Miss Grace Leeds Darnell, under whose direction the service was held, was able to procure these.

On April 19 a second contest will be held in the Cathedral of the Incarnation, Garden City, for the choirs on Long Island. Next season two innovations are planned. Paid choirs of boys and girls are to be invited to enter the contest, and a section for youth choirs is to be added. Preliminary hearings are also to be given all choirs before entering the finals.

The adjudicators were Father William J. Finn, Albert Faux of Trinity Cathedral, Newark, N. J., and Herbert Becker.

All the choirs attending the contest were requested to learn Thiman's "A Seasonal Thanksgiving." While the judges' marks were being computed, Father Finn directed the group as it sang this number.

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## Memories of Leipzig and the Famous Men Met and Heard There

[This is the third installment of an article by the eminent Toronto organist and composer, in which he recalls events in his active career of fifty-nine years from his birth in Scotland to his years of activity in Canada.]

By T. J. CRAWFORD, Mus. B., F.R.C.O.

Among a number of letters I have received in connection with these articles was one from Bruce Parkhill of Chicago and Evanston, who informed me that his grandfather had come from my native place in Scotland and that his great-grandfather had been precentor in the neighboring village of Neilston. What a small world it is! Another was from a fellow-student of those far-off Leipzig days, Herbert J. Wrightson, who in 1911 joined the faculty of Sherwood Music School in Chicago, but is now retired.

I mention him because he introduced me to the then novelty, Rachmaninoff's Prelude in C sharp minor. After a strict fare of the classics at the conservatory you can realize what a thrill this (to us) chromatically daring composition gave to two young students on the threshold of musical adventure. Remember that Wagner (who had been dead only eleven years at that time) was still—so to speak—the talk of the town, and it was fashionable to attend a performance of the "Ring" and try to understand it. Tchaikowsky was practically unknown until Nikisch revived the Fifth Symphony at the Gewandhaus in 1897. I still recall the thrill this work gave me on that great occasion and never since have I heard it played exactly as Nikisch did it. His reading of the first movement (in the treatment of the theme in D major especially) was unique in its depth of emotion and contrast.

In September, 1894, we had a visit from the great Anton Rubinstein. A special concert was arranged in his honor, and how proud I was to be able to see in the flesh one whose name at that time was a household word in my native land! His playing days were done, and he died not very long after this event, but his personality to me was very striking. Another visitor from time to time to Leipzig was the then much discussed and to many revolutionary Richard Strauss, whose fame reached its height during the next ten years or so. It is wonderful to think that after all these years the grand old boy is still around and writing music. I heard him do the first performance in Leipzig of "Tod und Verklärung." He was never considered a great conductor, and I have heard on subsequent occasions much better renditions of the work under other masters of the baton.

Another interesting memory was that of a very young Russian artist startling the students and local audiences by a highly creditable and interesting performance of a double bass concerto at the Gewandhaus. This was none other than Sergei Koussevitzky, noted conductor of the Boston Symphony Orchestra and well-known to all who read THE DIAPASON. I wish I could remember what he played, and whether under Reinecke or Nikisch, but that detail has faded. Perhaps some Boston readers might ask him and let me know, as I remember that he did wonders with it and it stimulated an interest in "daddy" bass playing around the conservatory in the days when one still played that much-abused instrument with a bow, instead of plucking and slapping and twirling it around, as they do today in the great U.S.A. and elsewhere.

### LINE TO A BASS FIDDLE.

How base a thing to slap a fiddle  
It may play low, and even diddle  
This modernistic twaddle-twiddle.  
But all the same, it's still a fiddle.  
Although its granddad was a viol.  
Today it's quite devoid of guile.  
So do not slap it. Use your bow.  
Its value's high because it's low!  
The paradox may seem quite strange.  
But Daddy Bass has got the range.  
(To be sent to all conductors of name bands, and such-like non-members of the A.G.O., on behalf of the Society for the Prevention of Cruelty to Bass Fiddles.)

Another very happy memory was the visit of the original Strauss Orchestra from Vienna, conducted by Johann Strauss' younger brother, Edouard. It

was a lovely band, and I can still hear the "zip" in "Wein, Weib und Gesang" as they played it. As in the "movie"—"The Great Waltz"—Strauss started them off with his fiddle bow, and then turned and faced the audience, playing with the orchestra. I was told that this custom arose out of a court rule of the Palace of Vienna that no one should turn his back to the Emperor Franz Josef, and most likely this was so. This event took place at a popular summer outdoor resort similar to the one in Hamburg called the Bonorand Cafe Gardens and where refreshments were served during the concert. There was no clattering of dishes, however, and the audiences were most appreciative. Small orchestras in cafe gardens and "Bierstuben" were very common and many of our poorer conservatory students eked out their scanty pocket money in this way. Karg-Elert was one of these during my time, as we were contemporary students with Jadassohn. During his visit to Toronto some few years ago we had a happy chat together in German about those student days. Poor Karg-Elert! He was never properly understood or appreciated in his homeland—for one thing, the organs of the Fatherland were not suited to his colorful style of writing. When Professor Heitmann from Berlin was in this country on a recital tour just before the war I asked him if he had known Karg-Elert. He paused a moment, and then said "Oh, that fellow? He writes music for the harmonium. I know who you mean."

An early entertaining experience was the famous Leipzig "messe" or fair. This was held twice a year at Michaelmas and Easter. Merchants came from far away as in the romantic tales of long ago. Fur from Russia, beautiful glassware from Bohemia, Dresden china, etc., brought visitors from all over the world to the many booths that crowded the public squares. For us, however, the students' torchlight procession—Fackelzüge—and the big midway, with its German edition of Coney Island attractions were the great events of the fair. Characteristic of the Fatherland were the steam organs attached to the roundabouts, fairy grottoes, etc., which played classical airs instead of the usual tripe. Imagine going around a dark tunnel on the "Berg und Thal," with a charming young lady student, to the strains of the "Pilgrims' Chorus" from "Tannhäuser"! Why not the "Ride of the Valkyries"? And all for 10 pfennigs a ride! There were times when "In Questa Tomba Oscura" would have been more appropriate.

Then the annual visit of the famous Busch Circus to the Albert Halle was something I was still young enough to enjoy thoroughly. Like the Albert Hall in London, which was originally built as a large circus, this building served as a great concert hall, and many fine concerts were given there, especially by the Liszt Union Society. The front part of the building was known as the Krystall Palast (Crystal Palace) and was the local home of vaudeville, to which good little boys and girls were not supposed to go. The headliner at that time was one Lona Barrison, who was supposed to be very daring. I am certain that anyone who has wandered along any of our bathing beaches during recent summers would have stifled a yawn of boredom during the said Lona's supposedly eyebrow-raising performances. (Of course, I was too young to go myself, but it's surprising what one can gather from hearsay.) Picnics in the woods at Connewitz, boating on the Pleise in summer and skating in the winter were our principal recreations.

Leipzig was a city of historic memories. The cantor's house near the Thomas Kirche, associated with the name of the immortal Johann Sebastian Bach; Schumann's dwelling on the Floss Platz; Mendelssohn's fine home on the König Strasse (King Street) within a few doors of where I used to buy my music paper; Wagner's birthplace just around the corner from where Faust met the devil in Auerbach's cellar—these were just a few of the many points of musical interest. There were still a few left who knew and remembered Mendelssohn, founder of the Gewandhaus concerts and the conservatory, and a much revered and respected figure among Leipzig citizens. Notably Professor Dr. Robert Papperitz—then in his seventies—who gave me many valuable hints on the playing of the organ sonatas as the composer himself had rendered them. There are many today who are inclined to sneer at Mendelssohn and his music—so-called "moderns" who abhor a simple tuneful

melody. But the man who gave us "Elijah," the organ sonatas, "Midsummer Night's Dream" music and the "Variations Serieuses" for piano will never die among those who sing and play music.

The retirement of Carl Reinecke brought the great Arthur Nikisch from Boston to the Gewandhaus. I may have been a hero worshiper, but there are many who believe with me that Nikisch was the pioneer of modern conductors and in many respects the greatest of them all. He had something approaching hypnotic power over his men in performance, but, more than that, he was a profound musician whose grasp of detail and attention to it was little short of marvelous. Phrasing, expression, part-playing all seemed to grow out of the music itself in the most natural manner. Climaxes came as a logical part of the development, and without the frenzied physical efforts indulged in by some of his confreres.

It was my privilege to know him personally. My younger sister Betty went to the same school as his daughter, and there were frequent little parties at both houses. A suite of mine for strings played under Hans Sitt in '97 attracted his kindly interest, and as a result, with his and dear old Reinecke's help, I was awarded a special scholarship (called "Freistelle"), and did not have to leave the conservatory after completion of my three-year course until Easter, 1898.

Sometimes I was allowed to walk with him when he was going downtown. Whether it was a pose or not, I do not know, but—even in the daytime—he generally wore an opera hat (chapeau claque), a black Inverness evening cloak and a flowing bow tie when walking abroad. As I write this in my study I am looking up at his autographed picture and recalling what a striking personality he had. Deep, velvety, penetrating eyes, jet black beard and almost untidy wavy bushy hair, a skin white as ivory (due to sitting up card playing well into the night). Here was a man who would attract immediate attention anywhere. Within a year he had accomplished marvels with the Leipzig orchestra and it became almost impossible to obtain seats for the Gewandhaus concert series. I have sat up in the organ gallery at rehearsals and felt the influence of his power in the same way as the players did. He was always kindly and genial at rehearsals, and the men thought worlds of him. Brahms, Wagner, Tchaikowsky—then moderns—were all equally outstanding in performance. Even today, I measure all orchestral performances I hear by the Nikisch standard of interpretation, although gladly admitting that Toscanini, Stokowski, Bruno Walter and Koussevitzky are all very great men who, however, have the advantage of leading orchestral players of the very highest technical skill, whose salaries would make the pay of those long-ago Gewandhaus players seem like a pittance. Nevertheless, there were real artists in that 1897 orchestra, such as Arno Hilf, Becker and Julius Klengel. I hope my memory does not play me false, but I recall that both there and at the conservatory the first and second violin players always stood, at any rate during rehearsal, and I can remember a friend of mine, Hans Neumann, remarking how his legs were aching after the long "Probe" (rehearsal).

Another interesting thing about the Gewandhaus concerts was that the conductors—first Reinecke and later Nikisch—always accompanied the soloists personally whenever the piano was required. Both were excellent pianists (Reinecke having an especially delicate touch) and their accompaniments were eagerly looked forward to by the students. Is this not something unique? I would be glad to know if any of your readers have come across anything similar among the great conductors of today.

Most of the great artists of that day appeared at these concerts. Keenly remembered by me were pianists—Paderewski (Schumann Concerto), the divine Teresa Carreno (Grieg Concerto), Eugene D'Albert (Emperor Concerto), Pachmann (Chopin E minor), Emil Sauer and Weingartner (with beard and before he became a conductor), violinists Emil Sauret (Mendelssohn Concerto—last movement in reasonable tempo), Sarasate, Ysaye and, of course, the great Joseph Joachim in the Brahms Concerto. Cellists were Julius Klengel and Wille. The singer who impressed me most was Lillian Nordica, whom Nikisch met in America. She created a furore in Leipzig with her lovely voice and charm of manner. I can still hear her (with Nikisch at the piano) doing "Les Filles des Cadix" and "When Love Is Kind," which brought down the house, as most educated Germans learned English at school. Erika Wedekind of Dresden and the great Terina from Munich, as well as David Bispham from the U.S.A., were outstanding performers at these concerts.

What an education it was just hearing all this music! That is how we learned our job—the teaching as a whole was not nearly as good in method as can be obtained today. It would be impossible, however, now, to cover the ground that we were able to cover in our course—the

cost would be prohibitive. Imagine being able to hear the "Ring of Wagner" for only 20 cents admission—top gallery, where most of the conservatory students (always highly impecunious) were to be found. Even the back of the orchestra was only around 50 cents. For the principal concerts all we had to do was to show our conservatory students' cards to be allowed half price. At the old theater, where Strauss operettas, such as "The Bat" and "The Waldmeister" were done, a side place upstairs (top gallery) could be had for about 10 cents.

The whole course at the conservatory ran to only 360 marks (about \$90). For that sum I had lessons in organ, piano, theory, form and composition (two lessons a week in the first three), and for a time I also took vocal and trumpet. My efforts on the latter, however, were so resented by the family that I was relegated to the coal cellar for practice, and my enthusiasm for this brazen instrument soon faded. However, today I can still say that I know how to blow my own trumpet in the right key.

There was something going on every day of the week. Full orchestra rehearsals under Hans Sitt on Monday; "Con" students' concerts from 6 to 8 on Tuesdays and Fridays, at which a string orchestra was usually available for concertos (my frequent job was playing the wind parts on the second piano or organ); Wednesday morning Gewandhaus "Hauptprobe," to which we were admitted free; Saturdays 1 to 2 p.m. the famous Motet in Bach's old church (St. Thomas), which was always crowded (the unaccompanied singing under Gustav Schreck was superb, and the interludes by Carl Plutti, with whom I studied extemporizing, were always interesting); occasional chamber music recitals by the Gewandhaus Quartet (Hilf, Becker, Sitt and Klengel); orchestral concerts in the Albert Halle by the Liszt Union and Winderstein's Philharmonic, and recitals by noted visiting artists made up a very complete educational schedule. I learned my orchestration by listening carefully for special effects and then looking them up in the full score at the magnificent library donated by Carl Peters of the Peters edition.

Although I did not go out of Leipzig very much apart from holidays, Paul Homeyer (Gewandhaus organist), my teacher, once sent me down to Freiberg in Saxony to accompany the Schütz Passion music in the ancient cathedral there. The organ was by Silbermann and about 200 years old. It had black natural keys and yellow sharps and was blown by men behind standing on feeder bellows, which looked quite comical to me. I found the black keys and short compass very confusing until I had my bearings. Other big events of my own career there were being chosen to play the Bach Toccata in F at the Radium Commemoration in 1895 and Mendelssohn's First Sonata in F minor at the concert commemorating his death date in 1896.

Edmund Jaques recently sent me the programs of our joint appearances at the public Prüfung (examination) concerts, when an orchestral suite (conducted by Reinecke), an organ Sonata in A minor (played by myself) and several songs were done. I also accompanied Edmund. These were all definitely student works, and I would not want them performed today.

Alas! This happy, carefree Bohemian musical life could not last forever, and at the end of March, 1898, good-bys had to be said (many of them tearful) and the Crawford family caravan moved out, headed for the great metropolis of London, England. My father and mother very wisely decided that if I could not make headway in the center of the cosmopolitan world of that day then my training and talents were not what they were expected to be. It was with a heavy heart that I boarded the train on that fateful day, for I left many friends and happy memories behind me. I still treasure many of them, and a strong sense of gratitude for that great opportunity of my life. Homeyer, Plutti, Jadassohn, Quasdorf, Klesse and the great Reinecke were my teachers and I hold their memories in affectionate regard. I never went back or saw any of them again. It would not have been the same. The students, friends, the merry, irresponsible parties, the general atmosphere of these youthful days could never return to me; but I am ever grateful in memory for that wonderful period of opportunity, and for having lived for nearly four years such an almost perfect musical life.

[Next, England at the beginning of the twentieth century.]

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# Programs of Recitals

**Homer Humphrey, Boston, Mass.**—Mr. Humphrey played a program made up as follows at the Second Church in Boston on the evening of Jan. 28: Fantaisie in D flat, Saint-Saens; "Soeur Monique," Couperin; Noël, "Une Vierge Pucelle," Le Bègue; Fantaisie in A, Franck; Scherzo in C minor (MS.), Homer Humphrey; Canzonetta, de la Tombe; "Priere," Jongen; Fantasie and Fugue in G minor, Bach.

**David Ouchterlony, Toronto, Ont.**—Mr. Ouchterlony gave the first of three Sunday evening recitals at Grace Church-on-the-Hill, playing the following numbers Jan. 5: Air with Variations, Martini; "Rhapsodie Catalane," Bonnet; Three Pieces from Harpsichord Suites ("Almin," Sarabande and Jig), Handel.

**Emmet Smith, Arkansas City, Kan.**—In a recital at the Central Christian Church Sunday afternoon, Jan. 26, Mr. Smith played these compositions: Fugue in C major ("Fanfare" Fugue), Bach; Toccata and Fugue in D minor, Bach; "Sheep May Safely Graze," Bach; "Piece Heroique," Franck; "The Squirrel," Weaver; "The Fountain," Druley; "Legende," Bedell; "Suite Gothique," Boellmann.

**Andrew J. Bajrd, A.A.G.O., Poughkeepsie, N. Y.**—At his recital in the Reformed Church Sunday afternoon, Feb. 9, Mr. Baird had the assistance of the Lyric and Orpheus Clubs, who sang three choral numbers. Mr. Baird played: "Psalm 18," Marcello; "Ave Maria," Schubert; Scherzo from Fifth Sonata, Gullmunt; Prelude to "Parsifal," Wagner; Prelude, Theme with Variations, Fughetta and Chorale Finale, J. Alfred Schehl; Scherzo, Bossi; Two "Fireside Sketches," Clokey; "At Evening," Buck; Toccata in E, Bartlett.

**Dudley Warner Fitch, Des Moines, Iowa**—At his recital Feb. 10 in St. Paul's Episcopal Church Mr. Fitch played: "Hymn of Glory," Yon; Andante Espressivo, Massenet; Chromatic Prelude, Rowley; Concert Fantasia, Bird; Largo from "The New World," Dvorak-Lemare; Passacaglia and Fugue, Diggle; Arletta, Timmings; "Pageant," Eugene Hill.

**Walter Blodgett, Cleveland, Ohio**—In his recital series Mr. Blodgett, curator of music of the Cleveland Museum of Art, will play on March 5 at 8:15 p.m.: Prelude and Fugue in E flat, "Lord Jesus Christ, Draw Nigh to Us," "A Mighty Fortress Is Our God," "By the Waters of Babylon," "Jesu, Priceless Treasure" and Trio-Sonata No. 4, in E minor, Bach; Andantino in G minor and Finale in B flat, Franck.

**Francis Murphy, Jr., Philadelphia, Pa.**—Mr. Murphy played these works in his recital at Christ Church on the afternoon of Feb. 5: Prelude and Fugue in C minor and "Adoration," Bingham; Chorale Preludes, "In Peace and Joy I Now Depart" and "Lord God, Now Open Wide the Heavens," Bach; Chorale Preludes, "Deck Thyself, My Soul" and "My Inmost Heart Doth Yearn," Brahms; Third Symphony, Vienne.

**Haskew Stanton, Chattanooga, Tenn.**—Mr. Stanton was presented by his teacher, Isa McIlwraith, associate professor of music at the University of Chattanooga, in a recital as a requirement for the

bachelor of music degree Feb. 23 in the university chapel. Mr. Stanton played: Chorale Preludes, "Saviour of the Heathen, Come," and "In Death's Strong Grasp the Saviour Lay," Bach; Prelude and Fugue in G minor, Bach; Chorale in A minor, Franck; First Symphony, Vienne.

**Ralph H. Brigham, Rockford, Ill.**—In a recital at the Second Congregational Church of Beloit, Wis., Sunday evening, Jan. 26, Mr. Brigham played: Overture to the Occasional Oratorio, Handel; "In India" (suite for organ), Stoughton; Bourree and Musette, Chenoweth; "Music of the Spheres," Rubinstein; "On the Coast," Buck; "Offertoire de St. Cecile" No. 2, Batiste; "Badinage," Herbert; "The Minstrel Boy," arranged by Lemare; "Piece Symphonique" No. 2, Grieg; Improvisation.



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### Toronto Center.

A meeting of the Toronto Center was held Feb. 12, when the members were invited by Miss Florence Craig, organist of Calvin Presbyterian Church, to the church parlors to hear a demonstration-lecture by T. J. Crawford, Mus.B., F.R.C.O., on "Keyboard Harmony." The lecture was illustrated at the piano by Mr. Crawford and by several young students from his class in this subject.

As explained by Mr. Crawford, the purpose of the system of keyboard harmony is to develop the student's creative faculty through the immediate practical application, at the keyboard, of the basic principles of harmony. The lecture was interesting and instructive.

There was a large attendance and at the close of the lecture a social hour with refreshments was enjoyed.

H. G. LANGLOIS.

### Hamilton Center.

The Hamilton Center and the Hamilton Registered Music Teachers' Association held their monthly meeting jointly Sunday evening, Feb. 9, in the green room of Christ's Church Cathedral. E. J. Walker, the chairman, welcomed the large number present and introduced Miss Helen Mottashed and Ernest Berry, who gave the program. Mr. Berry played recent recordings of the choir of St. Paul's Cathedral, London, England. Miss Mottashed recited several "Character Sketches" which were enthusiastically received. Paul Daniels, chairman of the Teachers' Association, thanked the organists for initiating a joint meeting and arranging such an entertaining program. He concluded by inviting all to remain to enjoy a buffet luncheon.

CHARLES A. SNIVELY, Secretary.

### London Center.

The London Center met at the home of Miss Hazel Taylor Sunday evening, Feb. 2. Discussion of the carol service to be held Easter Sunday evening at the Metropolitan Church occupied the greater part of the evening. T. C. Chattoe was appointed to make arrangements for this event and Martin Boundy and Gordon Jeffery to assist Mr. Chattoe with the program.

Gordon Jeffery brought a fine recording of the Reubke "Ninety-fourth Psalm" as performed by E. Power Biggs, which was played following the adjournment of the business meeting.

AILEEN GUYMER, Secretary.

### Kitchener Center.

Members of the Kitchener Center were entertained by the Brantford Center for the January meeting and enjoyed a very pleasant evening of motion pictures and good fellowship. Benefits derived through joint meetings of this kind were emphasized by Mr. Perry in his welcome to the guests and Mr. Kruspe, chairman of the center, and we all hope the pre-war habit of visiting will be revived as time goes on.

DOROTHY PETERSEN,  
 DIAPASON Secretary.

### Brantford Center.

The Brantford Center received the centers from Kitchener and Galt as its guests at the Colborne Street United Church Jan. 15. An interesting period was taken up with the showing of three musical films—Toscanini and the N. B. C. Symphony in Verdi's "Hymn of the Nations"; "The Bell Telephone Hour" and "Education in Mexico." The newly-installed sound equipment at the church was fully appreciated by the audience. Luncheon was served by a group of the ladies' aid.

On Feb. 10 members of the Brantford Center entertained the ministers of their churches at dinner at the Kerby House. Thirty-eight members and guests were present, including some from Simcoe and Hamilton. After the dinner the group retired to the convention room at the Kerby House for a vitally interesting and much enjoyed discussion on matters pertaining to the service of worship. Markwell Perry, chairman, welcomed the guests and introduced William Findlay, organist at the Brant Avenue United Church. Mr. Findlay gave a brief talk on "Hymns in Our Service of Worship," urging that a study of hymnology should be made by those

responsible for selecting hymns. Mr. Findlay pointed out that the place of hymns in the culture of our people is a changing, growing thing, and not fixed, which is proved by a study of the old hymns left in our presentday hymn-books after a gradual weeding out through the years. The Rev. W. B. Crow of Zion United Church spoke on "Understanding and Cooperation in the Service of Worship," pointing out what great value to any public service is the presence of a complete choir under the leadership of an understanding organist. Mrs. Emma Ruth, organist of Calvary Baptist Church, gave some helpful ideas on "The Choir and Its Responsibilities."

These three brief outlines elicited much interesting discussion. Dr. H. K. Jordan, retired musical director of the Brant Avenue United Church, pointed out that while the problems in various churches are different, these discussions could be a medium through which much could be accomplished. Dr. Jordan told of his visit some years ago in England to the old church of John Wesley, where he found the congregation using the Book of Common Prayer, and the minister told him that Wesley himself had always used that book and found it most suitable.

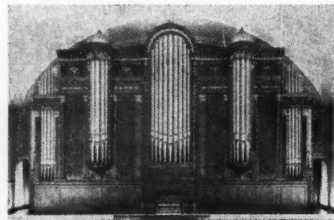
MARY HENDERSON, Secretary.

### CHARLESTON MAKES FRANCIS' ITS "CITIZEN OF THE WEEK"

Dr. J. Henry Francis, school music director of Kanawha County, W. Va., who has imparted knowledge of music to thousands of pupils in forty-five years, was chosen as "Citizen of the Week" of Charleston in February.

Dr. Francis, who went to Charleston in 1902 as choirmaster and organist of St. John's Episcopal Church, established the Christmas and Easter carol festivals for Kanawha County children twenty-five years ago. He was appointed to a position with the school system forty-four years ago. Dr. Francis organized the chorus, orchestra and band work in the county and is known nationally for his works on music education. In addition, many of his original compositions are catalogued widely. Dr. Francis' county boy choir has been acclaimed nationally.

Dr. Francis is active in Masonry and is a recognized authority on the ritual of the fraternity. He is a member of the Rotary Club and active in many civic enterprises. For some years Dr. Francis has been a guest teacher of music education in the Mason School of Music and Fine Arts.



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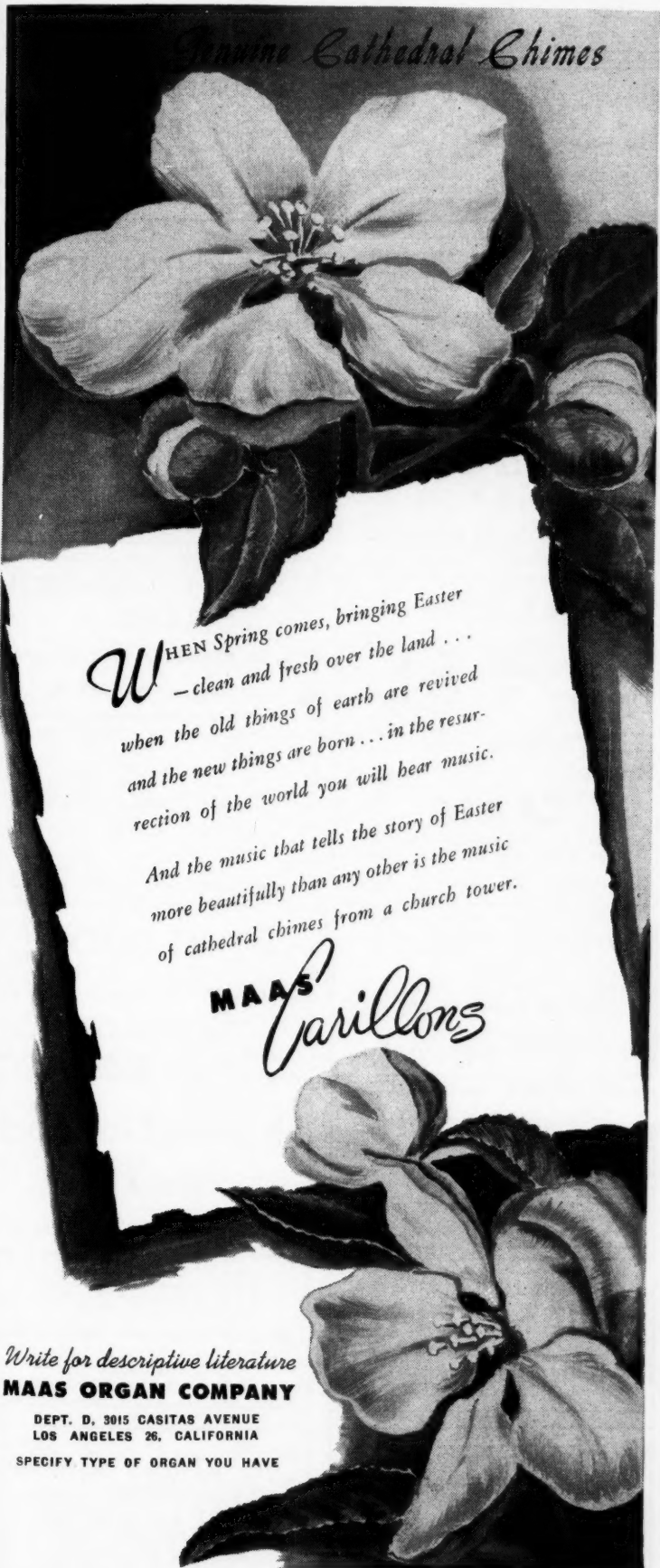
**M'MANIS INSTALLS HIS FIRST POST-WAR ORGAN IN ALABAMA**

The Charles W. McManis Company of Kansas City, Kan., announces the installation of its first post-war organ in Trinity Episcopal Church, Florence, Ala. It is a two-manual of fifteen ranks. The stoplist was drawn up by Mr. McManis and the contract negotiated with the vestry before his return from Europe and subsequent discharge from the army early in 1946. During his European tour of duty the head of the recently-organized McManis firm had the opportunity to see organs in England, France, Germany and Switzerland, with visits to two German factories that have led the neo-classic movement on the continent. Conferences with Oskar Walcker, head of the Walcker Company, of Ludwigsburg, Württemberg, and Hans Steinmeyer, whose factory is at Oettingen, Bavaria, strengthened the McManis pre-war tendency toward classic

tonal design.

The opening recital Dec. 1 was played by Mr. McManis at the request of the church's organist, Robin A. Russell, who has organized a Trinity vespers series. Mr. Russell, recently discharged from the navy, played the second recital of the series Jan. 19. The program for the opening recital included: Largo ("Xerxes"), Handel; "A Fancy," Stanley; Andantino, Vierne; Pastorale in F, Two Chorale Preludes and Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Con Grazia," Andrews; "Gymnopedie," Satie; Chorale in A minor, Franck. Mr. Russell's program: Prelude, Fugue and Chaconne, and "From God I Ne'er Will Turn Me," Buxtehude; Chorale Prelude and Fugue in G minor, Bach; "Ave Maria," Bach-Gounod; Berceuse, Vierne; "Carillon," Vierne; Nocturne, Grieg-Lindquist; "At Dawning," Cadman; Toccata, "Thou Art the Rock," Mulet.

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JESSIE LOFGREN KRAFT



JESSIE LOFGREN KRAFT, wife of Dr. Charles B. Kraft, organist and optometrist of Norton, Kan., is a poet-musician whose verse has been published in magazines and newspapers and widely read over the radio. WNEW, New York City, recently presented a broadcast of her poems. Other stations over which her verse has been heard are WLW, Cincinnati; WCCO, Minneapolis and St. Paul; WITH, Baltimore; WOWO, Fort Wayne, and WDAF, Kansas City. Since her poems are particularly adapted to a musical background, they are usually read with organ music.

A graduate of Bethany College, Lindsborg, Kan., Jessie Lofgren Kraft's work appeared in several anthologies while she was still an undergraduate. The little town of Lindsborg is world-famous as a musical center. Her father, Oscar A. Lofgren, has been dean of the college of fine arts of Bethany College for years.

Mrs. Kraft's first volume of verse, "Overtone," is announced. Of special interest to musicians are her "Debussy Cycle," "Raindrop Prelude" and other poems on musical subjects included in the volume. Her poem "Golden Priestess," dedicated to the new soprano Ellabelle Davis, was selected by Miss Davis' publicity manager, Alix B. Williamson, to be used in newspapers and magazines interested in the progress of her career. Mrs. Kraft is a member of Sigma Alpha Iota, national music fraternity for women.

LONG-SILENT BATTLE CREEK ORGAN HEARD IN RECITALS

W. William Wagner, minister of music of the First Congregational Church of Battle Creek, Mich., gave the first in a series of organ recitals in the W. K. Kellogg Auditorium, where there is a four-manual Aeolian-Skinner organ of ninety voices, on Jan. 19. Both the organ and the auditorium are gifts from W. K. Kellogg to Battle Creek. The recitals are under the sponsorship of the Battle Creek public schools and the committee in charge of the recital arrangements includes a prominent lawyer, a member of the school board, the director of public school music, the director of special services for the schools, the manager of a local music store and a Battle Creek organist.

An enthusiastic audience of 800 people attended the January program, the first time the organ has been used for recital purposes in several years. The second program was presented Feb. 9, at which time Mr. Wagner played: Suite from "Water Music," Handel; Toccata in E minor, Pachelbel; "Come, Saviour of the Gentiles," Bach; Chorale in A minor, Franck; Symphony in D minor, Guilmant; "The Bells of St. Anne de Beaupré," Russell; "Ronde Française," Boellmann; Ballade, Clokey; "Elfes," Bonnet; Toccata on "From Heaven High," Edmundson.

At the first recital Mr. Wagner played: Trumpet Tune and Air, Purcell; Chorale Preludes, "I Call to Thee," "From God Shall Naught Divide Me" and "Blessed Jesus, at Thy Word," Bach; "Piece Heroique," Franck; "Variations de Concert," Bonnet; "Now Thank We All Our God," Karg-Elert; "Into the Silver Night," from "Carillon Suite," Alfred H. Johnson; Scherzo, "Fetes des Fees," Charles H. Marsh; "Twilight at Fiesole," Bingham; Finale from First Symphony, Vierne.

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**FIFTY YEARS IN PULPIT AND AT ORGAN WIN FINE TRIBUTE**

Half a century of service to the Lutheran Church as a minister, organist and teacher formed the occasion for a day of celebration in Monticello, Iowa, early in December, when a tribute was paid to Professor George J. Zeilinger at the Wayne Zion Evangelical Lutheran Church. At the morning service Professor Zeilinger preached the sermon at the invitation of the pastor, the Rev. Frederick H. Kehren. At noon the women of the church served dinner to members and visitors, with "mountains of chicken and ham and three angel food cakes" gracing the tables. In the evening Professor Siefkes of Waterloo, president of Wartburg Seminary, preached. The Rev. Mr. Zeilinger taught for twenty-seven years at this seminary. The Rev. Karl Wiederanders, whom Professor Zeilinger taught at Wartburg and whom he had confirmed forty-five years ago, came from Toledo, Ohio, to pay a tribute to his old teacher and read a poem written for the occasion. A large choir under the direction of the Rev. Mr. Kehren sang an anthem of thanksgiving and a quartet of ministers sang "Be Still, My Soul," Professor Zeilinger's favorite song, set to a movement of Sibelius' "Finlandia." The church was packed and some had to stand. Some 185 letters from former students now in the ministry were handed to Professor Zeilinger in a gilded box. The church in Oelwein, Iowa, which he served forty years ago, sent a check for \$50.

George J. Zeilinger, son of the Rev. John Leonard and Rosina Zeilinger, was ordained at the age of 21 years on Nov. 15, 1896, at Brenham, Tex. Besides serving a congregation he was professor in the Lutheran College at Brenham. From 1897 to 1906 he served as pastor of Zion Lutheran Church at Oelwein, Iowa, and he was professor of theology at Wartburg Seminary in Dubuque from 1907 to 1933. He served a Wyoming, Iowa, parish from 1934 to 1942. Since 1942 Professor and Mrs. Zeilinger have made their home in Monticello and he often plays a Sunday service. Professor and Mrs. Zeilinger have three children: Helen (Mrs. John Beckman), Albion, Neb.; Margaret (Mrs. John Louk), Decatur, Ill., and George, Wall, S. D. Of Professor Zeilinger's nine brothers and sisters three brothers are in the ministry.

**NEW BALDWIN ELECTRONIC HAS HEARING IN CINCINNATI**

The first public performance on the new Baldwin electronic organ before a group of professional engineers took place at the twelfth annual joint meeting of the Technical and Scientific Societies' Council of Cincinnati, Feb. 11, in Taft Auditorium. The instrument was played by James J. Wallin as part of the program preceding an address by Dr. David Sarnoff, president of the Radio Corporation of America.

According to John F. Jordan, who heads the engineering development department of the Baldwin Piano Company, "the new Baldwin electronic organ is the result of sixteen years of research and development and is an organ in which the tone is both generated and amplified electrically. It operates on a regular 60-cycle 105-125 A.C. line and consumes less current than an electric iron. It uses standard tubes available in any radio store. The low voltage electrical impulse produced in the tone generator is an 'electrical analogy' of a rich tone, containing all the audible harmonics or partials as well as the fundamental tone. The harmonic structure of the electrical wave is altered as it passes by way of the key or pedal circuit through the tone color filters. The resultant tone is amplified and projected from the tone cabinet in the form of a musically correct sound wave. The attack and release of the tone is smooth; the action is rapidly responsive.

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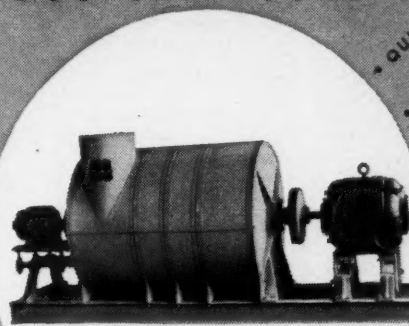
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The twenty-fifth annual meeting of the Hymn Society, held at the National Arts Club, New York, Jan. 20, was one of the best in recent years, both in attendance and interest. Among out-of-town members were Mark Davis of Bethlehem, Pa., T. Carlyle Crump of Washington, the Rev. W. Scott Westerman of Gallipolis, Ohio; Joseph S. Daltry, chairman of the music department at Wesleyan University; Herbert V. White, assistant organist at Trinity College, Hartford; Donald Shanks of San Diego and Miss Elsie Sweeney of Columbus, Ind.

President T. Tertius Noble was re-elected, with the Rev. Deane Edwards, Dr. Luther D. Reed and Dean Robert G. McCutchan as vice-presidents. New officers and executive committee members include Walter N. Hewitt, A.A.G.O., recording secretary; Mrs. Blanche K. Thomas, Dr. Carlyle Adams, the Rev. F. P. Fletcher, Dr. Lindsay B. Longacre, Mark Davis, Dr. Frank Guy Armitage and the Rev. W. Scott Westerman.

Among several amendments to the constitution that were adopted was the change in the date of the annual meeting, so that beginning with 1948 it will be held in May, instead of January.

The topic for the after-dinner discussion was the place of music in religious radio, the guest speaker being Miss Elinor Inman, director of religious broadcasting of the Columbia system. In introducing her Miss Caroline Parker mentioned the great success of the broadcasts for which she is responsible, including the Church of the Air and the Salt Lake City Tabernacle Choir. Miss Inman began by familiarizing us with some distinctive features in radio techniques and in the suitability of the

material to be broadcast—its "radiogenic" quality. There is one ever-present and salutary limitation—that of time. A program must contain only what really belongs there. Enormous progress has been made on the technical side, including frequency modulation, equal resonance throughout the range of pitch frequencies through studio construction and, finally, a proper balance between voice and music through equalized volume control.

After mentioning the purpose of music in radio Miss Inman referred to the goals of religious broadcasting. It should provide three things—identification with the good way of life; religious interpretation, thus communicating faith; finally, a valid experience of worship. In religious radio music has definite functions. It can provide an atmosphere of worship; it can emphasize the spoken word and supply supplementary interest in the speaker's message; it can release happiness and pleasure.

After brief mention of so-called background music, Miss Inman digressed to give choir directors a warning against being too ambitious. On nationwide programs unaccompanied singing is generally ruled out, and so are children's choirs.

Hymns have great importance in the tradition of worship. In choosing them one must make sure that all the words in the text be capable of clear enunciation. (This was a strong plea for euphony in the text, a point often not realized.) New hymns and tunes cannot be sprung on a radio audience; they must be introduced through use in the churches. A good hymn must march. Sudden and extreme changes in pitch are to be avoided. Often a high or low note is forced and the microphone cannot "accept" it without distortion.

Choir directors, said the speaker, should have recordings made of their choirs. At present we need transcriptions of hymns for use on local programs. Some religious organization should produce such records and advertise them well. While they are expensive to make, they would have wide-spread use.

The discussion, ably led by Mr. Edwards, proved of uncommon interest. The need for protest against the jazzing of Negro spirituals was mentioned. We were told that CBS allows no jazzing of sacred music. Another question related to programs devoted to hymns and anthems, or the broadcast of a hymn festival. Such programs are feasible on local stations. More than once the suggestion was made that the Hymn Society could take the initiative in helping the introduction of

good hymns, perhaps through meetings with ministers and organists to plan definite measures producing a larger repertoire of hymns.

We are receiving many orders for our Paper No. XII, containing Dr. Reed's paper on Luther and Congregational Song, mentioned elsewhere in this issue of THE DIAPASON.

REGINALD L. McALL,  
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Miss Katharine Fowler's organ class at the McKinley High School in Washington, D. C., had its final examination for the semester in the form of a recital Jan. 15. The character of the instruction and of the grade of organ music is indicated by the program, in which the pupils played: Prelude and Fugue in D minor, Bach (Patricia Smith); Chorale Prelude, "Christ Lay in the Bonds of Death," Bach (John Mallon); Toccata for the Elevation, Frescobaldi (Pauline Ufkes); Chorale in A minor, Franck (Virginia Ball); Reverie, Dickinson (Harold Bernard); Adagio, Franck (Katherine Davis); "Rose Window" and "Thou Art the Rock," Mulet (Eleanor Allen); Concerto in A minor (first movement), Schumann (piano, Grace Stout; organ, Barbara Kay).

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PAUL S. ROBINSON of Centenary Methodist Church in Winston-Salem, N. C., has been arranging successful special musical services which have attracted large congregations. A recent one was a Christmas program on the evening of Dec. 15 planned along the line of program building suggested by Clarence Dickinson. Four vocal soloists were supplemented by violin, harp and 'cello in a varied list of offerings. A *cappella* choir numbers contrasted well with solos accompanied by organ and string instruments.

Mr. Robinson began his work at Centenary Church in 1938. After an interval of four years in the army he returned to the same church as full-time minister of music in November, 1945. For ten years before the war he was the summer school organist at Duke University, Durham, N. C. His training has brought him the following degrees: B. A., Westminster College, New Wilmington, Pa.; bachelor of music, Curtis Institute of Music, Philadelphia; M.S.M., School of Sacred Music, Union Theological Seminary, New York.

Mr. Robinson is regent of the Winston-Salem Branch of the A.G.O.

THE LOS ANGELES Conservatory of Music and Arts presented a program of organ and piano music under the direction of Ernest Douglas, Mus.D., F.A.G.O., Sunday, Jan. 26, in Dr. Douglas' studio. The Prelude in E flat minor of Bach was played by Ted Gladdings, piano, and Fred Shaffer, organ. Prelude and Allegro quasi Fantasy, Douglas; "On the Eve of the Ascension of Our Lord," Benoit, and "Priere," Jongen, were played by Myron Carr, organist. Alberta Tatum and Elizabeth McDonald played piano numbers and the Concerto in D major by Haydn was played by Elizabeth McDonald and Raymond Pike.

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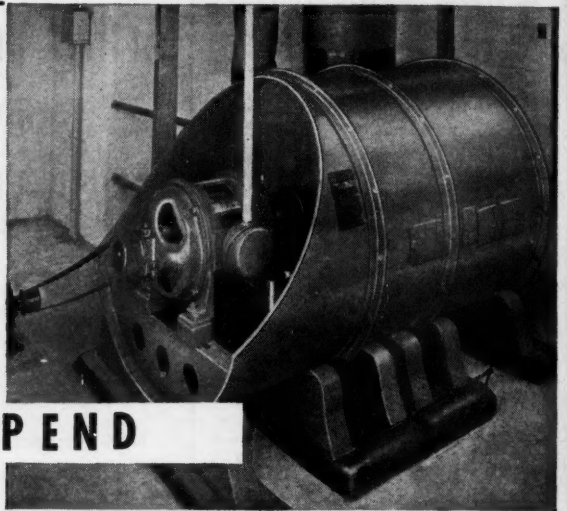
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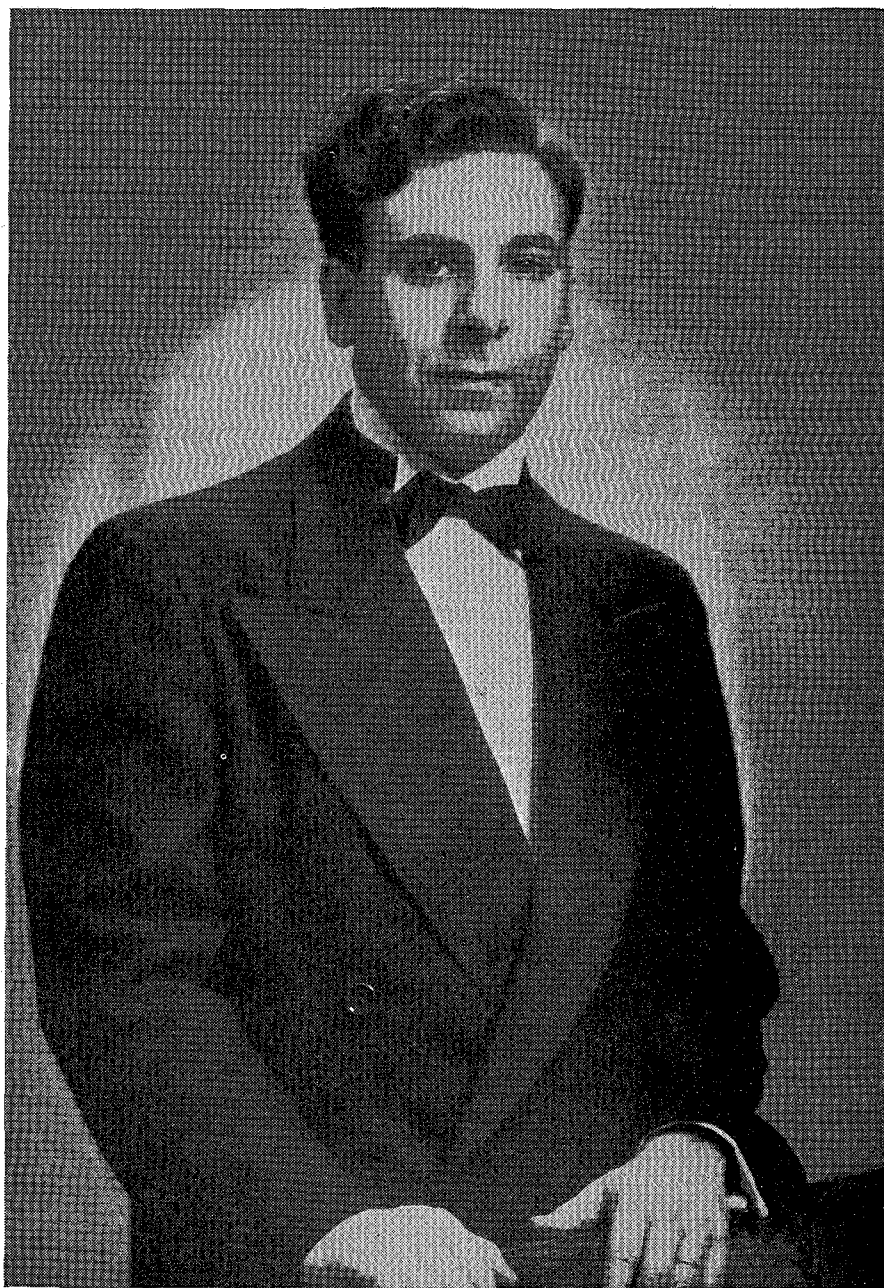
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