

THE DIAPASON

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CHICAGO, ILL., U.S.A., APRIL 1, 1947

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DR. T. TERTIUS NOBLE IN FAREWELL RECITAL

NOTABLE NEW YORK EVENT

Brilliant Performance at St. Thomas' Church, Where Church Musician, Now Nearly 80 Years Old, Had Charge for 30 Years.

By WILLARD I. NEVINS

Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Church, Fifth Avenue, New York, for thirty years, and since June, 1943, organist emeritus, played a farewell recital in that church on the evening of Feb. 26. The recital was under the auspices of the American Guild of Organists.

It was an evening of magnificent organ playing—playing of the brilliancy that one might expect from a 'teen-age youngster, but hardly from a gentleman who will be 80 in May. Coupled with this brilliancy was the rare musicianship which has always marked the work of Dr. Noble, whether as a recitalist, choral director or composer.

The program opened with his arrangement of the Corelli Suite in F, continued with four works by Bach, of which the Prelude and Fugue in B minor was outstanding, followed by pieces by Beach, Reinecke and Yon, and closed with Dr. Noble's own Theme with Variations (his first published composition), the Solemn Prelude and the Fantasie on the Tune "Leoni," written in 1945.

In speaking of his farewell at St. Thomas' Dr. Noble said he would play no more because he wished to give his eyes a rest and added: "I also prefer to stop while I can still do a good job." Certainly he did a job of which he may well be proud at this last appearance in New York. Since he had been confined to bed with intestinal "flu" for the entire day of his recital, his achievement was all the more remarkable. Nearly everyone of the large audience remained to greet and congratulate Dr. Noble.

On June 11 Dr. and Mrs. Noble will sail for England. His last recital will take place some time in July at York Minster, where he was organist from 1897 to 1913. Late in the summer Dr. and Mrs. Noble will return to their home in Rockport, Mass.

In the course of the thirty years Dr. Noble played at St. Thomas' he was honored at a golden jubilee celebration which marked his fifty years of service as an organist. The Lambeth degree of doctor of music, conferred through the Archbishop of Canterbury for the first time to an organist outside the British Isles, was received by Dr. Noble in 1932. At the same time a stained-glass window was dedicated in his honor in St. Thomas' Church.

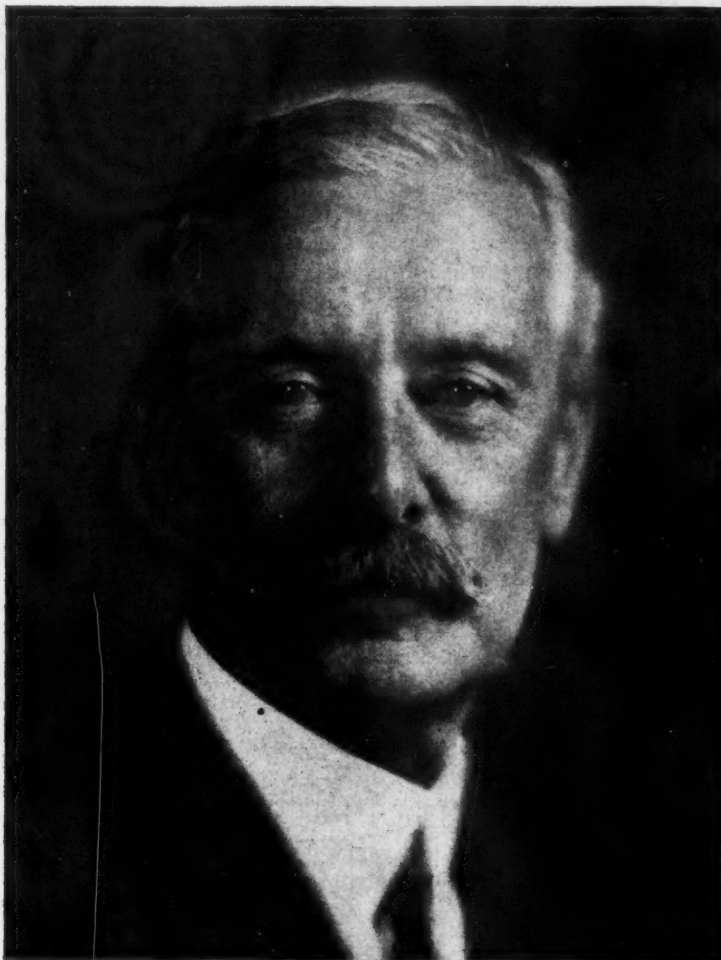
CHICAGO WOMEN WILL GIVE BACH PROGRAM ON APRIL 8

The Chicago Club of Women Organists will present a Bach program April 8 at 8:15 at the University Church of Disciples, 5655 University Avenue. The choirs of the Disciples Church and of the Hyde Park Methodist Church will unite to sing Cantata 80 ("Ein' feste Burg") under the direction of Mary Ruth Craven and B. Fred Wise, with Hazel Quinney at the organ. Miriam Clapp Duncan and Roxanne Breen Hume will play organ compositions. The program will be preceded by a dinner in the church-house.

HINDEMITH CONCERTO ON AIR APRIL 30; E. P. BIGGS AT ORGAN

On Wednesday evening, April 30, from 11:30 p.m. to midnight, Eastern time, the Hindemith Organ Concerto will be broadcast from Cambridge, Mass., on the Columbia network program "Invitation to Music," with E. Power Biggs as soloist and Arthur Fiedler conducting a group from the Boston Symphony.

DR. T. TERTIUS NOBLE, WHO GIVES FAREWELL RECITAL



PROMINENT FACULTY CHOSEN FOR REDLANDS CONFERENCE

The University of Redlands in California announces an outstanding conference on church music from June 16 to June 26 at the School of Music on the University of Redlands campus. The director of the conference will be J. William Jones of the music faculty. The conference faculty will bring to the university campus some of the leading church musicians of the present day. Dr. David McK. Williams, organist and choirmaster of St. Bartholomew's Church, New York City, will go to California from the British West Indies, where he has been resting for several months. Everett Titcomb, organist and choirmaster of the Church of St. John the Evangelist, Boston; Ruth Gordon Jacobs of the Marlborough School, Los Angeles; John Burke, minister of music of the First Baptist Church, Los Angeles, and Richard Wagon of Redlands University will complete the faculty.

An effort is being made to present practical courses in the following subjects: Hymnology, choir training, choral repertoire, Gregorian and Anglican chanting, oratorio and anthem accompaniment, organization and training of children's choirs.

Other important events at the conference will be a series of evening lecture-discussions. Contributing to the series will be Arthur Leslie Jacobs, director of the department of music, Church Federation of Los Angeles, and George F. Kruger, head of the School of Sacred Music of San Francisco Theological Seminary. There will also be daily organ recitals by leading organists of southern California.

The conference will close June 26 so that its members, if they wish, may go to Los Angeles to attend the Church Music Institute at Occidental College.

UNION SEMINARY SERIES OPENED BY EVERETT J. HILTY

Everett Jay Hilty, on leave from the University of Colorado to work for his doctorate at the School of Sacred Music, opened the second semester's series of organ recitals in James Chapel at Union Theological Seminary, New York, Feb. 17. His program ranged from J. Walther (1684-1748) to Bernard Wagenaar of the Juilliard School. The Walther Variations on "Jesus, Priceless Treasure" were interesting as a series of short pieces. In Bach's Dorian Toccata and Mulet's "Thou Art the Rock" the steadiness of his rhythm was worthy of comment. The Widor Adagio gained in warmth and grace as the piece progressed. The "Eclogue" of Wagenaar is a singularly appealing work.

March 17 Grace Stout played and March 24 Frank Bohnhorst. April 21 Hans Vigeland will be the recitalist and April 28 Barbara J. Smith.

PHILADELPHIA WANAMAKER STORE SPONSORS RECITALS

The Wanamaker store in Philadelphia sponsored a series of Lenten recitals on its great organ Wednesday mornings at 11 o'clock with eminent organists at the console. The schedule of recitalists was as follows:

Feb. 19—Robert Leech Bedell of New York.
Feb. 26—Paul Callaway, Washington Cathedral.

March 5—Walter Baker, Philadelphia.
March 12—Dr. Charles M. Courboin of St. Patrick's Cathedral, New York.

March 19—William Sylvano Thunder, Philadelphia.

March 26—Virgil Fox of the Riverside Church, New York.

April 2—Dr. Alexander McCurdy, director of organ department at Curtis Institute and Westminster Choir College.

TO PLACE BIG ORGAN ON NORTHWEST COAST

MOLLER FOR PORTLAND, ORE.

Trinity Episcopal Church Awards Contract for a Large Three-Manual—Resources Shown by the Stop Specification.

The most important addition for a long time to the large organs in cities of the Pacific Northwest is to be a three-manual to be installed by M. P. Möller, Inc., in Trinity Episcopal Church, Portland, Ore. The contract has just been awarded. Negotiations for the builders were in the hands of Eugene E. Poole, Western district sales manager. The detached console will be of the drawstop type, except that intermanual couplers will be controlled by tilting tablets.

Following are the tonal resources of the new instrument:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.
Chimes, 25 notes.

SWEET ORGAN.

Geigen Diapason, 16 ft., 12 pipes.
Rohrbourdon, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Echo Sallcional, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Contra Oboe, 16 ft., 12 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 12 pipes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nasard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinete, 8 ft., 73 pipes.
Chimes (Deagan), 25 bells.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft., 32 notes.
Rohrbourdon, 16 ft., 32 notes.
Contra Dulciana, 16 ft., 32 notes.
Quint, 10½ ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrfloete, 8 ft., 32 notes.
Chorbass, 4 ft., 32 pipes.
Super Octave, 4 ft., 32 notes.
Flute Harmonic, 4 ft., 32 notes.
Sequaltera, 3 rks., 96 pipes.
Trombone, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.

LAURENCE JENKINS KILLED IN AUTOMOBILE ACCIDENT

Laurence Jenkins was instantly killed in a motor accident in Dayton, Ohio, March 8.

Mr. Jenkins was one of the founders of Camp Wa-Li-Ro, the summer boy choir school of the diocese of Ohio, and its associate director with Paul Allen Beymer. His musical career began as a soprano soloist in St. Matthew's Choir, Wheeling, W. Va. Later he moved to Cleveland and became baritone soloist of the Temple and choirmaster of the First Presbyterian Church of East Cleveland. Afterward he was choirmaster of St. James' Church, Painesville, and director of the Finnish National Choir, Fairport Harbor. He had spent the last few years in service, being a first lieutenant of engineers, and saw service in England.

Mr. Jenkins left a wife and two small sons.

MANY EVENTS ON LIST FOR GUILD FESTIVAL

PROGRAM TO COVER A WEEK

Recitals, Services, Lectures and the Annual Meeting and Dinner Are Among Attractions in New York May 12 to 16.

Details of the program for the national spring festival of the American Guild of Organists in New York City May 12 to 16 have been nearly completed and a week of unusual interest to all organists who will be able to attend the events scheduled is assured. Recitalists representing the various sections of the country have been asked to play and other attractive programs will fill every hour of the day.

The following schedule of events has been sent from the Guild office in New York:

Monday, May 12.

4:15 p.m.—Recital at Holy Trinity Church, Brooklyn, by Dora Potest, A.A.G.O., of Southern Methodist University, Dallas, Tex.

8:15 p.m.—Service at Grace Church, Brooklyn, under the direction of Anne Versteeg McKittrick, F.A.G.O., Ch.M., F.T.C.L. Officers, counselors, deans and regents are invited to be in the procession. Gowns and hoods will be worn.

Tuesday, May 13.

9:30 a.m.—Pilgrimage to the Cloisters, Fort Tryon Park (meet at National Headquarters). Recorded program of medieval music.

1 p.m.—Concert of chamber music (organ, trumpet, oboe, flute, viola, cello and celesta) at St. Paul's Chapel, Columbia University, by E. Power Biggs and assisting artists.

3:15 p.m.—Lecture at Calvary Church-Pause by Dr. Harold V. Thompson of Cornell University and THE DIAPASON on "Thirty Years of American Church Music."

4:15 p.m.—Recital at Calvary Church by August Mackelberghe, F.A.G.O., organist Church of the Messiah, Detroit, Mich.

6:30 p.m.—Dinner and annual meeting of the Guild at Schrafft's restaurant, Fifth Avenue. Guest speaker, Dr. Howard Hanson.

Wednesday, May 14.

11 a.m.—Visit to St. Paul's Chapel, oldest church edifice in New York City, dedicated in 1766.

12:30 p.m.—Recital at Trinity Church by Richard Ross of Brown Memorial Presbyterian Church, Baltimore.

3 p.m.—At Cathedral of St. John the Divine, Pilgrimage under the direction of Canon Sacrist E. N. West, D.D., chairman of the Guild. Organ music and sung evensong under the direction of Dr. Norman Coke-Jephcott, F.R.C.O., F.A.G.O.

8:15 p.m.—Organ, instrumental and choral music, Union Theological Seminary, School of Sacred Music, at James Memorial Chapel, under the direction of Dr. Hugh Porter, F.A.G.O.

Thursday, May 15.

Services at various New York churches. A limited number of tickets are available at the Guild office for the 11 a.m. service at Trinity Church.

3 p.m.—Lecture and discussion at St. Bartholomew's community-house by Walter A. Taylor of the American Institute of Architects.

4:30 p.m.—Meeting of the council with the deans and regents in the choir-room of St. Bartholomew's Church.

6:30 p.m.—Warden's dinner to deans and regents at the Cafe Savarin, Waldorf-Astoria Hotel.

8:15 p.m.—Service at St. Bartholomew's Church. Combined choirs (200 voices) with trumpets, trombone and timpani, in a program of the compositions of Dr. David McK. Williams, F.A.G.O., under the direction of Harold W. Friedell, F.T.C.L., F.A.G.O. Officers, counselors, deans and regents are invited to walk in the procession. Gowns and hoods will be worn.

Friday, May 16.

Forenoon—Visit to the Metropolitan Museum of Fine Arts. Collection of ancient instruments. Dr. Emanuel Winter-nitz, curator.

12:30 p.m.—Recital at the Brick Presbyterian Church by Theodor Schaefer, M.S.M., organist Covenant-First Presbyterian Church, Washington, D. C.

3 p.m.—Lecture at St. Bartholomew's community-house by Dr. Carlton Sprague Smith, chief of the music division of the New York Public Library, on "Organists and Organ Music in Latin America."

4:15 p.m.—Recital at St. Bartholomew's Church by Robert Noehren of Davidson College, N. C.

8:30 p.m.—Guild theater party, 1946 Pulitzer prize play, "The State of the Union," at the Hudson Theater.

MARY CHAPPELL FISHER



MARY CHAPPELL FISHER DIES; FIRST WOMAN RECITALIST

Mary Chappell Fisher, for many years an active organist of front rank, both in church work and recital, and one of the founders of the American Guild of Organists, died at her home in Rochester, N. Y., Feb. 25. Mrs. Fisher is believed to have been the first nationally prominent woman concert organist of America. For many years she made her home in Niagara Falls, but during her retirement had lived in Rochester. In Niagara Falls the Fisher residence was frequently opened to her fellow organists.

Mrs. Fisher, a native of Auburn, N. Y., made organ playing her life work. She studied first under her father, Newton Chappell, making rapid progress and taking a position in a small church when only 13 years old. Later she was a pupil of I. V. Flagler of Auburn and then went to New York, where she studied with Dr. Gerrit Smith. Later she was a pupil of Gui-mant and went to Paris three times for study with him.

Mrs. Fisher was the first woman to be invited by the trustees of Carnegie Music Hall, Pittsburgh, to give recitals there. She played frequently for the Guild and appeared as a recitalist at the Pan-American and St. Louis Expositions. Her longest period of service was in three of the largest Rochester churches.

Mrs. Fisher's husband, Frank J. Fisher, died in 1940.

In 1941 the Niagara Falls branch of the Guild elected Mrs. Fisher a life member in recognition of her contribution to organ music.

MRS. JOHN STARK EVANS KILLED IN OREGON CRASH

Mrs. John Stark Evans, wife of the director of music at Lewis and Clark College, was injured fatally in a traffic accident in Albany, Ore., in March and died a few minutes after being taken to the hospital. Mr. Evans suffered injuries described as minor. J. L. Mayberry of Corvallis, whose car collided with the one driven by Mr. Evans, suffered a skull fracture.

Mrs. Evans was state president of the League of Women Veterans. Mr. Evans is organist at the First Presbyterian Church of Portland.

INSTITUTE ON CHURCH MUSIC AT OHIO STATE UNIVERSITY

Two summer institutes to be held the week of July 8 are announced by Ohio State University's School of Music in Columbus. One is the institute on church music and worship July 8 to 17 and the other an instrumental music education workshop July 8 to 18. Registrants will be housed in the university dormitories.

The church music sessions, under the direction of Professor Louis H. Diercks, will include workshops in organ and service playing, choral singing and conducting. In the instrumental music series, with Professor Manley R. Whitcomb as director, registrants will consider hand techniques, new developments in teaching methods and materials. Applications and inquiries are being received by the School of Music, Ohio State University, Columbus 10, Ohio.

LESTER J. HEATH, VETERAN CHICAGO ORGANIST, IS DEAD

Lester J. Heath, organist and choir-master of All Saints' Episcopal Church, Chicago, died Feb. 25.

Mr. Heath served as organist and choir-master at All Saints' for thirty-four years and trained nearly 1,000 boys and girls. He was born in Odell, Ill., and studied at the American Conservatory of Music and the Columbia School of Music, and under Peter C. Lutkin and A. Cyril Graham at Northwestern University. His first position as organist was at the Church of St. John the Evangelist. From there he went to All Saints'. He served as president of the Chicago Choirmasters' Association (Episcopal boy choirs) at one time and played for various Masonic lodges.

Services were held at All Saints' Feb. 28.

MASSACHUSETTS CHAPTER BOSTON SPRING FESTIVAL
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IN THIS MONTH'S ISSUE

Farewell recital by Dr. T. Tertius Noble, under the auspices of the A.G.O., is played at St. Thomas' Church in New York.

Spring festival of the American Guild of Organists in New York May 12 to 16 will be marked by attractive program.

Arthur Scott Brook, prominent organist and designer of organs, dies in Atlantic City, N. J.

Kalamazoo, Mich., has its first Bach festival.

Memories of early days in his career in England and association with celebrities form subject of reminiscences of Thomas J. Crawford.

Harold W. Friedell is appointed permanent successor of Dr. David McK. Williams at St. Bartholomew's Church, New York City.

Jan. P. Sweelinck and his contribution to early organ music is the subject of an article based on translation from Dutch volume by K. Mulder Schuil, M.S.M.

M. P. Möller is to build large organ for Trinity Episcopal Church in Portland Ore.

New Holy Ghost Catholic Church in Denver is to have a large Kilgen organ.

THE DIAPASON
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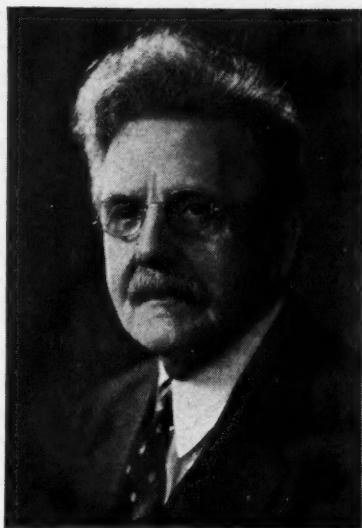
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ARTHUR SCOTT BROOK, DIES IN ATLANTIC CITY

CLOSE OF AN ACTIVE CAREER

Born in New Zealand, Brought to U. S. by Leland Stanford, Organist for Senator Clark, Designed St. Louis Exposition Organ.

ARTHUR SCOTT BROOK



Arthur Scott Brook, who achieved fame as an organist and as a designer of organs, died March 7 in Atlantic City, N. J., which was his home for many years. He was 78 years old. For sixteen years he was private organist for Senator William A. Clark at his New York mansion. He drew up the specifications for the St. Louis Exposition organ, which in later years was sold to John Wanamaker and which now, greatly enlarged, stands in the Philadelphia Wanamaker store. Since 1923 he had lived in Atlantic City. He was engaged by Atlantic City as its inspector when the large organ in the convention hall was built. For four years he was president of the National Association of Organists.

Mr. Brook was born in Christchurch, New Zealand, and his first contact with music was as a choir boy in the church from which the town received its name. He first studied under Arthur J. Towsey, and later went to Sydney, Australia, where he studied for a time under August Wiegand, municipal organist in Centennial Hall.

Mr. Brook succeeded Wiegand and continued his study under Thomas Flaming and Sir Julius Benedict. He served as organist and choirmaster of the Church of St. Peter and St. Paul in Sydney, where he stayed five years.

Leland Stanford, the Pacific Coast financier, was responsible for bringing Mr. Brook to this country and he was chosen as organist of Leland Stanford University, where he continued until 1904. It was in that year the St. Louis world's fair opened and Mr. Brook was called upon as an organ expert to install the organ at the exposition. While playing at the fair he met Senator Clark, known as the "Copper King," who engaged him as his private organist in New York. He was associated for some time with Dr. George A. Audsley in the firm of Brook & Audsley.

In November, 1938, Mr. Brook was honored at a golden jubilee concert, in recognition of his fiftieth anniversary as a professional musician. This was attended by more than 1,400 people in the senior high school auditorium. In 1938 he organized the Atlantic City Festival Chorus of more than 100 voices and conducted concerts until the war caused the disbanding of the organization.

Mr. Brook's principal composition is a Thanksgiving cantata. The first public presentation of the work took place in 1934. It was later chosen for presentation at the New York world's fair the Atlantic City Festival Chorus. Herbert Stavelly Sammond, well-known Brooklyn conductor, directed the presentation.

Mr. Brook was a member of the joint committee of the American Guild of Organists and the National Association of Organists on standardization of console arrangements.

Mr. Brook's third marriage took place April 14, 1926, to Miss Lillian Edith Hauck of Ventnor, N. J. Surviving are

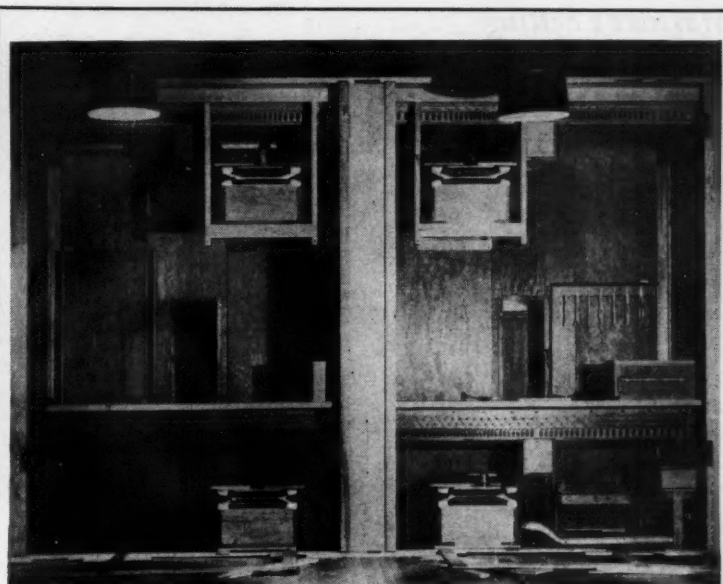
his widow, two sons, Walter Scott Brook of Absecon and Edward of Iowa; a grandson, two sisters, Mrs. J. B. Colville and Mrs. Charles A. Eldridge, both of Christchurch, New Zealand, and a brother, Walter, also of Christchurch.

A throng of friends and music-lovers attended the funeral services March 11 in St. James' Episcopal Church, Atlantic City. Members of the Atlantic City Festival Chorus, which Mr. Brook formerly directed, paid a musical tribute by singing selections from his cantata, "Laudate Dominum." Three clergymen participated in the burial services. The Rev. Andrew C. Braun of Ventnor's Trinity Methodist Church opened with reading from the Psalms; the Rev. John C. Roak of Old Swedes Church, Philadelphia, and the Church of the Redeemer, Longport, read the Scripture lesson, and the Rev. Arthur J. Blythe of St. James' closed with prayers. At the organ were Joseph Lilly, Nathan I. Reinhart and Mida Blake.

NOTED ORGANISTS TO TEACH AT METHUEN THIS SUMMER

The newly-formed Organ Institute of Methuen, Mass., announces that its first summer session will be held this year from July 21 to Aug. 16. Daily master classes will be conducted by Carl Weinrich, Arthur Howes, Ernest White and E. Power Biggs during the four weeks in the Methuen Memorial Music Hall, utilizing the former Boston Music Hall organ. This famous instrument, originally built by Walcker of Ludwigsburg, Germany, in 1857, is being rebuilt by the Aeolian-Skinner Company and will be completed prior to the opening of the summer school. Living quarters and meals will be provided for students at Phillips Academy, Andover. Practicing facilities will be available in the churches of Andover and Methuen.

As a part of the institute's program there will be a festival of organ music. It will include eight recitals, two by each member of the faculty, on Friday and Saturday evenings. The Friday programs will consist of organ music alone and the Saturday recitals will include compositions for organ in combination with other instruments and voices.



EFFICIENT PLANNING

The accompanying picture shows the position of the chests for an Aeolian-Skinner installation of two open and two enclosed divisions.

Two pedal chests will rest on the frames in front of the swell boxes and the large bass pipes stand at the sides.

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**Marriott's Setting
of Psalm 103 Moves
Chicago Audiences**

Christened by a downpour of rain and whirling snow that made the worst equinoctial storm Chicago has experienced in years, Fred Marriott's setting of the 103rd Psalm waved off this unfriendly gesture and had a highly successful premiere before an audience that filled the great Rockefeller Chapel at the University of Chicago March 24. And the next night another congregation of the same size heard the repeat performance.

The event was of extraordinary significance to the organ fraternity, for Mr. Marriott is the distinguished organist of Rockefeller Chapel and presides also over its fine carillon in the tower. In recent years he has enhanced his reputation through his compositions for the organ. Now he has completed a large-scale oratorio whose first presentation won him an ovation. Throughout the two hours required for the singing of the Psalm there was not a sign of lack of attention to every note, and at the conclusion of the final chorus, "Bless the Lord, All Ye His Hosts," in which chorus, orchestra and soloists united in a grand climax, the composer was greeted enthusiastically, the entire audience standing in tribute to him.

Inspired by a libretto that is an epitome of the faith that sustained the men of the Old Dispensation, and has comforted the new to the present day, Mr. Marriott rose to the occasion and instilled in his music the assurance, the strength and the poetry that characterize the Psalm. Religious feeling marks the choruses and solos throughout and one felt that it was a service rather than a concert he was attending.

The composer was fortunate in the forces which took part in the premiere of his work. Mme. Jarmila Novotna, soprano, and Raoul Jobin, tenor, both of the Metropolitan Opera, were the chief soloists and were supplemented by Jean Leisk, James McEnery, Robert Erickson and Theodore Rall. The university choir of eighty voices did splendid work and some fifty-four instrumental players from the Chicago Symphony Orchestra were heartily en rapport with the vocal forces in their accompaniments. Gerhard Schroth, director of chapel music, conducted the performance with authority and with understanding of the composer's intentions.

A detailed review would require more space than is available, but one felt a spirit of serenity in the orchestral prelude and the fine violin solos of Josef Faerber; in the opening chorus there were fine effects with the antiphonal choir in the rear gallery; Mr. Jobin made a deep impression with the dramatic solo "Who Redeemeth Thy Life from Destruction"; the chorus "He Made Known His Ways unto Moses," with obbligato by Mr. Faerber, was a lovely feature, as was the tender solo of Miss Leisk, "The Lord Is Full of Compassion." Miss Novotna excelled in "He Hath Not Dealt." One of the best numbers was "As Far as the East Is from the West" by Mr. Jobin, followed by "For He Knoweth Our Frame," in which the singing of Mr. Erickson and Mr. Jobin was supplemented by a beautiful cello solo by

DR. IRENE ROBERTSON



Jeska Slebos. The realistic effect of wind in "For the Wind Passeth over It" vied with the elements outside. The chorus "But the Mercy of the Lord Is from Everlasting" should offer a new anthem that many choirmasters might well place in their libraries. And the brass chorus in the gallery for Mr. Jobin's climactic "The Lord Hath Prepared His Throne," with the instrumental benediction and the last chorus, already mentioned, held the interest of all to the end.

Mr. Marriott has put his creative talents to work to produce something which one may safely predict will live long after his own generation.

Mr. Marriott has dedicated his composition to Dr. Charles W. Gilkey, dean of the chapel, and Mrs. Gilkey.

**DOCTOR'S DEGREE CONFERRED
ON MISS IRENE ROBERTSON**

The honorary degree of doctor of music was conferred upon Miss Irene Robertson, church and concert organist of Los Angeles, by the College of the Pacific at a special convocation Feb. 18 in the Morris Chapel.

Miss Robertson has been organist of the First Methodist Church of Los Angeles since 1934 and head of the organ department at the University of Southern California since 1945. She won the degree of bachelor of music in 1935 and the master's degree in 1939 from the University of Southern California, and became an A.A.G.O. in 1939 and a fellow in 1944. Miss Robertson was the first woman dean of the Los Angeles Chapter, A.G.O., holding the office from 1942 to 1944. Her organ study was carried on with Arthur Poister, Carl Weinrich, Alexander McCurdy, Joseph Bonnet and Marcel Dupré.

**TITCOMB AND SNOW DIRECT
LITURGICAL MUSIC PROGRAM**

A program of liturgical music of various periods was given in Trinity Church, Boston, March 12 under the direction of Francis W. Snow and Everett Titcomb. The Trinity choir of boys and men and a mixed chorus made up of the Schola Cantorum of the Church of St. John the Evangelist, the Canterbury Club Chorus and the liturgical music classes from Boston University College of Music took part. They were assisted by the brass quartet of Boston University. The program closed with a performance of Mr. Titcomb's Te Deum by the combined chorus, accompanied by organ and brass.

**JACK H. OSSEWAARDE GOES
TO CALVARY CHURCH IN N. Y.**

Jack H. Ossewaarde has been appointed organist and choirmaster of Calvary Church, New York City, succeeding Harold Friedell, who went to St. Bartholomew's Church, W. A. Goldsworthy, former organist of St. Mark's-in-the-Bouwerie, is taking Mr. Ossewaarde's place at St. Stephen's Church, Wilkes-Barre, Pa., temporarily until a permanent successor can be found.

THE DAVIDSON COLLEGE Concert Band has returned to the campus in North Carolina from a tour which included Florence, S. C., Atlanta, Thomasville and Waycross, Ga., and Newton, N. C. Professor James Christian Pfuhl, director of music at the college and well-known organist, conducted all of the concerts. This fifty-piece organization resumed its tour this year after war-time travel difficulties had forced cancellation of the trip since 1942. Of the fifty members eighteen are ex-service men.

**THIS QUESTION OF
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Clarity or transparency of ensemble implies freedom from overly-fundamental timbres.

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Polyphonic clarity refers to conspicuous movement of inner themes. The registration of such themes is conspicuous only if *different* and/or louder. It can be different by being fundamental—yet thereby gain in clarity!

Uniform regulation can never capture polyphonic clarity. There must be a color-power "bulge" in the left hand thirty notes of the keyboard in stops entering into the "polyphonic chorus".

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- Christ Our Passover (Chant in Unison)..... I. McIlwraith
- 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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Calvary Church
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Festival in Honor of Russell H. Miles to Mark Anniversary

RUSSELL HANCOCK MILES



Russell Hancock Miles will be honored by the Champaign-Urbana Chapter of the American Guild of Organists at a Miles festival concert in Smith Music Hall at the University of Illinois Monday evening, April 28. The festival is partly in recognition of Professor Miles' service to the cause of music as a church and concert organist, teacher and trainer of organists, teacher of musical theory and composer of church and concert music and partly in recognition of his twenty-five years of service to the school of music of the University of Illinois, completed at the end of the current school year.

The festival will consist of a concert of works drawn entirely from the writings of Professor Miles. Kenneth Cutler, dean of the Champaign-Urbana Chapter and music director at radio station WILL, will open the festival with the playing of the "Sonata Cromatica" for organ. Wolfgang Kuhn, violinist, accompanied by Jane Churchill Watt, pianist, will play the Concert Piece for Violin. Bruce Foote, baritone, accompanied by Sherman Schoonmaker, pianist, will sing three songs—"Make a Joyful Noise unto the Lord," "O That 'Twere Possible" and "Flow Gently, Sweet Afton." A festival chorus will sing three of Professor Miles' anthems and his cantata "The Chambered Nautilus." Soloists for the anthems and the cantata will be Eleanor Shockey and Rita Stiles Nelson, sopranos; Grace Wilson, contralto, and Bruce Foote, baritone. The choral works will be conducted by Professor Miles. Accompaniments will be played by Sherman Schoonmaker, pianist, and John D. Morrison, organist.

The festival chorus will be made up of members of the university chorus and the combined choirs of Guild members. Choirs participating include those of the following churches: University Baptist, Champaign, Kenneth Cutler director; First Congregational, Champaign, Russell Miles director; Grace Evangelical Lutheran, Mrs. J. L. Benefiel director and Mrs. Nadine Kistner organist; First Methodist, Champaign, King Kellogg director and John D. Morrison organist; Trinity Methodist, Urbana, Clarence E. Sawhill director; First Presbyterian, Champaign, LeRoy and Elisabeth Hamp, co-directors; McKinley Presbyterian, Lester Van Tress and William Paul Stroud directors; First Presbyterian, Urbana, Mrs. Bessie Iles director, and St. Peter's Evangelical and Reformed, Champaign, Mrs. William Leach director and Mrs. Beatrice Mueller organist.

With the exception of two of the songs and the Concert Piece for Violin all music on the program has been published.

Russell Hancock Miles was granted the degree of bachelor of music by Syracuse University in 1921 and the degree of master of music by the same university in 1930. He was a distinguished student in composition of Dr. William Berwald, who later became his father-in-law. In recent years Professor Miles has coached in composition with Arnold Schönberg. He was appointed instructor in organ playing at the University of Illinois in 1922 and in 1940 became full

professor. He teaches organ playing in the graduate and undergraduate school and organ literature and a course on Bach in the graduate school. During the academic year he participates in the Sunday vesper recitals at the university. Professor Miles is conductor of the university chorus, which gave Bach's "St. Matthew Passion" under his direction on the evening of Palm Sunday, March 30.

In addition to his work at the university Professor Miles taught at the summer sessions of the University of California at Los Angeles for several years. He has been organist and choirmaster at the First Congregational Church in Champaign for twenty-three years. His compositions include organ solos, anthems, sacred and secular songs and cantatas. "The Chambered Nautilus" was performed by the University of Illinois Chorus in 1946, by the Syracuse University Chorus (to which it was dedicated) under the direction of Dr. Howard Lyman in 1944 and by the Community Chorus of Great Neck, Long Island, N. Y., under the direction of Hugh Mc-Edwards in 1946.

Professor Miles is the son of the late C. Austin Miles, organist and composer of many hymn-tunes in current use. In 1923 he married Elsa Berwald, daughter of his friend and teacher, Dr. William Berwald of Syracuse University. There are three children—two daughters and a son.

CURRY'S NEW CANTATA SUNG BY CHORUS OF 600 VOICES

The new cantata "Thy Kingdom Come," composed by Dr. W. Lawrence Curry, minister of music at the First Methodist Church, Germantown, Philadelphia, head of the department of music at Beaver College, Jenkintown, was given a premiere performance March 15 by the Delaware County Choral Society, Dr. Clyde R. Dengler, conductor. The work is dedicated to this society on its twentieth anniversary. The chorus was augmented by the choral club of the Upper Darby High School, making a chorus of about 600 voices. The baritone soloist for the evening was Robert Merrill of the Metropolitan Opera Association.

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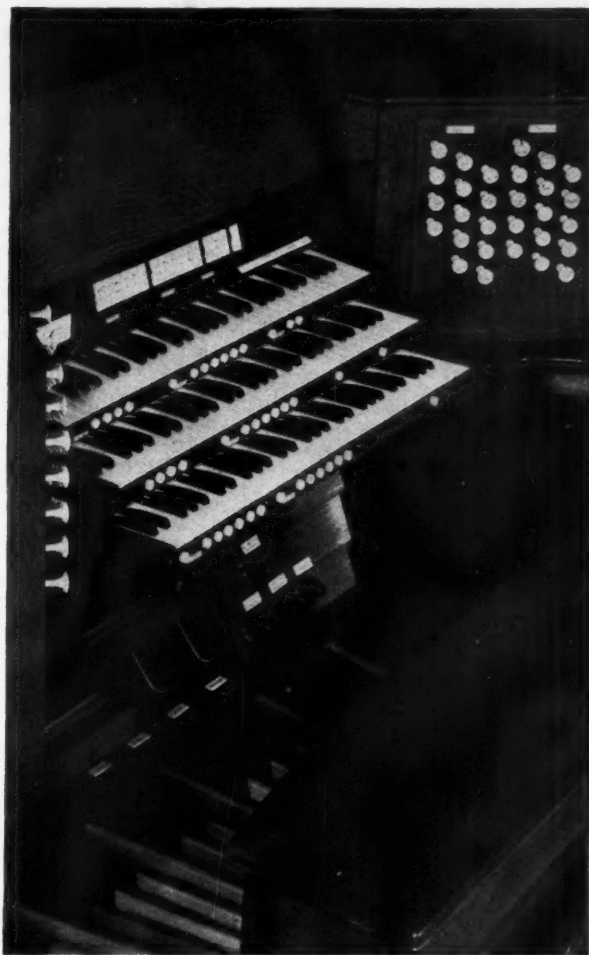
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HAROLD W. FRIEDEL



HAROLD W. FRIEDEL NAMED FOR ST. BARTHOLOMEW'S POST

Harold W. Friedell, F.T.C.L., F.A.G.O., has been appointed organist and choir-master of St. Bartholomew's Episcopal Church in New York, according to an announcement by the rector, Dr. George Paull T. Sargent. Mr. Friedell, who has been at Calvary Church, acted as temporary organist of St. Bartholomew's for the last two months. The permanent appointment of Mr. Friedell follows the decision of Dr. David McK. Williams not to return to his post at this large church after his leave of absence. Dr. Sargent in a letter to the congregation made this announcement in the following words:

It is with very real regret that I announce to the congregation that, after serious consideration, David McK. Williams has notified the vestry and me that, in spite of the rest and change, he feels that he will be unable to resume his work as organist and choir-master at St. Bartholomew's. Therefore the vestry has bowed to his decision and has accepted, with deep regret, Dr. Williams' resignation. I know that his many friends in the

congregation will join with me in the prayer that eventually his hearing may be restored and that he may return to share to some degree in the life of the parish and in the exercise of his brilliant gifts.

To succeed Dr. Williams, the vestry has appointed Harold W. Friedell, who has been our acting organist and choir-master for the past two months. I am sure that you have appreciated his musical ability and leadership during this period, and that you will give him a hearty welcome as he assumes this great responsibility. I feel that it is truly a "ministry of music" and that he will do all in his power to maintain that phase of our worship on the same high plane as in the past.

HERBERT G. STEWART SERVES VIRGINIA CHURCH 21 YEARS

Herbert G. Stewart celebrated his twenty-first anniversary as organist of the Park View Methodist Church of Portsmouth, Va., with special musical services March 9. The choir held a reception after the evening worship and presented Mr. Stewart with a silver platter.

Mr. Stewart, who began his organ work when a junior in high school, has had two leaves of absence during the twenty-one-year period—one to attend college and the other for service in the army during the recent war. He served as chaplain's assistant at Camp Lee, Va., Camp Reynolds, Pa., and Fort Monmouth, N. J. Mr. Stewart began his choir directing duties at the church in 1933. He was given the position of minister of music in 1945. He has two choirs.

The following organ music was used at the anniversary: "Toccata per l'Elevazione," Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; "Come, Blessed Death," Bach; Chaconne, Handel; "Romance sans Paroles," Bonnet; Andante Cantabile from Fourth Symphony, Widor; Andante in G, Batiste; "Sunrise," Karg-Elert; "The Thrush," Kinder; "Echo Bells," Brewer, and "At the Close of Day," Herbert G. Stewart.

FERNANDO GERMANI gave his first public recital in England since 1939 for the Organ Music Society Feb. 13 at St. Luke's, Chelsea. The program consisted of works by Max Reger. It included three major works—the two Chorale Phantasies (Op. 40) and the monumental Variations and Fugue on an Original Theme (Op. 73).

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Cadman, C. W.	A Red Bird Sang in a Green Green Tree15
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DR. PALMER CHRISTIAN



IN MEMORY OF DR. PALMER CHRISTIAN, whose death Feb. 19 was recorded in the March issue of THE DIAPASON, his former pupil and assistant, E. William Doty, director of the music school at the University of Texas, gave a recital Sunday afternoon, Feb. 23, at Hill Auditorium in Ann Arbor, Mich. Mr. Doty played these compositions: Prelude in C minor and Chorales, "O Man, Lament This Mortal Life" and "O Wondrous Day of Resurrection," Bach; Chorale No. 1 in E major, Franck; "Praeludium," Kodaly; Fantasia and Fugue on "B-A-C-H," Liszt; Prelude in E minor, Bach. Mr. Doty studied with Dr. Christian at the University of Michigan from 1926 to 1929 and was his assistant from 1930 to 1938.

Dr. Christian had been on sick leave from the university from Christmas until about two weeks before his death, when he resumed his teaching on a reduced schedule. To the biographical data in the article in the March issue the following may be added: In 1925 Professor Christian served as American representative at the international organ-orchestra concert at the Wanamaker Auditorium in New York. He was a member of the Music

Teachers' National Association, serving as chairman of the organ-choral committee from 1930 to 1940. He also was a member of the American Guild of Organists, Phi Mu Alpha, Pi Kappa Lambda, and of the First Presbyterian Church in Ann Arbor. Dr. Christian was a charter member of the Illinois Chapter, A.G.O., and was treasurer from 1914 to 1916 and sub-dean in 1923 and 1924.

**ROBERT NOEHREN ON TOUR
OF 4,500 MILES IN MARCH**

Robert Noehren, organist and instructor of music at Davidson College, Davidson, N. C., began a recital tour in March which will extend over 4,500 miles and which will include appearances in Washington, Philadelphia, Boston, Toronto, Chicago and Akron. The first recital was played in Washington, D. C., March 2 at the National Cathedral. He played in Philadelphia March 4 at the First Presbyterian Church and March 6 at the Church of the Advent in Boston. March 8 Mr. Noehren went to Toronto, where his recital took place in St. Paul's Anglican Church. The organ at St. Paul's is the largest church organ in Canada.

March 23 Mr. Noehren was to give a recital for the American Guild of Organists in honor of Leo Sowerby at the Fourth Presbyterian Church in Chicago. The program consisted entirely of compositions by Dr. Sowerby. The last concert on the tour was at the Church of Our Saviour in Akron, Ohio, March 25.

Mr. Noehren, born in Buffalo, N. Y., began study of the organ when he was 12 years old. At 15 he played a series of daily broadcasts. On completion of his high school education he entered the Juilliard School of Music in New York. In 1929 he won a scholarship to study organ at the Curtis Institute of Music in Philadelphia. Later he studied church music in England at Yorkminster Cathedral. He took composition with Paul Hindemith.

MISS M. AMELIA PARK, organist for fifty-five years at St. Stephen's Episcopal Church, Millburn, N. J., died March 8 in her home at the age of 94 years. She was a piano teacher until her retirement nine years ago.

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Kalamazoo's First Bach Festival Has to Be Given Twice

By R. A. PATTON

Proponents of good music in Kalamazoo, Mich., are elated over the fact that the city's first Bach festival proved both an artistic and a financial success.

Blessed with two symphony orchestras—a senior and a junior organization—both heard in winter programs; a community concert course and an annual 300-voice chorus presentation of "The Messiah," Kalamazoo welcomed the festival idea cordially. The plan originated with Henry Overley, head of the school of music of Kalamazoo College, and was sponsored as a community project by the college. Dr. Paul Lamont Thompson, president, was honorary chairman of the executive committee and gave active and valuable support. Mr. Overley drew upon the influential persons interested in music for his executive committee. Stetson Chapel, a beautiful example of early colonial ecclesiastical architecture, equipped with a three-manual Möller organ, was the scene of the festival.

As originally planned, the festival was to have been given in three programs—an organ recital, a chamber music evening with harpsichord and a chorus giving "The Passion according to St. Matthew." That schedule was adhered to, but it had to be repeated because of the limited seating capacity of the chapel and the general interest the project developed. Programs began Feb. 27 and extended in two overlapping series until March 5.

As his aid at the organ Mr. Overley was fortunate in having Frank K. Owen, organist and choirmaster of St. Luke's Episcopal Church, as accompanist. Mr. Owen went to Kalamazoo two years ago from Minneapolis, where he had been accompanist for ten years for the Bach festival put on by the University of Minnesota. Nationally-known artists were engaged for the organ and harpsichord guest performers and as soloists in "The Passion." A seventeen-piece chamber

HENRY OVERLEY



FRANK K. OWEN



music ensemble made up of professional string and woodwind players appeared in the chamber music program with the harpsichord, and with that instrument and the organ provided the accompaniment for "The Passion."

The artists engaged were Arthur B. Jennings, organist of the University of Minnesota; Yella Pessl, harpsichordist and director of the Bach Circle of New York City; Harold Haugh, tenor, from Oberlin College; Lilian Knowles, contralto, a former Kalamazoo resident now in New York City; Leonard Treash, basso-cantante, and Mary Marting Pendell, soprano, both of Cleveland, and Dr. Nelson Leonard, bass-baritone, from the University of Illinois.

Mr. Overley's effort throughout was to draw the community into full participation in the festival. So in addition to forming the orchestra from local professional ranks, he built the chorus by invitation from all choruses and choirs of the city. The result was a chorus of 125 selected singers. Twenty-four St. Luke's

choir boys were used in the first chorus and chorale of "The Passion," a soprano and contralto sang a duet and a double quartet was used in the chamber music program. An eighty-voice *cappella* choir from the Central High School, directed by Miss Esther Nelson, was enlisted for the opening organ program.

Following was the program of Mr. Jennings: Toccata, Adagio and Fugue in C major; Arioso from Cantata No. 156; Gigue from an Unfinished Suite; Sonata from the Cantata "God's Time Is Best"; "In dulci Jubilo"; choir and organ, "Dearest Lord Jesus," "Wachet auf," "Jesu, meine Freude," Passion Chorale and "Jesu, Joy of Man's Desiring"; Chorale Preludes, "Erbar'm Dich mein, O Herre Gott" and "Nun freut Euch"; Fantasie and Fugue in G minor.

VINCENT PARIS FISH WRITES SETTING OF THE "V'SHOMRU"

Appropriate to the spirit of "Brotherhood" was the warm reception recently

accorded to music written for the "V'Shomru" by Vincent Paris Fish, minister of music at the Third Presbyterian Church of Elizabeth, N. J. The composition was presented by the Hazomir Choral Society of Newark, under the direction of Mark Silver, at a Jewish music festival. The "V'Shomru" is part of a prayer ritual in synagogues on Friday nights and in services Saturday mornings.

The audience appreciated the work so well that the composer was compelled to come to the platform to acknowledge the applause. Though Mr. Fish has written many compositions, both secular and sacred, he won much praise for the sympathetic and understanding manner in which he composed music in the medium of a faith not his own.

Besides Mr. Fish's work as a composer and the director of the choir at the Third Presbyterian Church, he is a tenor soloist and conductor of the newly-organized Choral Society of Eastern Union County, which gave "The Messiah" as its first presentation in January at Elizabeth.

CHURCH MUSIC INSTITUTE

IN ATLANTA, GA., JUNE 9 TO 13

Dr. Oliver S. Beltz, Dr. Clarence Dickinson, Mrs. Dickinson and Miss Elizabeth Jane Anderson will head a church music institute to be held at the Peachtree Christian Church, Atlanta, June 9 to 13, with the Georgia Chapter and the Atlanta Music Club as joint sponsors. Choir development, choir and organ repertoire, service playing, the great liturgies and studies in hymnody are among the features offered. The institute is patterned after the school successfully conducted by Dr. Beltz for fifteen years at Northwestern University. Music publishers will have the latest choral and organ music on display.

The five days and evenings are designed to appeal to the layman as well as the professional musician, with the evening sessions featuring organ and choral concerts. This stimulating course is expected to draw registrants from the entire Southeast and inquiries are beginning to come from neighboring states. Full information will be mailed upon request to Miss Edna Whitmore, Peachtree Christian Church, Atlanta, Ga.

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EDWARD H. JOHE



EDWARD H. JOHE dedicated the new Allegheny College organ in a vesper recital March 2 in Ford Chapel, Meadville, Pa. Mr. Johe's program included these compositions: Suite in F; Corelli; Chorale Preludes, "We Pray Now to the Holy Spirit" and "Praise God, Ye Christians," Buxtehude; Fugue in E flat, "The Trinity," Bach; Sinfonia, "I Stand at the Threshold," Bach; Magnificat, Bonnet; "Le Coucou," d'Aquin; Chorale in E major, Franck; Irish Air, "The Little Red Lark," Clokey; Tone Poem, "Voices of the Night," Karg-Elert; "Ariel," Bonnet; Two Psalm Sketches, Whitlock; Toccata, "Thou Art the Rock," Mulet. The new organ, a three-manual Möller, has been described in THE DIAPASON.

Mr. Johe served as college organist and instructor in organ and piano and as assistant director and business manager of the Allegheny Singers from 1937 to 1941. He received the degree of master of arts in education from the college in 1939. Since 1941 he has been minister of music and organist at the Second Presbyterian Church, Washington, Pa. He is

a former president of the Washington Civic Music Association.

LENTEN RECITALS PLAYED AT EAST LIBERTY CHURCH

Clyde English arranged a series of recitals for the Tuesday evenings in Lent at the East Liberty Presbyterian Church of Pittsburgh. Mr. English gave the first recital Feb. 18. March 4 Julian Williams of St. Stephen's Church, Sewickley, was at the console, March 18 Edward Johe of the Second Presbyterian Church of Washington, Pa., and April 1 Pearl Postreich of the First United Presbyterian Church of Wilkinsburg.

Mr. English's program Feb. 18 was as follows: Allegro from Symphony in E flat, Maquaire; "Requiescat in Pace," Sowerby; Concerto in F major, Handel; "The Bells of St. Anne de Beaupré," Russell; Fugue in G minor, Bach; "O for a Closer Walk with God," Verrees; "Regina Pacis," Weitz.

Mr. Williams' program March 4 included: Prelude in C minor, Bach; "Tiento," Fourth Tone, de Araujo; "O God, Thou Faithful God," Karg-Elert; Chorale in A minor, Franck; Liturgical Prelude, Oldroyd; "Stella Maris," from Organ Symphony, Weitz; Berceuse, "Suite Bretonne," Dupré; "Tu Es Petra," Mulet; Prelude on "Eventide," Parry; Allegro, Allegro assai (Ninety-fourth Psalm Sonata), Reubke.

March 18 Mr. Johe played: Meditation on a Lenten Chorale (MS.), Hokanson; Suite in F, Corelli; "We Pray Now to the Holy Spirit" and "Praise God, Ye Christians," Buxtehude; Trinity Fugue, Bach; Sinfonia to "I Stand at the Threshold," Bach; Chorale in E major, Franck; Tone Poem, "Voices of the Night," Karg-Elert; Magnificat, Bonnet; Three Psalm Sketches, Whitlock; "Comes Autumn Time," Sowerby.

A FEATURE OF THE PROGRAM of the Detroit Symphony Orchestra at which Miss Margaret Truman was soloist was an arrangement by August Maekelberghe, F.A.G.O., of the Bach Prelude in B minor. This was the first number played by the orchestra under the baton of Karl Krueger March 16. The arrangement was described as highly effective and orchestral, rather than organistic, by press critics.

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This instrument designed for Emmaus Evangelical Lutheran Church, Indianapolis, Indiana is another fine example of what can be accomplished by careful scaling and voicing when the organ builder is capably staffed, and correctly conceives the results possible in the finished product.

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From *The Diapason*, August 1946

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NEW DENVER CHURCH TO HAVE KILGEN ORGAN

THREE-MANUAL BEING BUILT

Holy Ghost Catholic Edifice, Erected in 1944, Awaits New Instrument, to Be Installed This Year— All Under Expression.

Holy Ghost Catholic Church, one of the largest of Denver's downtown churches, completed in 1944, has ordered an organ to be built by the Kilgen Organ Company of St. Louis. The instrument is a three-manual, with the third manual controlling the sanctuary division.

The entire organ will be under expression, with the principal sections in the choir gallery in the rear, the great in one chamber and the swell in a separate chamber, with the pedal distributed. An ornamental case will screen the instrument. The sanctuary division will be concealed in a chamber adjoining the sanctuary, 150 feet away, and will be playable from the gallery console.

The new church is a beautiful edifice of Gothic design. Delivery of the organ is planned for 1947.

The stop specification of the organ is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Ripieno, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (ext. Stopped Flute), 16 ft., 32 notes.
Flute (ext. of Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft., 32 notes.
Trombone (from Great), 16 ft., 12 pipes.

SANCTUARY ORGAN.
Open Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Vox Angellca, 8 ft., 73 pipes.
Vox Aetheria, 8 ft., 61 pipes.
Flauto Amabile, 4 ft., 73 pipes.
Dulciana Mixture, 3 rks. (12-15-17), 183 pipes.
Vox Humana, 8 ft., 73 pipes.

SANCTUARY PEDAL ORGAN.
Bourdon, 16 ft., 32 pipes.
Flute (ext. Bourdon), 8 ft., 12 pipes.

THE COMPLETE OFFICE of Tenebrae will be sung at the Church of St. Mary the Virgin, New York, at 8 o'clock on the evenings of Wednesday, Thursday and Friday, April 2, 3 and 4. Antiphons, psalms and lessons will be sung in English to the ancient plainchant, with responsories, "Christus Factus est" and "Miserere Mei," to Latin settings by the polyphonic masters Ingneri, Victoria, Anerio and Allegri. The complete set of Victoria responsories will be sung.

CARL WEINRICH VISITS W. G. BLANCHARD'S CLASS



THE LARGE ORGAN CLASS of William G. Blanchard, Pomona College organist, is shown assembled at the Blanchard home for a social evening with Carl Weinrich. Mr. Weinrich talked informally concerning various phases of organ playing and played an impromptu recital on Mr. Blanchard's three-manual residence Möller. The occasion was the culmination of

a recent two-day visit of Mr. Weinrich on the Pomona campus in Claremont, Cal., where he conducted a series of master classes for the students in organ, and gave a recital for the student body.

The little girl in the lower right is Milly, age 10, the middle one of Mr. Blanchard's three children, who is an interested spectator.

MRS. CLARA M. P. FOWLER, NIAGARA ORGANIST, DEAD

Mrs. Clara Meade Porter Fowler, former Niagara Falls high school teacher and organist, died of a heart attack March 19 at her home in Niagara Falls, N. Y. For the last five years she had been organist of Temple Beth El and for twelve years was organist at the Unitarian Church. When St. Paul's Methodist Church was completed in 1922 Mrs. Fowler was chosen as its organist, holding that position for eight years. She was an active member of the Niagara Falls Chapter, American Guild of Organists, and of the Shakespeare Symposium. She was also a member of the Niagara Falls Study Club, the Niagara Falls Chapter of the Daughters of the American Revolution and the Niagara Falls College Club.

Mrs. Fowler is survived by her husband, LeRoy E. Fowler; a son, Paul P., and two grandchildren.

CHURCH MUSIC INSTITUTE CONDUCTED IN ATLANTA, GA.

John Milton Kelly, director of church music for the department of Christian education of the Presbyterian Church, U. S. A., conducted the second annual church music institute at Central Presbyterian Church, Atlanta, Ga., Feb. 6 to 9. More than 250 organists, singers, conductors and ministers from forty-one churches attended the sessions. The choir of the institute—about 200 voices—rehearsed three evenings and concluded the institute with a service on Sunday afternoon. For the prelude Dr. Charles A. Sheldon, Jr., played "Almand," by Michael Festing, and the Bach chorale prelude "I Call to Thee, Lord Jesus Christ." Claribel Clark Taylor played the service and accompanied the choir. As a postlude she performed the Karg-Elert "Now Thank We All Our God." The Dickinson anthem "Great and Glorious" was sung with brass quartet. This service was recorded and the records were studied by the choirs after the service. Radio Station WSB

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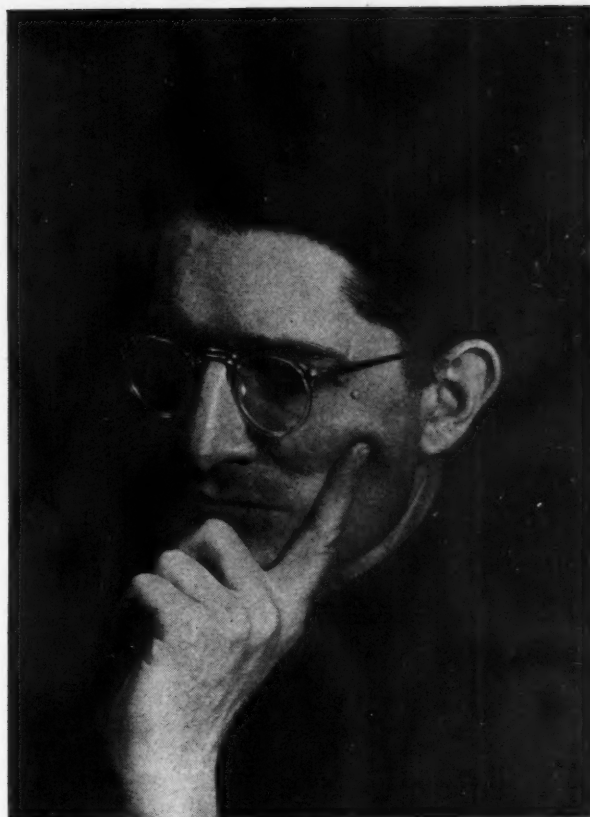
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way of looking at music and the organ. It is all these things which give character to Weinrich's playing, and make a Weinrich recital unlike any other.

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—Alfred Frankenstein, in the San Francisco Chronicle.



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**Greenville, S. C., Boys
Give Hymn Festival,
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The Rotary Boy Choristers of Greenville, S. C., sponsored a notable hymn festival at the First Baptist Church Sunday afternoon, Feb. 23. The seventy-five boys and men, now in their fifteenth year of continuous service, sang a program entitled "Through the Centuries with the Christian Hymns." Assisting them were selected boys of the city, suburban and rural schools of Greenville, representing thirty-three schools and numbering 410 boys, including the men's glee club of Furman University and the boys' glee clubs of the two local high schools, which sang the tenor and bass parts in the chorus numbers. The congregation joined the combined groups in singing some of the hymns.

The massed boy choirs came together for one group rehearsal prior to the concert and gave a remarkable demonstration of what boys can do in music. The choristers struck a new high with two of their numbers, Dudley Buck's "Festival Te Deum" and the Mozart "Gloria." The church seats nearly 1,500 people and it is estimated that as many more were turned away, unable to gain entrance.

The Rotary Boy Choristers are sponsored by the Greenville Rotary Club and offer an excellent demonstration of successful boys' work. They were organized fifteen years ago by George Mackey, recreation director of the Greenville city schools. Mr. Mackey is organist at Trinity Lutheran Church and the choristers constitute the vespers choir at that church, now in their third season in this capacity. The festival was given under the auspices of the Greenville Rotary Club, in observance of the forty-second anniversary of the founding of Rotary International. On March 30 the Rotary Boy Choristers were to give their fifteenth annual rendition of Stainer's "Crucifixion."

**VOLKEL WILL GIVE THREE
ORATORIOS IN HOLY WEEK**

Dr. George William Volkel and his choral forces at All Angels' Church in New York City, which have been doing outstanding work this season, are giving three oratorios in Holy Week. On Palm Sunday, March 30, Brahms' Requiem will be sung, on April 1 Bach's "St. Matthew Passion" and on Good Friday Stainer's "Crucifixion." The Palm Sunday oratorio will be sung at 4 o'clock and the others in the evening.

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ORATORIOS DRAW THROG AT WEST END PRESBYTERIAN, N. Y.

Three oratorios have been presented this season, before capacity audiences, at the West End Presbyterian Church, New York City. In each case the church was filled by about 1,800 people, and for Handel's "Messiah" Dec. 1 and Mendelssohn's "Elijah" Jan. 19 hundreds were turned away for lack of room. The choruses at these oratorios were composed of 100 voices from Westminster Choir College.

Carlton Martin conducted "The Messiah" and Herbert Pate "Elijah." Lester W. Berenbroick was organist for both of these performances. On Feb. 23 William Guthrie conducted Verdi's Requiem with Marion Clayton Magary as organist. The remaining oratorio performances this season are Bach's "St. Matthew Passion" March 30 and Haydn's "Creation" May 11.

CAMP WA-LI-RO WILL OPEN FOURTEENTH SEASON IN JUNE

Camp Wa-Li-Ro, the summer boy choir school of the Episcopal Diocese of Ohio, will open its fourteenth season the last of June. The annual choirmaster conference is set for June 30. The faculty will include Ray F. Brown, director of music and organist of the General Theological Seminary, New York City, and Ralph A. Harris, organist and choirmaster of Grace Church, Providence, and head of the music of St. Dunstan's Choir School. Until this year Mr. Harris had been at St. Paul's, Brooklyn, where his St. Paul's Choristers attracted national attention. He also served the American Guild of Organists for many years as general secretary. Frank Owen of St. Luke's, Kalamazoo, where the 100-voice boy choir has done a successful job for many years, will lecture on the organization and discipline of a boy choir. The Bishop of Ohio will conduct one or two of the services. The resident choir of about twenty "lead" boys from affiliated choirs will be used for demonstrations and will sing the services in St. Paul's Church, Put-in-Bay. A voice clinic will be held and each boy will sing alone, giving the group a chance to study different tone productions.

The conference will continue from Monday through Friday and is open to both men and women. Paul Allen Beymer is the director.

SAMUEL O. WORRELL, husband of Mrs. Winifred Worrell, a well-known organist in Portland, Ore., and active member of the A.G.O., died March 2 at the age of 68 years. He was a member of the Portland police bureau and an overseas veteran of the Spanish-American war. Mr. Worrell had been in ill health since 1944, the time of his retirement from the police department.

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THE GREAT ORGAN

The Great organ is the oldest of all divisions. It is the division in which the Diapasons predominate.

The Great organ normally stands in the open, not in an expression box, where it is denied reflection and the resonance developed by the walls and ceiling of the church.

The open tone is distinctive and contributes variety and character equally with the closed tone and provides effects in conjunction with closed tone impossible to any other type of musical organization. This will be described later.

The scheme of the Great organ given below is unusual in that it has large and small scaled 4-ft. Diapasons to balance the large and small 8-ft. Diapasons, the small 8-ft. and 4-ft. ranks forming an unusual and ideal combination for choir accompaniment and the larger pair of 8-ft. and 4-ft. pitch being designed for the forte and for congregational singing.

The absence of a twelfth and fifteenth is only apparent as these pitches are present in the four-rank Mixture.

One of the objects of these examples is to illustrate effective design, especially where funds are limited and questions of economy are present.

The design for a Great organ as given below, if scaled and voiced with understanding, will be found more flexible and musically satisfying than the older types of more usual composition:

GREAT ORGAN

16' Gemshorn	61 pipes
8' Diapason (large)	61 pipes
8' Diapason (small)	61 pipes
8' Principal Flute harmonic, metal.....	61 pipes
8' Erzähler	61 pipes
4' Octave (large)	61 pipes
4' Principal (small)	61 pipes
Mixture IV rks.....	244 pipes

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Jan P. Sweelinck and His Contribution to Early Organ Music

[Mr. Schuil, organist and choirmaster of the Central Methodist Church of Yonkers, N. Y., has prepared the following article through a translation from the Dutch of the book of which an eminent musicologist of Holland is the author.]

By K. MULDER SCHUIL, M.S.M.

Before the second world war had engulfed the Netherlands a fine book was written by the eminent Dutch musicologist, Bernhard van den Zigtenhorst Meyer, entitled "Jan Pieterzoon Sweelinck en Zyn Instrumentale Werken." This book, written in a crisp, clearcut, refreshing style, is a summary of all the information that can be offered the world of music concerning Sweelinck.

In the first chapter we are brought to a realization of the real significance of Sweelinck. In the second half of the nineteenth century he was rediscovered and was regarded as a composer of sacred choral works, since little or nothing was known of his instrumental works. General knowledge of instrumental music did not go back much farther than Bach. Publishers of old music hardly existed; hence the lack of contact. The "Denkmal der Deutscher Tonkunst" didn't appear before 1892, while the "Fitzwilliam Virginal Book," which would have given an insight especially into Sweelinck's time, didn't come out before 1899. Furthermore, the use of the classical scales in the latter part of the nineteenth century lessened the interest in instrumental music which had been written in the sphere of the church modes.

In the first decade of the present century J. W. Enschede aroused some interest in Sweelinck's works. Since then an instrumental composition was performed occasionally, but nothing beyond that. A collection of instrumental music which appeared in 1894 as the first part of a complete edition of "The Works of J. P. Sweelinck" was soon sold out, but it went to rest in the libraries and book-cases of musicians. The Netherlands paid little attention and the world less.

The unusual significance of Sweelinck for the Netherlands lies in the fact that he left a treasury of instrumental music. The great musical past rests mostly within the period of the *a cappella* style, so that the Netherlands, with a wealth of vocal composition, is very poor in instrumental music, and there is very little later instrumental music worth mentioning; hence the great debt to Sweelinck.

Sweelinck also holds a prominent position in the history of music in a more general way. In the sixteenth century the toccata, ricercare and variations were developed in Venice and England and Sweelinck established the form of expression for the succeeding generations, even though each generation gave its own structure to the form. The broad foundation, as he laid it, extends into the time of Bach. It is a remarkable coincidence that in the leading theme of one of Sweelinck's fantasies the theme "B-A-C-H" was incorporated. It is just as noteworthy that Bach himself at the end of his last great contrapuntal work, "The Art of the Fugue," used this same theme.

With reference to the different groups that can be distinguished in the instrumental works, it should be made clear why Sweelinck was such an important personage to the whole field of instrumental music. In his fantasies he laid the groundwork for the fugue. He elevated the original ricercare to a musical work of art. The toccata, which came into being in the sixteenth century in Venice, he carried over to Germany, stronger than the loose and free Italian toccata. In Germany it found fruitful soil. The variation on a folksong or dance, developed in England, was enriched by him with the use of much counterpoint.

We see Sweelinck more definitely as a creator of new forms in his echo fantasies and in chorale variations. Instrumental echo compositions were being written without doubt, but the more extensive three-part echo-fantasy does not appear before his time. Sweelinck's chorale variations must be considered the oldest works of this type. We were formerly of the opinion that Samuel Scheidt was the originator of works that con-

sisted of variations of a chorale melody; it is evident that Sweelinck also pointed the way in this work.

The vocal music of this early master was not without influence in northern Germany because of the fine counterpoint and the exemplary manner of writing for choirs. The *a cappella* style, however, did not last long. The choral works, now accompanied, were absorbed under the influence of the Reformation in greater musical forms—the cantata and the oratorio.

The time of Sweelinck was a time of many great minds in various fields. There were great writers, such as Cervantes with his "Don Quixote," Shakespeare and his dramas, and Jacob Bohm, the German mystic. It was the time of Rubens and the modest Franz Hals. This was the time of Tycho Brahe and of his pupil, the not less famous Kepler; this was especially the time of Galileo, as well as John Bull, evidently a friend of Sweelinck, and especially William Byrd, whose music lives on today in the English Church as that of Sweelinck should live on in the churches of the Netherlands.

Sweelinck had matured, had composed his psalms and had created his *cantiones sacrae* when many great men were youths. His time was the time of candles; the time of firepails, of which each house had two, while the occupants of nearby homes had to help put out the fire; the time of tin plates and eating without forks (only with the thumb and two fingers, according to the rules); the time when bloodletting was the cure for all illness; the time when mental patients were treated as criminals; the time when the understanding of hygiene was very meager. This was the time of traveling by barge and by coach, when the lute was always taken along for entertainment of fellow passengers. The lute then was the instrument of the home as the piano is today.

The organ had very early been considered as the instrument best suited to the church. Because of this organs were found in cathedrals and large churches of the eleventh century, which served to give the priest and the choir the correct pitch, very likely also to support the voices, which moved within a very small range. Two octaves were sufficient, and organs had one manual with frequently no more than ten keys, as the music of that time, excepting B flat, included no flats or sharps. The keys were very wide and because of the great force needed to press them down the fist or elbow was used.

In the eleventh and twelfth centuries the mechanism of the organ was improved, the number of keys was increased and the instrument was made easier to handle. The result was that a more talented organist of his own accord would play a single figure before giving the pitch, or probably a part of the liturgical melody to be sung. In short, the prelude, however simple, was born in this way. The organ was slowly finding a much larger place in the church service. In a few localities it came to the point where it took the place of the singing. The Catholic Church continually objected to this misuse of the instrument. In 1600 Pope Clemens VIII found it necessary to formulate rules limiting organ playing to the following: first, the playing of the prelude; second, accompaniment of choral works, and, third, the playing of interludes.

The organist had become the foremost musician of a city. His salary was paid by the municipality; hence the position had become a government post and much information concerning the work of organists has been preserved. All references concerning Sweelinck's playing have been lost, but we can imagine what he had to do by looking up the record of other organists. In the first place, Cornelius Schuyt signed a contract with Leyden in 1593; Jan Phillip Van Velsen was engaged in 1601; Jan Cornelis Schoonhoven was appointed organist at Delft in 1612, and finally Claude Bernart, Sweelinck's pupil, received an appointment at Deventer in 1617. The Van Velsens and Claude Bernart were also carillonners. These men had to play the hour and half-hour on the carillons of the city clocks besides playing the bells several times a week for the enjoyment of the citizens. From Schuyt's contract we learn that he had to play the organ for one hour on Sunday morning and afternoon and every day after evening prayers. We learn from Van Velsen's contract that he played every day in St. Peter's Church from 11 until 12 o'clock and in the evening at St. Pancraes' Church. In Delft the situation was similar.

The instrumental music which has come down to us from Sweelinck was written exclusively for keyboard instruments—the organ, the clavicymbal and the clavichord. We are, of course, concerned primarily with the organ, particularly the organ

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played by Sweelinck. An exact list of the stops in the organ in the Oude Kerk in 1600 cannot be given, but we can make up a list from information given out before 1600. In 1545 a new organ was installed in the church. The contract was awarded to Jasper van den Bosse, organ builder, and Hendrick van Nyeuwenhuys, also an organ builder at Bosse. The organ was 35 years old when Sweelinck came to the Oude Kerk and it is not probable that another instrument was installed; therefore we can be assured that Sweelinck played this organ during a part of his lifetime if not all through his life.

From the contract we learn that a new instrument was to be built "of 3 and 6-ft. tone, with two manuals." An organ of 4 and 8-ft. tone was meant, since the foot was not the same as today, the pitch being different.

For the first manual a windchest with nine sets of pipes was to be constructed. These were the following:

1. Doeff (Principal).
2. Hohlpijpe, 6 ft. (Hohlpipeffe, 8 ft.).
3. Quinto-Deen, 6 ft. (Quintadena, 8 ft.).
4. Coppeldoef (Bourdon, 8 ft.).
5. Mixteur (Mixture).
6. Scarp (Scharf).
7. Gheems Hoorn (Gemshorn).
8. Ruljseende Cymbael (Cymbal).
9. Scalmay, 3 ft. (Schalmel, 4 ft.).

The second manual was to be built with a separate chest and three stops:

1. Hohlpijpe, 3 ft. (Hohlpipeffe, 4 ft.).
2. Syvelet (Sifflöte).
3. Regael, 6 ft. (Regal, 8 ft.).

Finally one pedal stop:
Bas Trompet (Trumpet, 8 ft.).

The following stipulation was made: "These two manuals must be able to be played at the same time or separately as the organist desires." Finally there must be "a good tremulando" and "three good bellows."

The organ was completed Oct. 23, 1545. The contract gives no information as to the compass of the manuals. It is deplorable that nothing more is known about this instrument. It seems certain, however, that a new organ was installed in the Oude Kerk in the first half of the seventeenth century.

In 1682 the church authorities made an agreement with two organ builders, Nicolaes van Hagen and Apollonius Bosch, to enlarge and complete the organ, which was then known as one of the "finest organs in Christendom." A list of changes follows, concerned mostly with the extension of every set of pipes "at the top" with four pipes, G sharp, B flat, B and C, and the extension of the lower manual from F to C throughout all stops. We learn, moreover, from the contract that

the organ was a much larger one than that of 1545. It had a rückpositif, besides three manuals, and a number of stops not in the 1545 instrument—a 4-ft. flute, a vox humana, a prestant and an octave. It is possible that the old organ had been enlarged, since the church fathers in those days seemed to be more inclined to rebuild an old organ than to build an entirely new one.

Unfortunately no information has been discovered which would enlighten us as to the building or rebuilding of the organ in 1613. This is unfortunate, since we do not know whether Sweelinck ever drew any other stops for his works than those in the organ of 1545.

We are indebted to Bernard van den Sigtenhorst Meyer and the publisher, N. V. Servire, The Hague, for this glimpse into the life and times of the greatest of the forerunners of Bach.

DR. WILLIAM LESTER, assisted by his wife, Margaret Lester, soprano, April 18, and Dean Arthur C. Becker, assisted by Mrs. Barbara Becker at the piano, May 16, will give recitals at 12:10 p.m. in the De Paul University Little Theater, 64 East Lake Street, Chicago. These are the third and fourth in a cycle of four recitals presented by well-known organists. There is no admission charge. The featured work on Dean Becker's program will be the Ballade by Dupre.

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St. John's Episcopal Church in Lynchburg, Va., will have a new three-manual organ which is under construction at the plant of M. P. Möller, Inc. This will be a straight organ of thirty-three ranks, with an unenclosed great. The tonal resources are as follows:

- GREAT ORGAN.**
 Diapason, 8 ft., 61 pipes.
 Hohlflöte, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Octave Quint, 2 1/2 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Mixture, 3 rks., 183 pipes.
- SWELL ORGAN.**
 Rohrflöte, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 61 pipes.
 Principal, 4 ft., 73 pipes.
 Flute Triangulaire, 4 ft., 73 pipes.
 Flautino, 2 ft., 61 pipes.
 Plein Jeu, 3 rks., 183 pipes.
 Fagotto (from Oboe), 16 ft., 12 pipes.
 Trumpet, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
- CHOIR ORGAN.**
 Viola, 8 ft., 61 pipes.
 Concert Flute, 8 ft., 61 pipes.
 Dulciana, 8 ft., 61 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Nachthorn, 4 ft., 61 pipes.
 Nasat, 2 1/2 ft., 61 pipes.
 Flageolet, 2 ft., 61 pipes.
 Tierce, 1 1/2 ft., 61 pipes.
- PEDAL ORGAN.**
 Contra Bass (wood), 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Rohrbourdon (from Swell), 16 ft., 12 pipes.
 Dulciana (from Choir), 16 ft., 12 pipes.
 Octave (metal), 8 ft., 32 pipes.
 Bourdon, 8 ft., 12 pipes.
 Rohrflöte (from Swell), 8 ft.
 Dulciana (from Choir), 8 ft.
 Super Octave, 4 ft., 12 pipes.
 Double Trumpet (from Swell 8 ft.), 16 ft., 12 pipes.
 Fagotto (from Swell), 16 ft.
 Trumpet (from Swell), 8 ft.
 Clarion (from Swell Trumpet), 4 ft.

VARIOUS COURSES OFFERED BY GREGORIAN INSTITUTE

An innovation in mid-season short courses in sacred music education will be made when the Gregorian Institute will conduct a five-day intensive course in chant, organ accompaniment and choral training at Stella Niagara Normal School, Buffalo, N. Y., April 7 to 11. The course will be open to lay organists, choir directors and music teachers of religious communities.

The Gregorian Institute will offer a considerably augmented program of summer activities. Courses of five days each will be conducted at Amherst State Teachers' College; St. Mary's College, Notre Dame; St. Joseph's College, Portland, Maine; Webster College, Webster Groves, Mo.; and Marymount College, Salina, Kan. Courses will also be conducted in Baltimore, Kansas City, New Orleans, Philadelphia, Portland, Ore., San Antonio, Seattle, Washington, D. C., and Hart-

ford, Conn. The courses will be conducted with the approval of the bishops of the respective dioceses and with the cooperation of music commissions.


Marygrove College, Detroit, will be the host of the 1947 national summer session of the Gregorian Institute of America Aug. 17 to 30. Catholic musicians, organists and choir directors from all parts of the country will attend classes for instruction in Gregorian chant, organ accompaniment, polyphony, choir training and related subjects. Attendance will be limited to students of the Catholic choir-masters' course of the Gregorian Institute who will have completed the home study lessons and successfully passed the periodic supervised examinations prior to Aug. 10.

The Gregorian Institute has assigned a faculty of teachers including the Rev. Ethelbert Thibault, P.S.S., director of chant at the Sulpician Seminary, Montreal; Dr. Eugene Lapiere, dean of music, University of Montreal; the Rev. Ermin Vitry, O.S.B., director of music at St. Mary's Institute, O'Fallon, Mo., and editor of the church music magazine *Caecilia*. Dr. Clifford A. Bennett, national director of the Gregorian Institute of America, will direct the session. The work will complete the home study of approximately 200 students of the Catholic choir-masters' course. Among the number will be several whose preparation was interrupted by military service.

Three terms of master organ lessons have been offered by the Gregorian Institute in the Toledo area during the fall, winter and spring months of the present season. Dr. Eugene Lapiere, dean of music at the University of Montreal and head of the organ faculty of the Gregorian Institute, will conduct the master classes, visiting Toledo to supervise student work twice during each term of two weeks. Thomas C. Andrews, Mus.L., C.Ch.C., organist at Sacred Heart Church in Toledo, is assistant to Dr. Lapiere and gives lessons in preparation for the master classes.

The second term was completed March 11 and the dates for the third term are April 15 to June 10.

CHARLES E. STEBBINS, JR., for the last six years minister of music and tenor soloist at the Chevy Chase Presbyterian Church, Washington, D. C., died March 7 in Washington, D. C., after a long illness. A large congregation filled the church for the funeral services Sunday afternoon, March 9. Whitford Hall, minister of music of the First Congregational Church, led the large choir in the singing of an anthem, and Kenneth Frisbie, organist of Chevy Chase Church, played organ solos and hymns. Mr. Stebbins was educated at Deerfield Academy, Boston University and the Westminster Choir College. He was a member of the Westminster Choir that toured Europe in 1936. Before going to the nation's capital he was minister of music for four years at the Royal Oak, Mich., Methodist Church. Mr. Stebbins is survived by his widow, Mrs. Helen E. Stebbins; a young son, John E. Stebbins, and a brother, Leon R. Stebbins, Rochester, N. Y.



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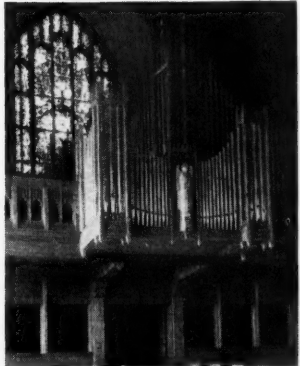
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New Editions Mark Issues of the Month for Church Service

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

This is one of those months in which the new editions of older works are more interesting than the new anthems. In the Columbia University Choir Series (G. Schirmer), edited by Lowell P. Beveridge, there is a beautiful "Tu Pauperum Refugium" by Des Prez, besides two other numbers of admirable quality: "Blessed Are Those," by Tallis, for SATTB, and a Kyrie by Durante (early eighteenth century) in four parts. The numbers by Des Prez and Durante are furnished with English words. These three pieces were published late in 1946.

Music Press, Inc., has a number of new issues, of which the most useful is a set entitled "Practical Polyphony," edited by Ernest White; these are five easy anthems or motets of the sixteenth century, by Di Lasso, Arkadelt, Ruffo and Rosselli, with Latin and English words. Four of the five are settings of the "Adoramus Te," always useful as responses in Protestant churches. Other issues from the same press include the following:

Da Victoria—"Tantum Ergo." SATB. Latin words only. Also another setting for SSATB.

Handl, Jakob—"O Admirable Commencium." SSAATTBB. Latin. Also a "Jesu, Dulcis Memoria," for SAATBB. Latin.

Haydn—"Tis Thou to Whom All Honor," from the "Song of Thanks to God." SATB. May be accompanied.

Scarlatini, Alessandro—"Exultate Deo." SATB. Latin.

A series of Negro spirituals edited for the Hall Johnson choir is now appearing (G. Schirmer). These include "O Lord, Have Mercy on Me" (some divisions), "When I Was Sinkin' Down" (four parts), "I've Been 'Buked" (four parts), and "Lord, I Want to Be a Christian" (SSATTB with S solo). All are to be sung unaccompanied.

Bach's "Jesu, Joy of Man's Desiring" appears in a new edition by E. S. Breck (C. Fischer); an orchestral accompaniment may be substituted for the organ. Kenneth E. Runkel, who has been an important pioneer in arrangements for three choirs, now has one of Handel's "O Thou That Tellest Good Tidings" from the "Messiah" (Flammer). Carl F. Mueller has arranged Gadsby's "He Is Risen" for combined senior and junior (SA) choirs (C. Fischer).

New Anthems

Among new anthems I like best Marryott's "Immortal Love" (Ditson, '46), a moving unaccompanied setting of Whittier's great hymn. There are only a few divisions. Dr. Dickinson has arranged from Hummel an anthem called "Hosanna" (Gray) for accompanied choir with low solo. This tuneful work runs to twelve pages and is suitable for dedication of a church, anniversaries, memorials and All Saints' Day.

G. F. Broadhead's "Greater Love Hath No Man" (Ditson, '46) is an easy and fairly fresh setting of the great text.

Women, Junior Choirs

The most important publication here is Dr. Hugh Ross' "Sacred Choruses for Women's or Girls' Voices" (G. Schirmer). The twenty-five numbers in this excellent volume have been arranged from compositions ranging from medieval to modern times. A majority are from sacred solos which seemed to have contrapuntal implications. The voice ranges are limited, but the accompaniments have not been simplified. The volume is recommended especially to college choirs. Included are three pieces for Christmas.

Laurence Keating has edited a "Second Junior Choir Book" (Presser) for unison or two-part choir. At least seventeen of the thirty-eight numbers are good, and the price is reasonable.

Of the following separate issues, I like best the work by Bruckner:

Bampton—"I Will Lift up Mine Eyes" (Kjos, '46). SSA, with SA solos.

Bruckner-Garabedian—"Tota Pulchra Est Maria," or "Thou Art Fair, O Mary" (G. Schirmer). SSAA, mostly unaccompanied. Latin and English.

Cain—"In the Night Christ Came Walking" (G. Schirmer). SSA, unaccompanied ad lib.

De la Tombelle-Bedell—"Saviour of My Heart" (Summy). SA.

Goss-Dews—"O Saviour of the World" (G. Schirmer). SSA.

Sister M. Elaine—"Alleluia!" (G. Schirmer). SSA. Easter.

ORGAN CLASS AT EARLHAM COLLEGE, RICHMOND, IND.



ORGAN STUDY IN EARLHAM COLLEGE, Richmond, Ind., is so popular that only 50 per cent of the applications for work in the second semester of the present college year could be accepted. Limited resources for practice and lessons made

the cut necessary. The picture shows the class for the first semester taught by C. W. Kislung, assistant professor of music. Candidates for degrees prepare one number for the senior recital program without assistance from the teacher.

BRODER HEADS ORCHESTRA DEPARTMENT FOR SCHIRMER

Nathan Broder has taken over supervision of G. Schirmer's symphonic orchestra department, it is announced. The new appointment is in addition to his duties as manager of the publication department.

Mr. Broder went to the firm eight years ago to manage its rental library and he has been largely responsible for developing this library to its present status as one of the largest and most important collections of American orchestral works. He has contributed articles to various musical publications and to the fourth edition of "Grove's Dictionary of Music and Musicians," and is associate editor of *The Musical Quarterly*. At the present time he is also instructor in the history of music at Columbia University, extension division.

COURBOIN PLAYS WANAMAKER ORGAN AFTER LONG INTERVAL

Of special interest to lovers of organ music in Philadelphia was a recital by Dr. Charles M. Courboin on the great Wanamaker organ March 12, after an absence of some five years. Dr. Courboin, in collaboration with George Till and Alexander Russell, supervised the enlarging of this instrument a number of years ago and designed the six-manual console in present use. His program, which brought out the many varied resources of the instrument, was as follows: Prelude and Fugue in A major, Walther; "Adoration," McGrath; Toccata and Fugue in D minor, Bach; "Ave Maria," Arkadelt; Adagio from Third Symphony, Saint-Saens; "Liebestod," Wagner (by special request); "Grand Choeur Dialogue," Gigout.

THE VAN DUSEN ORGAN CLUB presented Peter Fyfe, organist of the Harvard Congregational Church, Oak Park; Max Elsberry, organist of the First Congregational Church, Des Plaines, and Dwight Davis, organist of Epworth Methodist Church, Chicago, in a recital at Epworth Methodist Church Sunday afternoon, Feb. 16. Noteworthy on the program was the "Nuptial Chant" from a "Wedding Suite," a new work by Mario Salvador, organist of the St. Louis Cathedral, who was a former pupil of Frank Van Dusen, and a member of the club.

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sisters in the family of Mr. and Mrs. LeRoy Hamp. Mrs. Hamp is known both in Chicago and central Illinois through her work as an organist and her activity in the A.G.O. and Mr. Hamp is on the music faculty of the University of Illinois and a singer of fine reputation.

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T. LESLIE CARPENTER



**T. LESLIE CARPENTER DIES
IN WILMINGTON AT AGE OF 82**

T. Leslie Carpenter, organist, choir-master and composer, died Feb. 27 in the Delaware Hospital at Wilmington, Del., at the age of 82 years.

Mr. Carpenter was appointed organist and choirmaster of Trinity Episcopal Church in 1886 and held that post until 1930. In 1923 he composed Wilmington's official city song and a Delaware tercentenary hymn, "Our Heritage," written in 1938, is used in the public school systems of the state. His published works include two Te Deums, "Lucille Waltzes," "Twilight Meditations" and "Sparkling Diamonds."

Mr. Carpenter had been dean of the Delaware Chapter, American Guild of Organists, and was an honorary life member of the Wilmington Music Commission. He was instrumental in forming more than a dozen choral groups. In 1881 he was appointed the first secretary of the Wilmington street department.

JAN HENDRIK HERMANS, well-known Dutch organist and conductor, died at Maastricht, Holland, Feb. 24 at the age of 64 years. He was a descendant of a long line of organists. Mr. Hermans was born Feb. 7, 1883. After studying music at Liege and Cologne, he became director of the Maastricht Municipal Conservatory and in 1916 conductor of the municipal orchestra. Mr. Hermans was a chevalier in the Order of Orange-Nassau and a chevalier in the Belgian Order of the Crown and he held the papal distinction Pro Ecclesia et Pontifice.



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**Memories of London;
Incidents in Career
of 59 Years at Organ**

[This is the fourth 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 THOMAS J. CRAWFORD, F.R.C.O.

Good old London town! What happy memories it conjures up. Until world war I began in 1914 my life was one of almost unalloyed joy, with musical work, ambitions, the many friends made and the interesting people I met. My hobby, a large No. 1 gauge model railway (only a millionaire could afford a gauge 1 nowadays); the wonderful theaters (I saw almost every musical show and a good proportion of the grand operas that came out between 1898 and 1922); the beautiful seaside resorts (Bournemouth my favorite), of which I have visited at least thirty; my seven years' association with Sir Frederick Bridge and Sir Walter Alcock at Westminster Abbey (the latter still going at 85) and twenty happy years at St. Michael's Chester Square S. W., where Sir Arthur Sullivan and Dr. Naylor of Cambridge had been previous organists, were all highlights in a happy musical life.

Looking back for a moment to Leipzig and the many students I had known there. Only a very few attained fame that went beyond the confines of their own local influence. Many did excellent work in important spheres of musical work. But only Wilhelm Backhaus, the pianist; Karg-Elert, the composer, and Paul Grümmer, the cellist of the Busch Quartet (Vienna) attained a recognition reaching to other lands beside their own. This, of course, is no belittlement of the many fine musicians (several of whom I have already mentioned) who have left their mark as church organists, teachers and conductors and have exercised considerable influence in their own immediate world of music. In London, however, it was different. Among the many with whom I came in contact as fellow students or friends were a number who afterward became known throughout the English-speaking world. Many of these became intimate friends and have helped me more than a little in my musical career.

When I became articulated to Bridge at the Abbey in 1898, among my fellow apprentices were the late Sir Edward Bairdston, Wilfred Sanderson, the song writer, who left £80,000 (about \$400,000) he made out of royalties, and Robert Coningsby Clarke, whose song "The Blind Ploughman" is heard everywhere now. I recall that Clarke lived in the little cloisters with Canon Hine Haycock next door to the old practice room with his fine oaken paneling black with age. A quaint old sundial in the little garden lent an atmosphere that made you feel far from the madding crowd.

My earliest friend in London was Mary Layton, the first woman to take the F.R.C.O. diploma, in 1872, and in whose memory a scholarship has been founded at the R.C.O. Her ladies' choir was well known in my early years in London and her son, Sir Walter Layton, the great economist (recently made Lord Layton by the King) is one of the most eminent men in Great Britain today. I knew Sir Walter as a little boy and often used to walk across Hyde Park as escort for him and his older brother Wilfred (now in Flint, Mich.), his kid brother Gilbert and his sister Margaret. Walter was always a quiet, thoughtful lad and a good student, but few would have predicted then the fame and fortune that lay ahead of him.

Last but not least at the Abbey was my very dear friend E. Stanley Roper, then a lad of 18, now organist and composer to His Majesty the King at both Buckingham Palace and the Chapel Royal St. James. Until recently he was also principal of Trinity College of Music, London. Roper was always a great favorite with Sir Frederick and did a great deal of playing at the Abbey until Sir Frederick's retirement. At one time he also held the post (conjointly with the Chapel Royal) of St. Margaret's Westminster, the church where E. H. Lemare made his name as an outstanding recitalist. Roper trained the choir and played

the evening service, while his deputy, Herbert Dawson (an old Abbey choir boy), took the morning one as Stanley Roper had to play a private service for His Majesty at 10 a.m. (forty minutes) at Buckingham Palace and a public service at 11 a.m. in St. James' Palace. This almost sounds like the days of Blow and Purcell.

E. S. Roper is a very genial, lovable character and I am glad to say that our friendship has continued through the years. Just now he is in Canada adjudicating a number of our music festivals and you can all realize what a happy reunion it has been, as he knew my dear wife as a young girl student at the college before I did. One night last week he did not wish to go back to the hotel; so we put him up in a room that had been the nursery, and he told us how he got off to sleep quickly by counting the sheep which were grazing peacefully all over the wallpaper guarded by red wooden soldiers. He hopes to meet many A.G.O. members at a reception in New York next June.

Sir Henry Wood I knew only slightly, but he was always very kind to me and I have played with him at the Albert Hall Sunday concerts. He was more or less unknown when I went to London, as Sir August Manns and the Crystal Palace orchestra were the names to conjure with then. But, Sydenham was a long way out and the new Queens Hall and its young conductor, with his up-to-date ideas, soon put the Crystal Palace in the background. Now, alas! both buildings are gone; the former "blitzed" and the latter destroyed by fire some years ago. I mentioned Sir August Manns in my first article. When arriving in London I carried letters of introduction from both Reinecke and Jadassohn to him. Manns was very good to me and performed my "Prüfung" Suite for orchestra (previously mentioned) just as he had done for Sullivan back in 1861. He was a grand old fellow, with a shock of pure white hair and a kindly but strong personality, and had done a great deal for music in England in his day and generation. I am glad to have known him and shall always respect his name.

For two years a great deal of my time was spent at Westminster Abbey under the terms of my articles to Bridge. Services, choir practices, lessons, organ practice were regular duties. Sir Walter Alcock (then plain Mr. Alcock) was the official assistant and his beautiful and polished work at the organ both in service playing and solo work was a great inspiration to me. I learned more about stop control and registration from him than from anyone else. Bridge also had a private assistant at that time familiarly known as "old" Winter, although he was barely middle-aged. He used to take us for things like score reading, figured bass playing, etc., while dear old Freddy (I confess that we all called him that privately) took us for our main theory work. Fortunately I had done a tremendous lot of organ work in Germany and had most of the Bach works at my finger-ends, but my knowledge of the great heritage of English cathedral music—services, anthems, etc.—was woefully deficient, and for this reason alone I have never regretted going to the Abbey instead of to the Royal Academy of Music, which was the choice offered to me at the time. I had been with Sir Frederick only a month when he sent me to a small post at Holy Trinity, Eltham, Kent, having a very good three-manual by Bishop, with one of their finest clarabella stops. Unfortunately it was tracker action, and rather heavy to play, and hand-blown by the vicar's gardener, a recital experience with whom I have already recounted. Eltham was then a delightful country spot, with lovely gardens, and boasted an old palace associated with the name of one of the early Henrys. It was not far from Woolwich Arsenal—the home of the famous Royal Artillery Band under Favertal. Soon after I was established in Eltham I started a little orchestra and through the kindness of a Major Williams, who was a member of the choir, I was able to get help from some members of this band. I will never forget that orchestra and its collection of social inequalities (caste was very strong in southern England in those days). The major and his daughter and a lady of high social standing in the village played violins. The curate played 'cello, the village blacksmith (ignored by the aforesaid socialite lady) played the flute; then we had a viola, clarinet and trumpet from the R.A. band and a young lady whose father was "something in the city" at the piano. If our orchestra never rivaled the Philharmonic, I at least learned a great deal about human nature through it.

The vicar was a son of Canon Rowsell of the Abbey and lived in a beautiful vicarage, with a large garden (his wife had money). He was exceedingly pleasant

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to me and I was often asked in to supper after evensong. The friendship prevailed until I left England and I still treasure a card from him wishing me "godspeed, old friend" when I left the old land to come to Canada. His elder daughter was a pupil of mine for some years and long after I left there I had the pleasure (without knowing who it was) of awarding another daughter by a second marriage a special prize at the big London musical festival.

In January, 1899, I passed the A.R.C.O. "exam" (they used to call it pizzicato if you did not get through). I mention this because one of the candidates who sat for it with me was Leopold Stokowski, world-famous conductor, then a fair-haired lad of about 18. At the handing out of the diplomas we both stood at the back of the little old hall in Bloomsbury Street, as all the seats were taken. He afterward became organist of St. James', Piccadilly, while I went to St. Michael's, Chester Square. His vicar, Canon McCormick (Irish, bedad), was the father of my second vicar, the Rev. J. Gough McCormick, afterward dean of Manchester Cathedral, whence Bridge originally went to the Abbey. Gough McCormick was a fine specimen of a man—handsome and over six feet tall. He had been a double blue at Cambridge and was very musical. He had a nice tenor voice and could play both organ and piano. Stokowski liked him very much and when L. A. was last in Toronto he spoke to me very kindly of this fine Christian gentleman, whose untimely death was a great loss both to his friends and to the church. In Manchester he was tremendously popular and was known as the "sporting dean," for he used to play cricket and attend boxing matches.

Stokowski went on to his F.R.C.O. before I did, as I waited to complete my Mus.B. degree, being at that time exempted from the paper work thereby, so that I did not sit until 1902. I shall never forget that "exam"—for some reason or other the attendant had left the room and I was sitting in grim silence waiting to commence the great Passacaglia of good old J. S., when out from behind the screen pops dear old Dr. A. L. Peace of Liverpool. Seeing the situation he came and stood beside me and said "Start there, young man." Seeing Dr. Peace put me right at my ease and I believe that to be the reason I passed first try—it's an awful sensation playing to three ghosts behind a screen whose identities can only

be vaguely imagined. I always prefer to see with whom I am dealing.

The year 1902 mentioned above was an eventful one for me. In addition to becoming a full-fledged Mus.B., F.R.C.O., in January, with two hoods to wear—not one over each shoulder as I saw once at a recital, but a choice for festal or ferial occasions, according to one's mood or feeling for the general color scheme!

The coronation of King Edward VII in the summer of that year became one of the outstanding memories of my life, due to my personal contact with all the rehearsals and the ceremony as librarian of the orchestra and assistant to the choir secretary, the late Dr. John Borland. The other event occurred on boxing day of the same year—my appointment to St. Michael's, Chester Square S. W., then one of the wealthiest and most aristocratic of the west end churches and, at that time, the stronghold of the Evangelical branch of the Church of England. In my next article I would like to deal more fully with these two matters and especially certain features of the impressive coronation ceremony.

ORATORIOS AND RECITALS

MARK LENT IN GARDEN CITY

Special music on Sunday afternoons marked the Lenten season at the Cathedral of the Incarnation, Garden City, Long Island, N. Y., under the direction of Maurice Garabrant. March 16 "Elijah" was sung by the Long Island Choral Society, a chorus of eighty voices, under the baton of Mr. Garabrant. April 4, Good Friday, the Faure Requiem will be sung by the cathedral choir of sixty male voices, with strings, harp and organ.

Feb. 23 and March 9 and 23 Mr. Garabrant gave short organ recitals and March 30 Albert R. Rienstra gave a recital. The program March 23 was as follows: Trumpet Tune and Air, Purcell; Adagio from Fantasia and Fugue in C, Bach; "Soeur Monique," Couperin; Prelude in F sharp minor, Franck; Sketch in F minor, Schumann. Mr. Rienstra's offerings March 30 included: "O Sacred Head Surrounded," Bach; "Jesu, Joy of Man's Desiring," Bach; Prelude to Act 1, "Parsifal," Wagner; "Intercession," Bingham; "Piec Heroique," Franck.

The annual choral evensong for the Long Island Chapter, A.G.O., was the event March 2, with visiting choirs and organists taking part.

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Programs of Recitals

Grover J. Oberle, Boston, Mass.—Mr. Oberle has played a noon recital at Emmanuel Church every Wednesday in March. Among his programs have been the following:

March 12—Fantasia in F minor, Mozart; Chorale Prelude on "Ah, Holy Jesus, How Hast Thou Offended?," Brahms; Two Chorale Preludes on "Thou Art the Way, to Thee Alone," T. T. Noble; "Legend," Karg-Elert.

March 19—Chorale Prelude on "Alone Thou Goest Forth, O Lord," Noble; "Mater Dolorosa," Weitz; Chorale Prelude on "At the Cross Her Station Keeping," Winfred Douglas; "Virgo Mater," Dupré; Chorale Preludes on "Go to Dark Gethsemane" and "Rise Up, O Men of God," Bingham.

Robert Rodwell, Charlotte, N. C.—Mr. Rodwell gave a recital at his church, the First Baptist, Sunday afternoon, March 16. His program: "Psalm 18," Marcello; Chorale Prelude, "I Call to Thee, Lord," Bach; Toccata and Fugue in D minor, Bach; "Resurrection," Nies-Berger; "The Primitive Organ," Yon; Meditation, Sturges; Chorale in A minor, Franck; "Swing Low, Sweet Chariot," arranged by Lemare; Toccata from Gothic Suite, Boellmann.

Rollo F. Maitland, Philadelphia, Pa.—Dr. Maitland has been playing half-hour recitals preceding a series of special evening services featuring cathedral films at two and three-weeks intervals in the Church of the New Jerusalem. Following were some recent programs:

March 9—Concert Overture in C, Hollins; Adagio from "Moonlight" Sonata, Beethoven; Prelude in E minor, Bach; "Will-o'-the-Wisp," Nevin; Evening Song, Baintow; Meditation on a Hymn-tune.

March 23—"Hosannah," Dubois; Pastoral in E, Lemare; Fantasia from the Twelfth Sonata, Rheinberger; Chorale Preludes, "O World, I e'en Must Leave Thee," Brahms, and "My Heart Is Filled with Longing," Bach.

On Feb. 26 Dr. Maitland played the following program on the rebuilt Hook & Hastings organ in the Church of the Holy City (Swedenborgian), Washington, D. C.: Concert Overture in C major, Hollins; Allegretto from Fourth Sonata, Mendelssohn; Toccata and Fugue in D minor, Bach; "Melody Elegiac" ("The Last Spring"), Grieg; Allegro Vivace from Fifth Symphony, Widor; Evensong, Martin; Sketch in D flat, Schumann; Scherzo in B flat minor, Parker; Fantasia-Toccata, Maitland; Improvisation on Familiar Hymns.

Irene Robertson, Mus.D., F.A.G.O., Los Angeles, Cal.—In a recital at the First Methodist Church Sunday afternoon, March 16, Miss Robertson presented the following program: Concerto 2 in B flat major, Handel; Gig, Arne; Minuet, Purcell; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Toccata in F major, Bach; "Divertissement," Vierne; "Ariel," Bonnet; "Carillon de Westminster," Vierne.

Irving Dana Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley, assistant professor of organ at the University of New Hampshire, gave a recital at the North Congregational Church of Portsmouth, N. H.,

Sunday afternoon, March 23. His program was as follows: Chorale Improvisation on "Nun danket," Karg-Elert; Andante from Second Symphony, Widor; Allegro from Second Symphony, Vierne; Cantabile, Franck; March in B flat, Silas; Melody in C, Silas; "Hosannah," Dubois; Cantilene from Second Symphony, Barnes; Humoresque, Yon; Festival Toccata, Fletcher.

John G. Metcalf, Little Rock, Ark.—Professor Metcalf, organist and choirmaster of Trinity Cathedral and professor of organ and theory at Hendrix College, Conway, Ark., was heard in a recital at the cathedral Sunday afternoon, March 16, presenting the following program: "Lord Jesus Christ, Hear Thou My Call" and "God's Time Is Best," Bach; Prelude and Fugue in E minor (Cathedral), Bach; "Air Tendre," Lully; "The Fifers," d'Andrieu; Variations on a Noel, d'Arquin; Cantabile in B major, Franck; "Carillon," DeLamarter; "Will-o'-the-Wisp," Nevin; Cantabile, Symphony 2, Vierne; "Ritual of Fire," Karg-Elert.

Herman Pedtke, Chicago—The first of a series of four noon recitals in the Little Theater of the De Paul University School of Music was played by Mr. Pedtke Feb. 21. His program included: Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid," Brahms; Intermezzo, Sixth Symphony, Widor; "Grande Piece Symphonique," Franck.

Walter Blodgett, Cleveland, Ohio—Mr. Blodgett, curator of musical arts, will play the fifth of his series of curator's organ recitals at the Cleveland Museum of Art April 9 at 8:15 p.m., playing: Prelude and Fugue in E minor, "In dulci Jubilo," "In Peace and Joy I Pass Away," "If Thou but Suffer God to Guide Thee" and Trio-Sonata 5, in C major, Bach; Prelude, Fugue and Variation and Chorale in A minor, Franck.

Richard Giltner, Seattle, Wash.—Mr. Giltner gave his senior recital at the University Temple, University of Washington, Feb. 25, with this program: "Requiem Aeternam," Vierne; "Praeludium, Fugue, Ciacona," Pachelbel; Second Trio-Sonata, Bach; Passacaglia, Aria and Chorale, Richard Giltner; "Dieu Parmi Nous," Messiaen; "Dreams," McAmis; Fantasia on "BACH," Reger.

Orpha Ochse, Fayette, Mo.—Miss Ochse, a pupil of Professor Luther T. Spayde, head of the organ department at Central College, gave her senior recital in the Linn Memorial Methodist Church Sunday afternoon, Feb. 23, playing the following numbers: Toccata in F major, "Abide with Us, O Lord" and Fugue in E flat major, Bach; Chorale in B minor, Franck; "Divertissement," Vierne; "Vespers at Solesmes," Martin; Finale, Sixth Symphony, Widor.

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Kitchener Center.

Members of the Kitchener Center were hosts to their wives, husbands and friends Feb. 22 at the Grand River tea-room. Special guests were Marian House, recently back from the Bahamas, who is the newly appointed organist and choir director of Knox Presbyterian Church, Waterloo, and Mr. and Mrs. Max Putnam. Mr. Putnam is assistant pastor of St. Andrew's Presbyterian Church, Kitchener, and an accomplished tenor soloist. Chairman Glenn Kruspe welcomed the guests and also wished *bon voyage* to Eleanor Singlehurst, a member of the center, who is leaving on an extended tour of the British Isles. The program included organ recordings and solos by Max Putnam, accompanied by Pauline Hymmen. Cards and conversation rounded out the very enjoyable evening, which was convened by Louise Germann and Pauline Hymmen.

DOROTHY PETERSEN,
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Montreal Center.

A hymn festival was held in the First Baptist Church March 11 by the choirs of four Montreal churches—First Baptist, Phillips Motley; Church of the Ascension, Donald Mackey; Calvary Church, Clifford Mitchell, and Fairmount-St. Giles Church, Frederick McLearn. Ten hymns were sung. The service drew a large body of people who responded in no uncertain way to the spur of this fraternal musical enterprise, due to a large extent to the clever way in which the choirs were massed in four strategic positions at the front, at the back and in the two transepts of the church, literally mowing down the congregation with their crossfire of tone.

The offerings at this service and at a repeat performance in the Fairmount-St. Giles Church March 25 were devoted to the C.C.O. fund for the organ in the new cathedral at Coventry.

Following the festival March 11 a short meeting of the members of the C.C.O. was held and it was decided to have a dinner meeting late in May to discuss plans for the future.

ARTHUR H. EGERTON, Chairman.
 Brantford and Hamilton Centers.

Members of the Hamilton Center visited the Brantford Center on the evening of March 8 at the Colborne Street United Church. Harold D. Jerome, formerly of Brantford, now organist of All Saints' Anglican Church in Hamilton, gave a short recital, assisted by George E. F. Sweet, tenor, of the Brantford Center. Mr. Jerome first played two short Bach preludes and fugues, followed by three compositions by Karg-Elert—Chorale Improvisation by "Arnstadt," "Now Thank We All Our God" and "Harmonies du Soir." Two solos by Mr. Sweet were accompanied by Dr. Henri K. Jordan. Mr. Jerome concluded the program with the Finale on the Ninety-fourth Psalm by Reubke and the Trumpet Air, Purcell.

The organists were welcomed to the church by the Rev. Beverly L. Oaten and Chairman Markwell Perry before they proceeded to the choir rooms for a social hour.

M. HENDERSON, Secretary.
 Galt Center.

Chancellor G. P. Gilmour of McMaster University, Hamilton, addressed a joint meeting of members of the Galt Center and the Galt Ministerial Association and their friends on the subject of "Hymnology" in the South Water Street Baptist Church March 4. A. F. Murray Timms, chairman of the center, presided. The Rev. A. A. Barnes, pastor of the church, introduced the guest, with whom he had been a fellow student during college days. Dr. Gilmour compiled a hymnary for the Baptist Church of Canada. With sparkling wit and humor, as well as deep religious conviction, the chancellor prefaced his address by voicing righteous indignation over the use of hymns as time fillers while "that cup of tea was being prepared." We must remember with St. Paul there is a distinction between hymns, sacred songs and carols. The chancellor directed attention to the study of sacred songs and carols, and pointed out that they were not the product of the church, but came from

the common people as an expression of the spiritual life they lived and enjoyed through the influence of the church. The carols we enjoy today are from the medieval days, the best of them being the ones that have survived the test of time. While carols were the voice of the middle ages, so were sacred songs the expression of the life of the pioneer of the middle nineteenth century, breathing the restlessness of the sea that many had experienced and the loneliness in the solitudes of the prairies and the crowded cities. The speaker believed the best of these sacred songs will survive even though we cannot interpret the spiritual experiences of the people of those days. Today we are apt to sing more about the beauty of the earth than about the beauty and the glory of God.

J. L. Nicol, A.C.C.O., at the organ and Mrs. H. Rosebrugh at the piano provided a musical prelude and postlude for the evening.

The Galt Center sponsored a recital by Cecil A. Walker, A.C.C.O., of St. George's Church, Oshawa, in the Central Presbyterian Church Feb. 17. He played: Fireworks Music, Handel-Biggs; Chorale Preludes, "Sleepers, Wake," Bach, and "Behold, a Rose Is Blooming," Brahms; Fugue in E flat, Bach; "La Nativité," Langlais; Chorale in A minor, Franck; Berceuse, Vierne. His playing of the "La Nativité" brought great commendation from the delighted audience. Assisting Mr. Walker was the Galt Choral Society under the direction of C. R. Kilgour of Central Presbyterian Church. The choral society's contribution to the recital was given with decision and splendid tone quality.

After the program the members of the Kitchener and local centers were guests of Mr. and Mrs. C. P. Walker for a social hour.

CLAUDE P. WALKER, Secretary.

London Center.

The London Center met Sunday evening, March 2, at the home of Mr. and Mrs. T. C. Chattoe. Music for the Easter carol service was played over by Mr. Chattoe and discussed.

In keeping with the club's policy of bringing to London outstanding recitalists, Dr. Charles Peaker of Toronto will play in Dundas Center United Church April 14.

AILEEN GUYMER, Secretary.

St. Catharines Center.

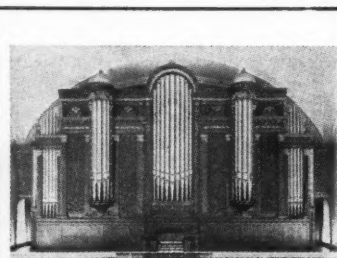
The monthly get-together of the St. Catharines Center was held at Christ Lutheran Church. The minister, the Rev. W. O. Rathke, gave an instructive address on the communion office of the Lutheran Church. At the conclusion of the address the service was repeated with the organists and friends filling in the choral parts with the assistance of the church organist, Miss Edith Benson. An open forum followed. A business session and refreshments in the church rooms concluded a worthwhile evening.

On Feb. 24 our center presented an offering for the British Organ Restoration Fund when a massed choir of 100 voices sang Handel's "Messiah" to an overflow congregation in the St. Paul Street United Church. Much credit is due to our conductor, Eric Dowling, F.C.C.O., and the organist, George Hannahson, for the excellent work of the choristers.

Sunday evening, March 9, the vice-chairman of our center, George Hannahson, gave a splendid recital on the Casavant organ in Ridley College Chapel. The numbers played by Mr. Hannahson were: Prelude, Fugue and Chaconne, Buxtehude; "O Guiltless Lamb of God," Bach; Aria and Allegro, Handel; Prelude, Fugue and Variation, Franck; "Carillon-Sortie," Mulet; "The Squirrel," Weaver; "Priere," Jongen; "Litanies," Jean Alain.

EDITH BENSON, Secretary.

MISS LORRAINE STORZ, secretary of the Van Dusen Organ Club, will give her debut recital in Kimball Hall, Chicago, as winner of the Society of American Musicians contest, on Tuesday evening, April 8.



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LEIPZIG DISCUSSES WHERE TO MOVE GRAVE OF BACH

Leipzig is still debating where to move the grave of Johann Sebastian Bach, one of the city's most distinguished citizens, according to an Associated Press dispatch March 10. The undamaged tomb now is beneath the ruins of St. John's Church, east of Karl Marx Platz. The church will not be reconstructed.

One group wishes to erect a monument to the composer, who died in Leipzig in 1750. Others seek to move the tomb to St. Thomas' Church.

Professor Guenther Ramin, organist of St. Thomas', believes the grave should not have been moved to St. John's Church. Bach originally was buried in the cemetery in the heart of the city, which about 100 years ago became the business center.

The Soviet military administration is taking no part in the controversy. The

Russians delighted Leipzigers with one of the few acts of sentiment ever displayed toward Germans. They placed a wreath at Bach's tomb at a ceremony commemorating his birthday last July.

THE ROCHESTER CIVIC ORCHESTRA, Guy Frazer Harrison conducting, gave the first performance of Frances McCollin's Christmas Fantasia at the community concert of the Eastman Music School in Rochester Dec. 22. On the same day the Indianapolis Symphony Orchestra, Fabien Sevitzky conducting, presented her two chorale preludes, "Now All the Woods Are Sleeping" and "All Glory, Laud and Honor" in Indianapolis. These preludes, both for orchestra, have been published by G. Ricordi. A third performance, also a premiere, was presented in Philadelphia Feb. 11, when the Pennsylvania Philharmonic Orchestra, Luigi Carnevale conducting, played a new orchestral prelude by Miss McCollin on the American folk-song "I Wonder as I Wander."



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MISS CLARA POLLOCK



THE FIRST METHODIST CHURCH of Fargo, N. D., on Feb. 16 honored Miss Clara Pollock, who for thirty-five years has served as organist of the church. A public reception was held, attended by over 400 guests. Members of the church, music clubs and other friends presented Miss Pollock with a beautiful radio and phonograph combination, with many albums of records.

Miss Pollock began her work as church organist in 1912, though she had played in Sunday-school, for junior league and other church events since she was about 12. The old reed organ was replaced by the present organ in 1929. A number of boys in the sanctuary choir and girls in the high school choir began their choral training in the Schubert and carol choirs under her direction. She is active in the community as a piano and organ instructor.

After graduation from the Fargo High School Miss Pollock attended Fargo College and was graduated from Cornell College, Mount Vernon, Iowa. She also was graduated from the Fargo College Conservatory, where she became a faculty member. Later she studied with Clifford Demarest in New York and Clarence Eddy in Chicago. She is a member of the Red River Chapter of the American Guild of Organists, the Fargo Music Club and Omicron Chapter of Sigma Alpha Iota.

TOMLINSON BUSY WITH EIGHT CHOIRS IN LONG BEACH, CAL.

A group of eight choirs has been developed at the First Congregational Church of Long Beach, Cal., by the new minister of music, Harry J. Tomlinson, Jr. Duplicate morning services require separate choirs which, when combined, present monthly musical services. In January Mr. Tomlinson gave a recital, assisted by Evelyn Spikre, soprano. Feb. 23 a large audience heard Mendelssohn's "Elijah," with William D. Vennard, professor of voice at the University of Southern California, singing the title role. Christine J. Tomlinson directs the music of the dual services in the church of children. Mrs. Tomlinson also directs the junior high choir and a newly-formed boys' choir. Daily organ recitals are played from 12 to 12:30 during the Lenten season by the Tomlinsons. Palm Sunday evening Mr. Tomlinson will play selections from "The Stations of the Cross," by Dupré, and the high school choir will sing Thiman's "The Last Supper." Bach's "The Passion of Our Lord according to St. Matthew" will be presented in April and the Brahms "Requiem" May 25.

THE BERKSHIRE MUSIC CENTER, established in 1940 to provide an opportunity for music study in connection with the Berkshire festival concerts, will hold a six-weeks' session June 30 to Aug. 10 under the direction of Dr. Sergel Koussevitzky. E. Fower Biggs will be a member of the faculty. The organ in the Tanglewood shed is an Aeolian-Skinner, built in 1940, and designed by G. Donald Harrison.

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JOSEPH W. GRANT



JOSEPH W. GRANT, F.A.G.O., since last November organist and choirmaster of St. John's Cathedral, Albuquerque, N. Mex., and dean of the new chapter of the A.G.O. in that state, already has made a place for himself in the music of the city and state. In addition to his senior choir of mixed voices he trains the St. Cecilia Choir of girls and recently he organized a boy choir, the only one in New Mexico. In addition to his church work Mr. Grant is on the faculty of the Danfeler School of Music and after Easter will become conductor of the Job's Daughters Choir, a group of more than 100 girls in the local Masonic organization. Mr. Grant was the leader in organizing the Guild chapter among New Mexico organists.

In 1933 Mr. Grant won the Berolzheimer scholarship at the Guilmont Organ School in New York. He was graduated in 1935 and that year passed the A.A.G.O. examinations. In 1936 he won the gold medal in his postgraduate work at the Guilmont School. In 1937 he entered the School of Sacred Music of Union Seminary and continued work with the Dickinsons, Hugh McAmis and Frederick Schlieder until he entered the service of his country in 1942. He was discharged in March, 1946.

THIRTY-TWO TOPEKA CHOIRS JOIN IN SINGING "MESSIAH"

The largest audience ever to attend a production by the Topeka, Kan., Council of Church Choirs heard Handel's "The Messiah" in the Municipal Auditorium Sunday afternoon, March 9. Critics reported that from the moment Dean Luther Leavengood, guest conductor, from Kansas State College, signaled the fifty members of the orchestra to begin the overture, to the final strains of the "Hallelujah" chorus the audience was aware of perfect coordination among the soloists, the 300-voice chorus and the orchestra.

Choirs of thirty-two churches were represented in the chorus. Mrs. Joseph Taggart was general chairman of the production organization, with George Steck as rehearsal conductor and Josephine Taggart as rehearsal accompanist.

DR. CLIFFORD A. BENNETT AT FORT WAYNE CATHEDRAL

Dr. Clifford A. Bennett, national director of the Gregorian Institute, has accepted *pro tem* the position as organist and director of music at the Immaculate Conception Cathedral, Fort Wayne, Ind. He will divide his time equally between the cathedral and the national office of the institute in Toledo. In addition to a men's and boys' choir for cathedral services, Dr. Bennett will have at his disposal the ninety-two-stop Tellers-Kent organ.

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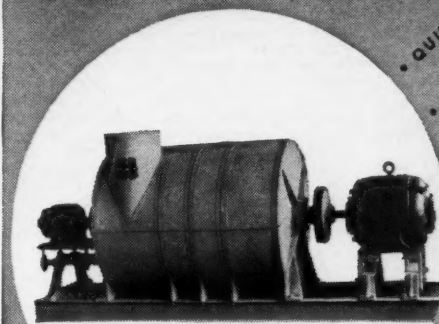
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Hymns and anthems were well integrated in a service of worship and music at the First Baptist Church of Columbus, Ga., March 5, directed by Federal Lee Whittlesey, organist at the Church of the Covenant, Erie, Pa. This was the climax of a three-day seminar held there by Dr. Whittlesey. The singing was led by massed senior and junior choirs of the churches of the city. The juniors sang five numbers alone, joining with the adult choirs for Marryott's "One Early Easter Morning." The latter sang four other anthems. There were five great hymns of the church, while Dr. Whittlesey gave a practical talk on the congregation's part in the service. Printed on the inside front cover of the program are William Byrd's eight reasons to persuade everyone to learn to sing. It may be added that these differ characteristically from those given later by John Wesley. Byrd emphasized the technical aspects of vocalizing and speech, while Wesley was concerned with hymns in worship.

On Friday, March 14, Charles H. Finney, F.A.G.O., formerly organist at the Church of the Covenant, Erie, returned to his old church for a recital of works of contemporary composers. The program was significant because five numbers were preludes on hymn-tunes, while there were three others based on Gregorian chant melodies. Thirteen living composers were represented. Had this program been devoted to nineteenth century composers there would have been few hymnic numbers. The fact is that hymn-tunes are greatly increasing in musical value and importance as the basis of organ compositions. Hymn texts and really lyric sacred poems are gaining in favor as anthem texts. We have mentioned before that the anthems submitted nowadays by advanced students at the School of Sacred

Music of Union Seminary, New York, are mainly hymnic in treatment.

Four churches in Montreal, one Anglican, one Baptist and two United, joined to give a pair of exceptionally fine hymn festivals there. The first was held in the First Baptist Church March 11 and the program was repeated March 25 at Fairmount-St. Giles' Church in the north of the city. Six tunes which would be called quite unfamiliar in the United States were included. The first two stanzas of these hymns were sung by one or more choirs alone, this introduction proving quite sufficient. The same program was provided for both services. As the United and Baptist Churches have practically identical hymns there was no difficulty in placing all the hymns with their tunes in the hands of the choirs and the entire congregation. The choirs assembled for a joint rehearsal the preceding Sunday afternoon. The program had brief annotations on each hymn, with clear directions for singing. The service included a short liturgical worship order, with responsive reading, two Scripture lessons and prayers.

The four events described above were all held on a week night, instead of on Sunday. If sufficient interest has been aroused and the ground is prepared for popular support, such festivals can bring large numbers of people together during the week, though we have received word of few hymn festivals not held on Sunday.

Many students of sacred music are writing for Paper No. XIX, which contains Dr. Luther Reed's fine account of Martin Luther and congregational song. It should be added to every hymn library, and the undersigned will send it on receipt of 15 cents, with no return envelope. We are now preparing a new edition of the memorandum on hymn festivals, to be ready for use by May 1. Suggestions, questions and criticisms will be welcome, and should be forwarded before April 10.

REGINALD L. McALL

A PROGRAM OF UNUSUAL MERIT was played for the Van Dusen Organ Club members by Dr. Edward Eigenschenk March 10. This program was made up of representative works of Widor and Vierne. The program was supplemented by a talk by Dr. Frank Van Dusen on the construction and contents of the symphonic works of Widor. An interesting resume was given by Malcolm Benson of the "Memoirs of Vierne" which appeared in THE DIAPASON several years ago.

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The church has provided expression chambers, placing the swell and part of the pedal in one chamber and the great, choir and part of the pedal in the other chamber, adjoining the chancel. The tone opening will be screened by grilles.

The stop specification of the organ is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes (Deagan), 21 tubes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Octave (Open Diapason extended), 8 ft., 12 pipes.
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THE FIRST IN A SERIES of recitals under the auspices of the "Organ and Choir Fund" by Raymond Burt, organist and director at the Kennedy Heights Presbyterian Church, Cincinnati, Ohio, took place Sunday afternoon, Feb. 23. They will be presented on the last Sunday of every month through June. The program was well received by a large congregation.

Mr. Burt has three choirs at his church. The Kennedy choir of forty voices sings the principal services, the youth choir (high school and eighth graders) of forty voices sings the early services and a boy choir of eighteen sings at special services.

Mr. Burt also is director of the St. Cecilia Choral Society of Lawrenceburg, Ind. This group, organized last September as the Lawrenceburg Civic Choral Society, made its debut Dec. 20 in Cincinnati and Dec. 22 in Lawrenceburg, singing "The Messiah" under Mr. Burt's direction. The performance was so successful that the officers and members immediately made arrangements to engage Mr. Burt as permanent director. The next appearance of this society will take place the first week in June, at which time Rossini's "Stabat Mater" will be performed.

THE GREAT NECK MUSIC ASSOCIATION, Hugh McEdwards director, gave its third concert of choral music Feb. 26. The program included the chorus "Thou Guide of Israel," Bach; three sections of the Requiem by Faure; "The Blessed Damozel," Debussy; a group of madrigals and "The Rio Grande," Constant Lambert. The concerts of the association, presented with accompaniment of organ, piano and other instruments, are held in the parish hall of All Saints' Church, of which Mr. McEdwards is organist and choirmaster. Searle Wright, organist of the Chapel of the Incarnation, New York City, was at the organ. Louise K. Watson, accompanist of the chorus, had the brilliant solo piano parts in "The Rio Grande."

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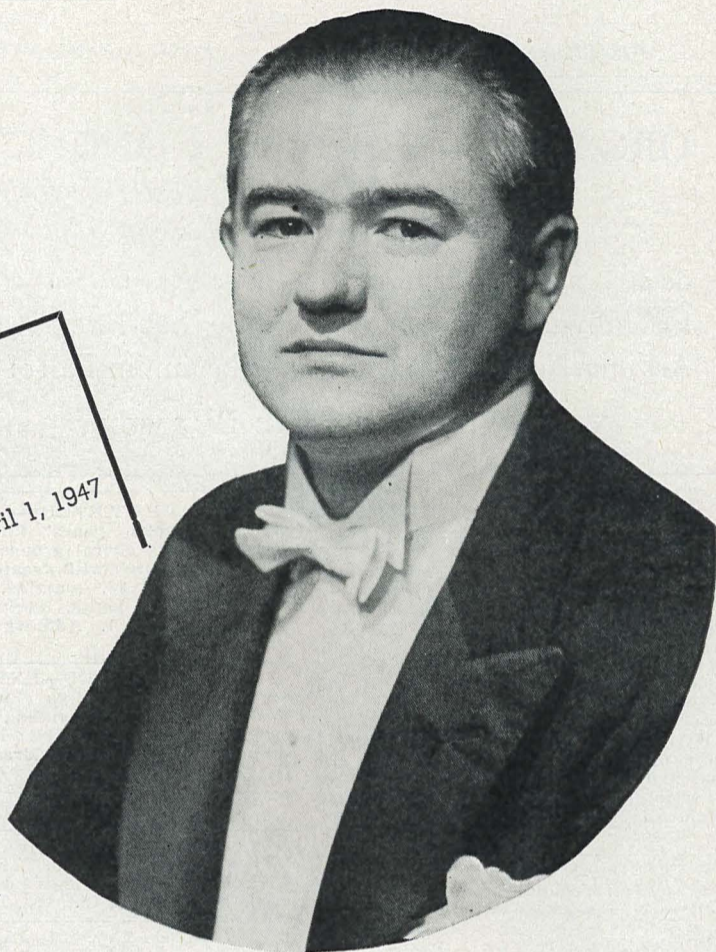
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This season, for the first time in our long history of concert management, we arranged a coast-to-coast tour for an organist . . .
E. POWER BIGGS

Three comments from New York to Los Angeles are typical of critical reaction . . .
New York TIMES—"creating a musical renaissance of the organ."
Louisville COURIER-JOURNAL—"a program of great power . . . lighted by the man's intensity."
Los Angeles TIMES—"Bach would have listened with glee to the Fantasia and Fugue in G minor."

Public response more than equalled critical acclaim, for audiences taxed the capacity of the concert halls. The Guild Chapters and local managers found that there is a vast potential audience among the millions who listen to Mr. Biggs' recordings and his weekly CBS broadcasts.

The tour convinced us that, with a great artist such as E. Power Biggs, the organ is a concert instrument as rich in interest, variety and repertory as any more conventionally popular instrument.
Columbia Concerts is proud to announce that Mr. Biggs is available throughout next season, with a second transcontinental tour now being arranged for January and February, 1948. It is suggested that managers and musical organizations reserve their date now.

CBS RADIO

every Sunday morning

9:15 - 9:45 EST

RCA VICTOR

Recent Release: Piston's Organ Concerto with Koussevitzky and Boston Symphony.

Red Seal Record No. 11-9262.