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## NEW CULVER CHAPEL WILL HAVE A MOLLER

### TO BE LARGE THREE-MANUAL

Instrument Presented by Colonel Reuben Fleet in Memory of His Father Will Stand in Tudor Edifice on Indiana Campus.

M. P. Möller, Inc., has been awarded the contract for a three-manual organ to be installed in the chapel under construction at Culver Academy, Culver, Ind. The organ is the gift of Colonel Reuben Fleet, in memory of his father, who was at one time superintendent of the academy.

In keeping with the architecture of other buildings on the campus, the chapel is to be Tudor Gothic and was designed by Jens Fredrick Larson, well-known architect of New York City. Mr. Larson has been in constant consultation with representatives of the Möller Company, so that satisfactory provisions have been made for an outstanding installation.

The stoplist for the new organ is as follows:

#### GREAT ORGAN.

(Unenclosed.)

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture, 4 rks., 244 pipes.
- Cymbel, 3 rks., 183 pipes.
- Military Trumpet (from Choir), 8 ft.

#### SWELL ORGAN.

- Rohrbourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 12 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 4 rks., 244 pipes.
- Contra Oboe, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 12 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.

#### CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Cor de Nuit, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Prestant, 4 ft., 73 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Military Trumpet, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

#### PEDAL ORGAN.

- Contrabasse, 16 ft., 32 pipes.
- Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton (from Great), 16 ft.
- Rohrbourdon (from Swell), 16 ft.
- Quint, 10 1/2 ft., 32 pipes.
- Principal, 8 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Quintaton (from Great), 8 ft.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte (from Swell), 8 ft.
- Octave Quint, 5 1/2 ft., 12 pipes.
- Choralbass, 4 ft., 32 pipes.
- Nachthorn, 4 ft., 32 pipes.
- Mixture, 3 rks., 96 pipes.
- Bombarde, 16 ft., 32 pipes.
- Contra Oboe (from Swell), 16 ft.
- Bombarde, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

## JOHN HERMANN LOUD OF BOSTON HAS AN ANNIVERSARY



THIRTY-FIVE YEARS of service to the Park Street Church of Boston by John Hermann Loud, F.A.G.O., were the occasion for a celebration which gave evidence of the esteem in which this famous church holds the man who has presided over its music for so long a period of time. A testimonial dinner March 2 proved a very happy event and a rare evening for Mr. and Mrs. Loud. Several prominent speakers, music by the church quartet and presentation of a gift of several hundred dollars were features of the program.

Mr. Loud, whose name and fame have spread to distant places from New England, the scene of most of his life activities, was graduated from Thayer Academy, South Braintree, Mass., in 1893 and at the age of 20 he went abroad for two years' music study—a year in Paris with Guilman, six months in Berlin with Franz Grunicke, organ, and Heinrich Urban, composition, and six months in England with Dr. J. Varley Roberts in harmony and composition. In April, 1895, he won the degree of associate of the Royal College of Music in London, signed by Albert Edward, Prince of Wales. Dr. Loud was the first American to receive this degree. His first Boston recital was given at the Ruggles Street Baptist Church Oct. 17, 1895. In 1899 Dr. Loud won the certificate of associate of the American Guild of Organists with a percentage of 91.9, the highest mark in the country. In 1907 he took the examination for the fellowship and passed with the highest percentage of the fourteen candidates in organ playing, sight reading, harmonizing melodies and basses at sight, modulation, transposition and improvisation.

Dr. Loud began his work as organist and director at the Park Street Church on Easter Sunday, April 4, 1915. From 1915 to 1933 he gave numerous recitals at

the church. In 1924 he gave an entire week of afternoon recitals on the organ in the City Hall in Portland, Maine, and a recital on the four-manual organ at Wanamaker's New York store for the National Association of Organists. In 1925 he gave a recital in Kimball Hall, Chicago, as New England representative of the American Guild of Organists. That year Dr. Loud gave his 500th recital at First Church, Boston, under the auspices of the American Guild of Organists.

### HUSBAND AND WIFE IN JOINT CLEVELAND ORGAN RECITAL

Husband and wife, both organists, united to give a recital at St. Paul Lutheran Church in Cleveland, Ohio, when Grigg Fountain of Oberlin College and Mrs. Helen Fountain appeared Feb. 26 in a program in which they had the assistance of the choir of the church. The organ selections played by Mrs. Fountain were these: Fantasia in Echo Style and Variations on the Dutch Song "Mein junges Leben hat ein End," *Sweetinck*; "Mach's mit mir, Gott, nach Deiner Gue't" and "Jesu, meine Freude" (Partita), *Walter*; Fantasia in G major, *Bach*. Mr. Fountain played: "Wie schoen leuchtet der Morgenstern," *Buxtehude*; Prelude, Fugue and Chaconne in D minor, *Pachelbel*; "Herzlich thut mich verlangen" and Toccata in F major, *Bach*.

LEO SOWERBY'S CANTATA "Forsaken of Man" will be presented at St. James' Episcopal Church, Chicago, on the evening of April 4. Dr. Sowerby's choir will be assisted by the following soloists: Evangelist, Robert Harris, tenor; Jesus, Charles Greene, baritone; Judas, Richard Beckett, bass; Caiaphas, William Cunningham, bass; Peter, Richard Carter, baritone; damsel, Marion Schroeder, soprano; maid, Gloria Sandalls, contralto; Pilate, Stanley Larsen, baritone.

## FOUR-MANUAL IS GIFT OF COLLEGE ALUMNAE

### STANDAART WINS CONTRACT

Stop Specification of Large Instrument to Be Installed at Longwood College in Farmville, Va., by Suffolk Concern.

The contract to build a large four-manual organ for Jarman Memorial Hall at Longwood College, Farmville, Va., has been awarded to the Standaart Organ Company, Inc., Suffolk, Va. Dr. John R. Molnar is head of the music department of the college and Miss Emily Clark of the same department was chairman of the committee to select an organ. The instrument is a gift of the alumnae association. The specifications of the organ were prepared by Dr. Adrian Standaart, president of the Standaart Organ Company, and Dr. James R. Sydnor, professor of music of the Assembly Training School of Richmond, who was consulting organ architect.

The new instrument will be installed in four large chambers and each one of the four divisions will be under separate expression. Two five-horsepower Spencer Orgoblos will provide the wind. All wind-chests and other integral parts will be constructed of solid mahogany. The resources of the new organ are shown by the following stop specifications:

#### GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Major Flute, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture, 5 rks., 305 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 21 tubes.
- Tremulant.

#### SWELL ORGAN.

- Rohrgedeckt, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 73 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Bombarde, 16 ft., 12 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.

#### CHOIR ORGAN.

- Dulciana, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Dulcet, 4 ft., 12 pipes.
- Harmonic Piccolo, 2 ft., 73 pipes.
- Tierce, 1 1/2 ft., 73 notes.
- Dolce Mixture, 3 rks., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.
- Harp and Celesta (prepared for in console only).

#### SOLO ORGAN.

- Flauto Mirabilis, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.

#### PEDAL ORGAN.

- Resultant Bass, 32 ft., 5 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Quintaten, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dulciana, 16 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes.
- Diapason, 8 ft., 12 pipes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Cello, 8 ft., 32 pipes.
- Dulciana, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Bombarde, 16 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Tuba, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Chimes, 21 notes.

**RIDE — HITCHHIKE —  
 FLY — come by  
 POGO STICK**

**to the 20th National  
 AGO CONVENTION\*  
 BOSTON: June 19-23,  
 1950**

**Bach walked 200 miles  
 to hear Buxtehude!**

(\*see last page)

**J. LAWRENCE ERB DIES  
AFTER LONG ILLNESS  
WAS NOTED AS AN EDUCATOR**

**In Addition to Work as Organist He  
Was on Faculties of College of  
Wooster, University of Illinois  
and Connecticut College.**

J. Lawrence Erb, Mus.D., F.A.G.O., organist, educator and author, died on March 17 in Eugene, Ore., after a long illness. He left his home in New York and retired to Oregon about a year ago to seek health in the western university city, where his son, the late Dr. Donald Erb, was at the time of his death president of the University of Oregon. Dr. Erb had held prominent positions for many years, principally at the College of Wooster in Ohio, at the University of Illinois and at Connecticut College for Women in New London. He was long active in the councils of the American Guild of Organists. Dr. Erb's last position was at Connecticut College, from 1923 to 1942. In the latter year he retired as professor emeritus of music.

Mr. Erb was born Feb. 5, 1877, on a farm near Reading, Pa., his ancestors having moved to Pennsylvania about 1725. He was graduated from high school at the age of 15 and a few weeks later was appointed to his first organ position at St. James' Lutheran Church, Pottstown. As soon as Mr. Erb began playing in St. James' he undertook serious organ study with A. W. Weiser of Emmanuel Lutheran Church, the leading organist and teacher of piano and organ between Norristown and Reading. In New York, beginning in September, 1894, he studied organ, voice and the theoretical branches at the Metropolitan College of Music under William Sherman, R. H. Woodman, Harry Rowe Shelley, H. W. Greene, John C. Griggs, Dudley Buck and others.

In May, 1895, Mr. Erb became organist and assistant choirmaster at the Broome Street Tabernacle (Presbyterian), being associated with Dr. H. R. Palmer. He remained there until his removal from New York in 1905. In 1897 he became organist and choirmaster at the Second Unitarian Church, Brooklyn, continuing in this position also until 1905. In 1896-7 he was director at the new Adelphi College, Brooklyn.

Dr. Erb's first book, "Johannes Brahms: a Biography," appeared in 1905 and was the first biography of Brahms to be published in the English language.

In February, 1905, Mr. Erb went to the University of Wooster as director of the conservatory of music and organist and choirmaster of the college church, Westminster Presbyterian. This position he retained until 1913, when he went for a year to the Fourth Presbyterian Church in Chicago.

In 1914 he received a call to the University of Illinois as director of the school of music and university organist. Here he remained from 1914 to 1921. During the first three years of this period he also acted as organist-choirmaster of McKinley Presbyterian Church.

In 1921, having suffered from the effects of overwork during and after the war, Mr. Erb retired temporarily from college duties and went to New York as managing director of the American Institute of Applied Music, continuing in that position for three years. In February, 1923, he became professor of music at Connecticut College for Women, New London. In March, 1925, he was appointed organist and director at the First Church of Christ (Congregational) in New London, resigning in October, 1926, to go to the United Congregational in Norwich, Conn.

Mr. Erb became active in the Music Teachers' National Association in 1894 and was its secretary one year and president four years, besides serving on many committees. He became a fellow of the A.G.O. in 1910 and received the honorary degree of doctor of music from Wooster College in 1921.

Mr. Erb's first recital appearances occurred in New York in the '90s. At Illinois he gave weekly recitals for seven years, besides appearing in recitals and lectures in over half the states of the Union. He played fully 500 recitals in thirty years, about 300 of them during the period at the University of Illinois. His literary work had occupied a good deal of his time, and besides the Brahms volume he is the author of "Hymns and Church

Music," "Elements of Harmony," "Elementary Theory" and "Music Appreciation for the Student."

Mr. Erb married Ethel Bernice Heydinger of Brooklyn, N. Y., in 1899, and she survives.

**VATICAN FAVORS PIPE ORGAN;  
DOES NOT BAN ELECTRONICS**

Confusion caused by contradictory statements as to the attitude of the Vatican on the installation of electronic organs in Catholic churches is cleared up by a communication from the Sacred Congregation of Rites which indicates that under certain conditions due to the present cost of organs and the situation created by the destruction of many organs in the war, the Sacred Congregation does not forbid the installation of electronic organs, but leaves "to the judgment of the bishops and other ordinaries, in individual cases, when a comparable pipe organ cannot easily be provided, to permit the use of electric organs in churches."

A translation of the communication submitted to THE DIAPASON reads as follows:

The war, unfortunately, having caused so much disaster and destruction, did not spare the sacred buildings, of which many were destroyed and quite a few seriously damaged, so that, in addition to the works of art, many organs also were destroyed or rendered useless.

It is superfluous to remark that the organ plays an important part in the sacred liturgy and that to provide even one of small size a large expenditure is required. In recent times, accordingly, manufacturers of musical instruments have invented electronic organs, which, while they entirely defer to pipe organs, nevertheless in their manufacture and use offer certain advantages.

Considering all these things, the Sacred Congregation of Rites, although it confirms that the pipe organ is to be preferred for liturgical requirements, nevertheless does not prohibit the use of the electric organ. For this reason, this Sacred Congregation, although it recognizes that an organ of this type, in order to be a worthy substitute for the pipe organ, must continue to be perfected—which it strongly encourages the manufacturers to do—leaves nevertheless to the judgment of the bishops and other ordinaries, after having heard the opinion of the diocesan committee on sacred music, in individual cases, when a comparable pipe organ cannot easily be provided, to permit the use of electric organs in churches, adding the variations suggested by said diocesan committee.

**Mlle. FALCINELLI TO PLAY  
APRIL 26 AT ASCENSION IN N. Y.**

Mlle. Rolande Falcinelli, organist of the Basilique de Sacre Coeur, Paris, will give a recital at the Church of the Ascension in New York Wednesday, April 26, at 8:30, instead of April 24 as was announced previously.

Bach's "St. John Passion" will be given at this church on Monday, April 3, at 8 p.m. This work has been sung every year at the Church of the Ascension for the last ten years.

As a part of the Bach commemoration, a service of Bach's music was held March 20. The music included the motet "Jesus, Priceless Treasure," and the following organ numbers: Chorale Preludes, "A Mighty Fortress," "Out of the Depths" and "When We Are in Deepest Need"; "Jesus, Priceless Treasure" (Fantasia) and the Prelude and Fugue in E flat. Vernon de Tar, F.A.G.O., is the organist and choirmaster.

THE VAN DUSEN ORGAN CLUB of Chicago presented an unusually interesting program at its meeting Feb. 27. As the feature of the program Miss Judith Berglof showed colored slides of England, Sweden and Norway and gave a talk on her travels and experiences abroad last summer. This was preceded by a group of organ numbers played by Dwight Davis. Mrs. Linnes Haas played a group of four Scandinavian numbers as a prelude to the Scandinavian pictures.

SKANEATELES, N. Y., HAS ARRANGED to take ten families of displaced persons into homes of residents this spring for temporary assistance. The Skaneateles Council of Church Women sponsored a concert on the evening of Feb. 23 to defray their expenses from ports of entry. The concert was given in the Presbyterian Church. The artists, from the faculty of Syracuse University, were Ivan Licht, organist, and Charlotte Reinke, soprano. A very large audience showed its enthusiasm.

**THE DIAPASON**

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**EULENBURG MINIATURE SCORES**

<b>BACH</b>	Cantatas (German-English) Nos. 4 (\$1.00), 31 (\$.75), 39 (\$.75), 85 (\$.75), 105 (\$.75), 161 (\$.75), 176 (\$.75). Nos. 12, 50, 51, 80, 81 will be off the press in May, 1950.	
	Christmas Oratorio (E. 962).....	4.50
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**BOSTON UNIVERSITY  
HAS A NEW CASAVANT**

**THREE-MANUAL DEDICATED**

**Francis W. Snow Plays Opening  
Recital on Instrument in Marsh  
Chapel—Has 2,487 Pipes—  
McCurdy Plays Bells.**

The firm of Casavant Freres, Limited, St. Hyacinthe, Quebec, has just completed the installation of a three-manual organ in Daniel L. Marsh Chapel at Boston University. This organ is divided into two sections, installed on each side of the chancel, with the console in the center. There is a total of 2,487 pipes. The stop specification is as follows:

**GREAT ORGAN.**

- Bourdon, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 rks., 244 pipes.
- French Trumpet, 8 ft., 61 pipes.

**SWELL ORGAN.**

- Dulciana, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste (GG), 8 ft., 66 pipes.
- Violina, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Clarinet, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Oboe, 4 ft., 73 pipes.
- Carillon Bells.
- Tremolo.

**CHOIR ORGAN.**

- String Diapason, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Fugara, 4 ft., 68 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 68 pipes.
- Carillon Bells.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 32 pipes.
- Soubass, 16 ft., 32 pipes.

- Bourdon (from Swell), 16 ft.
- Dulciana (from Swell), 16 ft.
- Flute, 8 ft., 12 pipes.
- Cello, 8 ft., 32 pipes.
- Mixture, 3 rks., 96 pipes.
- Clarinet (from Swell), 16 ft.
- Flute (from Great), 8 ft.
- Flute (from Great), 4 ft.

At a founders' day conclave March 13 and 14 the public heard for the first time Boston University's new organ, gift of Guy W. Cox, chairman of the university's board of trustees, and its eighty-six new Schulmerich carillon bells. At flag-raising ceremonies on the plaza in front of the new chapel on the Charles River campus the first half of the program was an outdoor concert, while the second half was presented inside the chapel. This chapel, named in honor of President Daniel L. Marsh, now in his twenty-fifth year as head of Boston University, was dedicated earlier in the morning. Dr. Alexander McCurdy gave the first public recital on the twenty-five English and sixty-one Flemish bells, given to the university by the trustees. On the morning of March 14 Dr. Francis W. Snow presided at the organ.

**TEN BACH BROADCASTS FROM  
COLUMBUS BY WILBUR HELD**

Radio station WOSU (820 on the dial), on the campus of Ohio State University in Columbus, will present Wilbur Held of the music school faculty in a series of ten broadcasts of organ music by Bach. The programs will be played at the Tenth Avenue Baptist Church Monday evenings from 6:45 to 7, starting April 3. Mr. Held's offerings will include:

- April 3—Fantasie and Fugue in G minor.
- April 10—Trio-Sonata 5, in C major.
- April 17—"When in the Hour of Deepest Need" and Prelude and Fugue in D major.
- April 24—Prelude in E flat and "Kyrie, God, Father, in Eternity."
- May 1—"We All Believe in one God, Creator," "Our Father, Who Art in Heaven" and Fugue in E flat ("St. Anne").
- May 8—Toccat and Fugue in D minor, "The Old Year Is Gone" and "In Thee Is Gladness."
- May 15—Schübler Chorale Preludes.
- May 22—Early works.
- May 29—Prelude and Fugue in B minor.
- June 5—Passacaglia and Fugue in C minor.

# PLACEMENT

Those familiar with the background of the organ and the Church seem to agree that to see the organ is proper, and that musical considerations must govern placement. Curt Sachs' book "The History of Musical Instruments" gives a very enlightening account of the trends and people affecting the placement of the church organ.

Being in a transitory period in this country, we are beginning to realize that certain fundamentals must be embraced to achieve optimum results. Natural laws are involved, and their violations are as sure of certain results as their obedience.

Inevitably linked with the development of the modern American organ into an instrument concerned with music rather than its own identity is the harmonic development of the pipes and their blend. This is optimum with certain wind pressures.

An organ more or less buried in a chamber on high pressure is an artistic failure because of lack of cohesion. An organ installed likewise on low pressure can be a failure not solely because of low dynamic level but because the delicate lacework of harmonics is killed before it can give the ear the planned illusion of dynamic satisfaction.

The moral is clear. We know the result we want, and the natural laws governing the result. Your architect may neither know nor care about this. As a musician, you must.

*G. Donald Harrison*

*The Aeolian-Skinner Organ is a quality product*

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# WILLIAM



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FEDERATION OF MUSIC CLUBS**

**ORGANIST OF THE  
NEW YORK AVENUE  
PRESBYTERIAN CHURCH,  
WASHINGTON, D. C.**

**DALLAS, TEXAS** — Following his appearance as soloist with the Dallas Symphony Orchestra: *“Mr. Watkins handled the organ with superb craftsmanship as well as artistry. To the Handel concerto he brought insight, and a compelling elegance of style. The Piston (Prelude and Allegro) was played with definitive line and haunting loveliness of registration. He brings a virtuoso flair to the organ.”*

John Rosenfield in The Dallas Morning News.

**WILKES-BARRE, PA.** — *“He played with expression, temperament, style, and emotion which made his playing a thing of beauty and joy. He attained the utmost ease, lightness and fluency. His interpretations are characterized by a consummate intelligence which includes the minutest details in all their relations. The care with which all the ideas are discriminated, each receiving its due proportion of emphasis, is a revelation to most players. He is an organist of the highest rank for whom absolutely no technical difficulties seemingly exist; with a technique which seemed infallible, his performance was dazzling in the extreme.”*

The Wilkes-Barre Record.

**TOPEKA, KANSAS** — *“The program which in the hands of a lesser artist could have been tedious to the listener was, in his hands, a demonstration of artistry and depth of musical insight . . . The recently composed ‘Fête’ of Jean Langlais, cleanly executed, fairly crackled with electric energy and provided an exciting conclusion.”*

The Topeka Daily Capital.

**WASHINGTON, D. C.** — *“Here was glowing and varied color, eloquent definition of mood, breadth, dignity and power from the spirit, and realized in exciting measure by skillful exploitation of the instrument . . . An interpreter of imagination.”*

The Washington Times-Herald.

**NORFOLK, VA.** — *“The clarity of his playing and the impeccable rhythm go hand in hand to make listening a rare pleasure . . . Many more were inspired than we will ever know. We have heard what can be done with an organ.”*

The Norfolk Virginian-Pilot.

# WATKINS

THE KILGORE NEWS HERALD  
KILGORE, TEXAS  
FRIDAY, FEBRUARY 17, 1950

## Flawless Performance Given By Organist

RECITAL ON THE NEW AND MUCH-PUBLICIZED AEOLIAN-SKINNER ORGAN IN KILGORE, TEXAS:

Approximately 400 people came from cities and towns all over East Texas and North Louisiana Tuesday night to hear William Watkins play the organ at First Presbyterian Church. What they heard was organ playing of a class they never heard before, and are not likely to hear again until Mr. Watkins returns to Kilgore, for he is a young man of extraordinary gifts.

Mr. Watkins bypassed the customary "opener" which is calculated to give the player time to get his bearings and quiet the audience. He pitched right in with the G Minor Fantasy and Fugue of Bach, and played it flawlessly and with a clear delineation of style. These qualities are to be expected of a concert performer. The unexpected was that he invested this rather overworked music with a freshness and vitality that won his audience to him at the start.

Having established himself as a Bach player of the highest rank, Mr. Watkins continued with two modern works, the Fantasy for Flute Stops by Leo Sowerby, and a brand new "Fete" by Jean Langlais. The Sowerby was played as the fanciful music it is, without any apparent temptation to be cute about it. Langlais demonstrated the player's virtuosity, which is certainly electrifying, but one got the impression that this was a virtuosity under the control of a profound musical intellect, so there was no suggestion of showing off, but an apparent wish to serve the music with the finest technical equipment possible. Cesar Franck's B Minor Choral was chosen to close the first half, and in Mr. Watkins' hands it was Franck at his best—lofty, mystical and truly organic.

The principal work of the evening, if one can select a pinnacle among so many peaks, was the Introduction, Passacaglia, and Fugue by the Canadian composer, Healey Willan. This is great music by any standards, great enough to tax the powers of any musician alive. Not only did young Mr. Watkins not get in the way of the music, he made himself completely its servant—a wholly understanding and loving servant—so that it spoke with a complete realization of all its possibilities; and

the audience was brought figuratively to its knees. Throughout the church there was an emotional charge almost as tangible as the walls themselves. We were present at the creation of great art, and we all knew it.

As a contrast to Willan, Mr. Watkins offered two pieces by Marcel Dupre "The Spinner," and a set of variations on a Noct, and he wound up the evening with the Liszt Prelude and Fugue on B. A. C. H. The complete list of pieces is formidable indeed, considering the level of difficulty. But never was there a demand that was not more than met.

As an interpreter of music Mr. Watkins does not allow himself the mannerisms frequently indulged in by organists. There is none of that precious asceticism which consists in eschewing all but a handful of stops in a misguided attempt to convert an essentially heroic instrument into a vehicle for chamber music. On the other hand, there is never bombast just for the sake of effect. Nothing is overdone, and nothing understated. He does not affect an individual "style" of playing. The style is in the music, according to its historical perspective and the genius of its composer. Mr. Watkins knows this to be true, and so he simply brings to all the music limitless technique, and a deep humility, without any attempt to sell himself. The result is Art with capital A.

It is doubtless clear by now that this reviewer finds it impossible to discuss the art of William Watkins without throwing superlatives around like confetti. Well, fellow students, this youngster deserves all the superlatives in the book. I didn't even feel the urge to compare his playing with that of the many other recitalists who have played the organ here during the past 15 years, for the simple reason that William Watkins, the organist, is in a class by himself. He transcends the natural limitations of the organ. You have to round up a roster of names like Koussevitzky, Rubenstein and Montoux to find a basis for comparison. This boy is one of the great interpretive artists of the century.—Roy Perry.

NOW BOOKING FOR TRANSCONTINENTAL TOUR — JANUARY — FEBRUARY — MARCH 1951

MGT. JAMES KRAHL, JR. — 1900 H STREET, N.W., WASHINGTON 6, D. C.

**NEW SCHANTZ ORGAN  
FOR WOOSTER CHURCH**

**TO REPLACE ORGAN OF 1913**

**Stop Specifications of Three-Manual  
for Zion Lutheran Church Drawn  
Up by Wayne Frary—Alter-  
ations in Edifice.**

Zion Lutheran Church in Wooster, Ohio, has closed a contract with the Schantz Organ Company, Orrville, Ohio, to build a three-manual organ as part of an extensive alteration project. The new organ will replace an instrument given to the church in 1913 by the late Henry Clay Frick. A complete rebuilding of the present chancel will include an altar and divided choir. Wayne Frary is the organist of Zion Lutheran and specifications for the completely new organ were drawn up in collaboration with Mr. Frary. The stoplist is as follows:

**GREAT ORGAN.**

- Quintaton, 16 ft., 12 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Quintadena, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 12 pipes.
- Mixture, 3 rks., 183 pipes.
- Chimes (Deagan D), 21 bells.
- Tremulant.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 66 pipes.
- Principal, 4 ft., 73 notes.
- Flute Harmonic, 4 ft., 73 pipes.
- Harmonic Piccolo, 2 ft., 61 notes.
- Contra Fagotto, 16 ft., 73 pipes.
- Fagotto, 8 ft., 73 notes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Tremulant.

**CHOIR ORGAN.**

- 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.
- Viola, 4 ft., 61 notes.

- Rohr Flöte, 4 ft., 73 pipes.
- Dulciana, 4 ft., 12 pipes.
- Nazard, 2 1/2 ft., 73 pipes.
- Dulciana Twelfth, 2 1/2 ft., 61 notes.
- Dulciana Fifteenth, 2 ft., 61 notes.
- Rohr Flöte, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp (Maas), 44 bars.
- Chimes, 21 notes.
- Tremulant.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Dulciana (Choir), 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Dolce Flute (Swell), 8 ft., 32 notes.
- Dulciana (Choir), 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Flute (Swell), 4 ft., 32 notes.
- Contra Fagotto (Swell), 16 ft., 12 pipes.
- Fagotto (Swell), 8 ft., 32 notes.
- Chimes, 21 notes.

**BRIDGEPORT, CONN., ORGANIST  
HAS FIFTIETH ANNIVERSARY**

A dinner in honor of John W. Dial, who had just completed fifty years as organist and choirmaster of St. Mary's Catholic Church, Bridgeport, Conn., took place Jan. 29 in St. Mary's Hall. Mr. Dial is sub-dean of the Bridgeport Chapter, A.G.O. Three hundred and fifty friends attended this dinner. Among the number were twelve from the Bridgeport Chapter. A scroll from the Bridgeport Chapter was presented to Mr. Dial; also a television set and various gifts from the parish.

THE MOTET CHOIR of the Second Presbyterian Church of Kansas City, Mo., presented Stainer's cantata "The Daughter of Jairus" March 12 as the first in a series of Lenten musical programs. March 27 the choir sang "Hear My Prayer," by Mendelssohn, and "Gallia," Gounod, with Mrs. H. Maurice Robinett as soprano soloist. On Good Friday evening, April 7, the motet, Westminster and chapel choirs will give their annual presentation of "The Crucifixion," by Stainer. A junior choir festival is to be held at this church May 14, with all junior choirs in the Kansas City Presbytery participating. Parts 2 and 3 of "The Messiah" will be given by the motet choir May 21. Richard J. Helms conducts all of these services.

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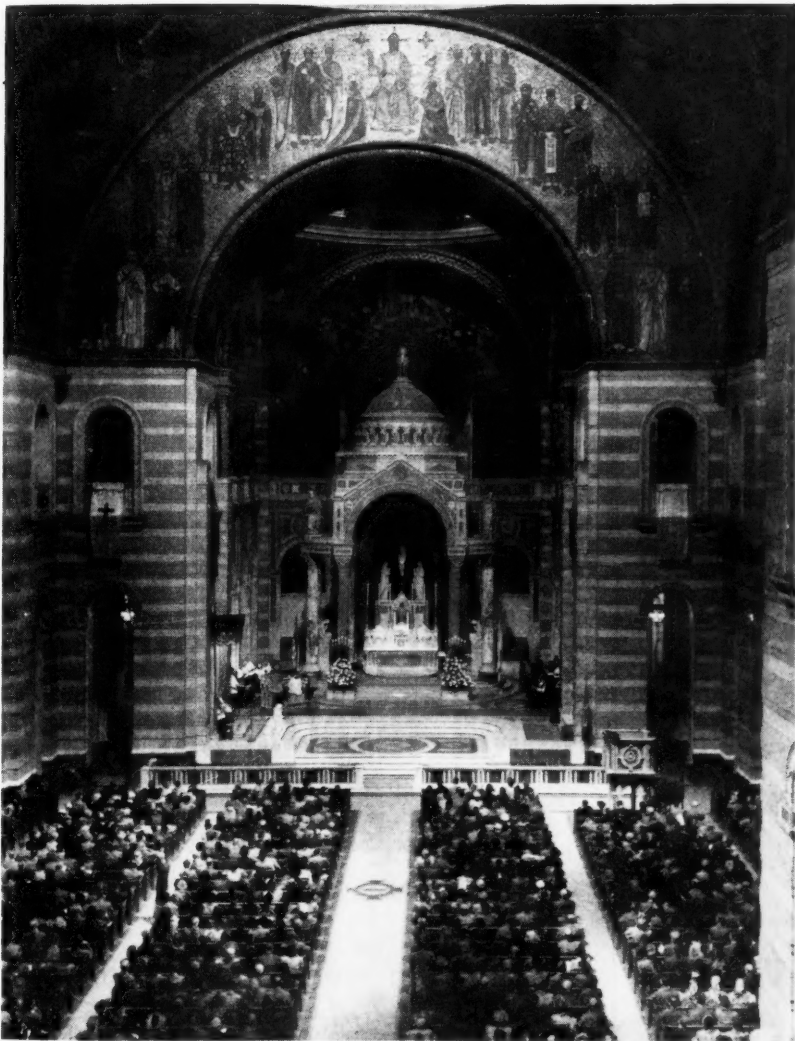
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The amazing tribute paid to Dr. Salvador on the new Kilgen Organ, by the vast crowd that attended its dedication in the closing months of last year, was but a forerunner of the enthusiastic praise accorded this organ since its installation.

The following letter, written to the editor of a musical publication who has withheld the name of the sender, expresses the underlying thought in the mass of comments received in the last few months:

"Now if I have personally to pay your railroad fare to St. Louis I want you to hear the new Kilgen in the St. Louis Cathedral. It is truly the greatest I have heard in many moons. It has everything. Color, no screaming mixtures. Warmth, no fat flutes. A Pedal Organ that would drive you dizzy. The big boys scream for clarity—and they got it; the little fellows for warmth and sheer beauty—and they got it; the old-timers want fundamental sonority—and they got that, too. I challenge anyone to match these Diapasons and the strings, and a very comfortable console, too."

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MIRABILE AUDITU

**LONDON CONCERT HALL  
TO HAVE GREAT ORGAN**

**FOUR-MANUAL OF 102 RANKS**

**Harrison & Harrison Work Will Be  
One of the Largest Built in Eng-  
land Since the War—Tradi-  
tional Ensemble Designed.**

A large four-manual organ for the new concert hall being built for the London County Council on the south bank of the Thames River adjacent to the exhibition site is to be installed by Harrison & Harrison, Limited, of Durham.

There has been much speculation in recent months in English organ circles and in the press regarding the proposed organ, which will be one of the largest to be built in Britain since the war, and it is stated that "the unusual tonal scheme promises a complete break-away from the modern big diapason and high-pressure reed chorus and brings back to us in a modern organ the centuries-old tradition of the ensemble built up on comparatively low pressures, numerous mutation ranks and reeds with a high harmonic content."

There will be a total of 102 speaking stops and eighteen couplers, making a total of 120 drawstops. The specification has been drawn up by Ralph Downes, M.A., A.R.C.M., in consultation with the builders.

Stops marked with asterisks will be designed by and voiced by or under the supervision of M. Rochesson of Paris.

The resources of this instrument are to be as follows:

**GREAT ORGAN.**

- Prestant, 16 ft.
- Bourdon, 16 ft.
- Diapason, 8 ft.
- Spitzgamba, 8 ft.
- \*Flute Harmonique, 8 ft.
- Bourdon, 8 ft.
- Quintflöte, 5 1/4 ft.
- Octave, 4 ft.
- Gemshorn, 4 ft.
- Gedeckflöte, 4 ft.
- Quint, 2 3/4 ft.
- Octave, 2 ft.
- Blockflöte, 2 ft.
- Tierce, 1 3/4 ft.
- Mixture (15, 19, 22, 26, 29).
- Scharf (26, 29, 33, 36).
- \*Cornet (1, 8, 12, 15, 17, middle C).
- \*Bombarde 16 ft.
- \*Trumpet, 8 ft.
- Clarion, 4 ft.

**SWELL ORGAN.**

- Quintadena, 16 ft.
- Major Principal, 8 ft.
- Holzprincipal, 8 ft.
- \*Rohrgedeckt, 8 ft.
- Viole de Gambe, 8 ft.
- Voix Celestes (AA), 8 ft.
- Octave, 4 ft.
- \*Koppelflöte, 4 ft.
- \*Nazard (F), 2 3/4 ft.
- Octave, 2 ft.
- \*Nachthorn, 2 ft.
- \*Tierce (F), 1 3/4 ft.
- Flageolet, 1 ft.
- Mixture (22, 26, 29, 33).
- Zimbel (38, 40, 43).
- \*Hautbois, 8 ft.
- \*Vox Humana, 8 ft.
- \*Bombarde, 16 ft.
- \*Trumpet, 8 ft.
- \*Clarion, 4 ft.

**CHOIR ORGAN.**

(Enclosed in a swell-box.)

- Salicional 16 ft.
- Barpyp, 8 ft.
- Quintadena, 8 ft.

- Salicional, 8 ft.
- Unda Maris, 8 ft.
- Fugara, 4 ft.
- Rohrflöte, 4 ft.
- Waldflöte, 2 ft.
- Quintflöte, 1 1/4 ft.
- Sifflöte, 1 ft.
- Sesquialtera (26, 31).
- Mixture (29, 33, 36, 40).
- Dulzian, 16 ft.
- \*Cromorne, 8 ft.

**POSITIV ORGAN.  
(Unenclosed.)**

- Prestant, 8 ft.
- Gedeckt, 8 ft.
- Prestant, 4 ft.
- Open Flute, 4 ft.
- Quintflöte, 2 3/4 ft.
- Octave, 2 ft.
- Tierce, 1 3/4 ft.
- Larigot, 1 1/4 ft.
- Cornet (1, 8, 12, 15, 17, middle C).
- Mixture (15, 19, 22, 26, 29).
- Scharf (22, 26, 29, 33, 36).
- \*Regal 8 ft.
- \*Trumpet 8 ft.

**SOLO ORGAN.**

- \*Flute Majeure, 8 ft.
- Violoncello, 8 ft.
- Violes Celestes (CC), 8 ft.
- Flute Harmonique, 4 ft.
- Piccolo, 2 ft.
- Corno di Bassetto, 8 ft.
- Orchestral Oboe, 8 ft.
- French Horn, 8 ft.
- Trompette Harmonique, 8 ft.
- Clarion Harmonique, 4 ft.

**PEDAL ORGAN.**

- Prestant (20 from Great), 32 ft.
- Major Bass, 16 ft.
- Prestant, 16 ft.
- Sub Bass, 16 ft.
- Quintadena (from Swell), 16 ft.
- Salicional (from Choir), 16 ft.
- Quintflöte, 10 3/4 ft.
- Open Flute, 8 ft.
- Gemshorn, 8 ft.
- Rohrgedeckt, 8 ft.
- Quintadena (from Swell), 8 ft.
- Open Flute, 4 ft.
- Nachthorn, 2 ft.
- Sesquialtera (12, 17).
- Septieme, 2 2/7 ft.
- Rauschpfeife (19, 22).
- Mixture (26, 29, 33, 36).
- \*Bombarde (20 from Bombarde), 32 ft.
- \*Bombarde, 16 ft.
- Dulzian (from Great), 16 ft.
- \*Trumpet, 8 ft.
- \*Regal (20 from Positiv), 8 ft.
- \*Clarion, 4 ft.
- \*Regal (from Positiv), 4 ft.
- \*Kornett, 2 ft.

There will be eight pistons for each manual and eight generals. The great and swell combinations and the general pistons will be duplicated by foot pistons. Wind pressures will be as follows: Pedal organ, 3 to 4 1/2 inches; positiv organ, 3 3/4 inches; choir, 3 1/4 and 3 3/4 inches; great, 3 1/2 inches; swell, 3 3/4 inches; solo, flue work, corno di bassetto and orchestral oboe, 4 inches; trompette and clarion harmonique, 7 inches; French horn, 12 inches.

**NIES-BERGER IS SOLOIST  
WITH BOSTON SYMPHONY**

Edouard Nies-Berger returned to New York in March from a recital tour in the course of which he was heard in Ohio, Iowa, Virginia and Florida. On his return he was invited by Charles Münch to be soloist with the Boston Symphony in New York and Hartford in the Saint-Saëns Third Symphony with organ. Mr. Nies-Berger recorded this symphony for Columbia Masterworks with the New York Philharmonic-Symphony Orchestra under Mr. Münch. On March 21 Mr. Nies-Berger conducted his chamber orchestra at one of the evenings of music at the Central Presbyterian Church.

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A chorus directed by Mr. Spach will sing a program in the chapel during the session.

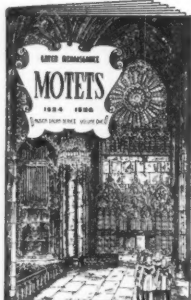
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# CONCERT SEASON

1949-'50

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IN THE RIVERSIDE CHURCH, N Y C

Gloucester (John Hays Hammond Castle)	August 21
Salt Lake City (Tabernacle)	August 24
San Diego (Balboa Park)	September 7
*New York City—Robin Milford, Pilgrim's Progress	October 9
Williamsport	October 13
New York City	October 16
Syracuse	October 20
New York City—Dvorak Requiem (I)	October 23
Philadelphia	October 24
Stoneham	October 27
New York City—Dvorak Requiem (II)	October 30
Manchester, N. H.	November 2
Portland, Me.	November 3
New York City—Vaughan Williams' Dona Nobis Pacem	November 6
Gettysburg College	November 7
Gettysburg College	November 8
Binghamton	November 10
Dayton	November 14
Huntington, W. Va.	November 16
New York City—Darke, The Sower	November 20
Detroit	November 22
New York City	November 27
Lansing	November 29
Minneapolis	December 1
Duluth	December 4
Flint	December 7
New York City—Kodaly Missa Brevis	December 11
Englewood	December 13
New York City—Britten Ceremony of Carols	December 18
New York City—Carol Service	December 25
New York City—Watch Night Recital	December 31
New York City	January 1
New York City—Handel Messiah (I)	January 8
New York City—Handel Messiah (II)	January 15
Hartford	January 18
New York City—Handel Messiah (III)	January 22
Princeton, Ill.	January 25
Princeton, Ill.	January 26
Princeton, Ill.	January 27
New York City—Beach, Canticle of The Sun	January 29
Cumberland	February 2
Miami	February 7
Nassau, Bahamas	February 12
Gainesville	February 14
Winter Park	February 15
New York City—Brahms Requiem (I)	February 19
Montreal	February 23
New York City—Brahms Requiem (II)	February 26
Ottawa	March 2
New York City—Soloist in Three Organ Concertos with National Orchestral Association	March 5
New York City—Faure Requeim	March 12
Richmod	March 16
New York City—Bach St. Matthew Passion (I)	March 19
St. Catharines	March 20
Toronto	March 22
Kitchener	March 23
New York City—Bach St. Matthew Passion (II)	March 26
Philadelphia (Wanamaker's)	April 5
New York City—Finzi Full, Final Sacrifice	April 9
Bloomington (Indiana University)	April 12
Omaha	April 14
New Orleans	April 16
Houston	April 17
Redlands	April 21
Los Angeles	April 23
Dallas	April 25
Texarkana	April 27
New York City—WNYC Broadcast from Riverside Church	May 7
Atlanta	May 11
Carlisle	May 25
Pittsburgh	May 31
Methuen	June 7
Boston (A.G.O. Biennial Convention)	June 19
New York City	July 10
	July 11
	July 12
	July 13
	July 14
	July 17
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## New Music Includes Anthems by Sowerby and Dickinson, Et Al

By HAROLD W. THOMPSON, Mus.D.

An admirable new anthem suitable for church dedications is Leo Sowerby's "All Things Are Thine" (Gray). This has a tenor solo and an interesting organ part on three staves; it is not so difficult as many of the composer's choral compositions. It runs to ten pages.

There are three new anthems for communion, of which I like best Clarence Dickinson's "Now in Thy Kingdom" (Gray). This has a tenor solo, and parts divide *ad lib.* George Blake's "Bread of the World" (Ditson) has a text frequently set, but this is a good, easy, reverent number. David Strickler's "Communion Anthem" (Birchard, '49) has an unusual text from an ancient manuscript. You may divide the music to come after the minister has given thanks for the bread and after he has given thanks for the wine; or you may sing the work right through.

One of the most impressive numbers published in England recently is Harold Darke's motet for double chorus, "Lift Up Your Heads" (Novello, '49). The unusual text is a poem by John Addington Symonds; the unaccompanied setting runs to twenty-three pages. Let me mention again another unaccompanied number of late '49: Philip James' "Close Thine Eyes and Sleep Secure" (Galaxy), beautiful music for a text attributed to King Charles I.

In the "Allegheny Choral Series" (Kjos) Morten J. Luvaas has a new issue called "Thy Light and Peace." Here is one case in which I would wish a piece shorter. If you end at the top of the third page of the music you have a good introit, a prayer for peace.

I am sorry that I received late Joseph Roff's "Easter Anthem" (BMI Canada Limited), a hymn-like anthem with high solo in the center section; the work is dedicated to Dr. Willan.

The name of Alexis G. Maltzoff suggests anthems in the Russian style. As a matter of fact the composer is a member of the Hartford, Conn., Chapter of the A.G.O. and his anthem entitled "Praise the Name of the Lord" (Ditson) is not at all Russian in style; it is a good anthem just the same. "Only Thou Art Immortal" and "Hear My Prayer, O Lord" (Ditson) suggest the Russians in effective use of bass voices.

Carl F. Mueller has set as anthems six "Sayings of Jesus" (C. Fischer). The idea was to select sayings at the heart of the Christian faith and to set them simply in anthems of about six pages. I think that I like best the one called "The Great Commandments," which ends impressively on the Jewish declaration of monotheism, used at the opening of services.

The following deserve at least brief mention:

Blake—"High o'er the Lonely Hills" (Ditson, '49). A lyrical anthem.  
Edmundson—"I Love Thy Kingdom, Lord." Hymn-like introit. (Gray.)  
Harris, Ralph A.—"God, Our Father." A prayer for world peace, dedicated to the memory of Dr. William C. Carl. (Gray.)

Hopkins, J. M.—"Let All Mortal Flesh Keep Silence." Unaccompanied; some divisions. (Presser, '49.)

Timnings—"Come Down, O Love Divine" and "God of Grace and God of Glory." The second has a text by Dr. Fosdick. (Elkan-Vogel, '49.)

### New Editions, Mixed Voices

Based on Vaughan Williams' fine hymn-tune called "Sine Nomine," or "For All the Saints," is Professor Richard T. Gore's very interesting and effective "Festal Processional" (J. Fischer). This has an important organ part (including interludes or "symphonies") on three staves. Choir and congregation may sing together, with the choir taking a descant toward the close.

In the "Arthur Jordan Choral Series" there are two good new issues: Hassler's "Christ Is Arisen," a folk melody of the

twelfth century, and Melchior Franck's "If God Be for Us" (Marks). Both are unaccompanied and have both English and German words.

The "Harvard-Radcliffe Choral Music" (G. Schirmer) has two important numbers—a Palestrina "Stabat Mater" for double choir, thirty-two pages of music and a good introduction; also Palestrina's "Sanctus and Osanna" from the Mass "O Admirabile commercium"; you use SSAATB. The short "Osanna" would be very useful alone.

There are some excellent new editions of chorales. For example:

Crüger-Johnson—"Ah, Dearest Jesus." Unaccompanied. Effective use of baritone soloist. (J. Fischer, '49.)

Crüger-Bach-Henninger—"Rejoice, Ye Christians." Soprano solo. The accompaniment, on three staves, is kept clear and important. (Ditson, '49.)

Seventeenth Century-Whitehead—"Praise to the Lord." In editions for SATB, SAB, TTBB, and SSA. Accompanied. (Gray, '49.)

Perhaps I should have included here Rob Roy Peery's "All Praise to Thee, Eternal Lord" (Presser), unison and two-part, another arrangement of "Ye Watchers and Ye Holy Ones." Ditson brings out a new edition of the long Mendelssohn motet "Hear My Prayer," with its soprano solo and treatment extending to twenty-four pages.

Kenneth Runkel's new hymn-anthems include, this time for SATB and not three choirs, Barnby's "When Morning Gilds the Skies" and Lowell Mason's "Safely through Another Week" (Belwin).

Here are a few new editions of familiar numbers:

Gounod-Whitford—"We Praise and Bless Thee," from the "Messe Solennelle." Some divisions at the climax. (Ditson.)

Shelley—"The King of Love My Shepherd Is" (AB) and "Hark! Hark! My Soul" (SA). The most popular American anthems of the year 1909. (Presser.)

Wesley-Narvik—"Lead Me, Lord." A. (Kjos.)

### Women and Juniors

Of the following all are useful and most are very familiar in other editions:

Bach-Luvaas—"Come, Holy Spirit." SSA. Unaccompanied. (Birchard.)

Gounod-Decker—"Praise Ye the Father." SSA. (J. Fischer.)

Italian-Bedell—"Stand Up for Jesus." Unison, Juniors. (Ditson, '49.)

Gregorian-Chorale-Malin—"All Glory Be to God on High." SSA. (Birchard.)

Palestrina-Woodworth—"Benedictus" from the Mass "O Admirabile commercium." SSA, unaccompanied. (G. Schirmer.)

Rogers-Bailey—"Seek Him That Maketh the Seven Stars." SSA. S solo. Best Rogers anthem. (Ditson.)

Seventeenth Century Chorale-Whitehead—"Praise to the Lord." SSA. (Gray, '49.)

### Men's Voices

The number for men's voices that I like best is Virgil Thomson's arrangement of an old white spiritual from our South, "My Shepherd Will Supply My Need" (Gray, '49). I like Harold Marks' use of an old Hebrew melody for "The God of Abraham Praise" (Ditson, '49), a fine hymn. Then David Hugh Jones has two unaccompanied anthems with sonorous choral effects, "God, Thou Art Love" and "He That Dwelleth" (Witmark, '49).

The Malin and Whitehead numbers for women also have editions for men. A new Palestrina edition is one by Professor Woodworth of the "Supplicationes" (G. Schirmer).

### Service Music

The best new setting of a canticle is Candlyn's of the "Benedictus Es, Domine" (Gray, '49) in free chant form. By all odds the best responses are "Four Responses" by Henry Overley (Birchard, '49), delightful short pieces with interesting accompaniments. No. 2109 of the "Church Music Review Series" (Gray, '49) has "Seven Amens," including good ones by James and Whitehead.

### Longer Works

There are four important longer works: Bach—"Jesus, Thou My Constant Gladness." Cantata No. 147, for the Feast of the Annunciation. SATB solos. Sixty-three pages. Another fine job of editing by Goldsworthy. (Gray.)

Bach—"A Short Passion from St. Matthew's Gospel." Still 135 pages in length.

Except the final chorus, all numbers for double chorus have been omitted. To help soloists especially, the whole work has been lowered one tone. Editing by Dr. Whittaker. Welsh words in this edition as well as English. The list price is \$3.75, which is pretty high compared with 7/6 in England. (Oxford.)

Howells—"King of Glory." Third of three motets, published separately with a cover. Twenty-three pages. Effective setting of a fine poem by George Herbert. (Novello, '49.)

### New Organ Compositions

If you are looking for a set of progressive organ studies for your pupils, see Caspar Koch's "The Organ Student's Gradus ad Parnassum" (Volkwein, Pittsburgh). Book 2, which has just reached my desk, is made up of passages (not complete pieces) from masterworks from Bach to Bonnet.

Some of the most satisfactory and generally useful organ music this year is on more or less familiar hymns and chants; the firm of Gray has the following remarkably rich offering:

Bingham—Prelude on "Festal Song," or "Rise Up, O Men of God." Four pages and not difficult.

Bitgood—Chorale Prelude on "Jewels." A gay little melody from the white camp-meeting. Four pages, easy.

Candlyn—Rhapsody on the "Sursum Corda." Eight pages. Not too difficult.

Cowell, Charles—Chorale Prelude on "Windsor." Three pages. Graceful piece for Lent.

Diggle—"Toccata Gregoriano" on "Jesu, Dulcis Memoria." Eight pages.

Mozart—Prelude on the "Ave Verum," arranged by Biggs.

Sowerby—Chorale Prelude on "Palisades." Five pages. Not too difficult. A massive tune well treated.

Whitford—"Five Chorale Paraphrases, Set 2." Includes favorites: "Coronation," "Beane," "Dundee," "Greenland" and "St. Anne." A useful set.

The Oxford Press publishes the following numbers, all of which I recommend for service use:

"A Book of Simple Organ Voluntaries." By Coleman, Darke, Ley, Murrill, Oldroyd and Sunmsion. Listed at \$2.

Ley—Cradle Song based on the carol "Come, Rock the Cradle for Him." Very easy and pretty.

Oldroyd—"Two Evening Responses." Easy and very beautiful.

Other Oxford issues include the following:

Handel—Overture to "Jephtha." Arranged by Pearson.

Handel—Three Movements from "Messiah." Arranged by Coleman. The Overture, Pastoral Symphony and "I Know That My Redeemer Liveth."

I am sorry that my copy of Dom P. Benoit's "Liturgical Suite for Easter" (J. Fischer) arrived too late for extended notice at the proper time. I have seen only the second and third numbers, which are published together. Probably the first and fifth will satisfy the desire for new jubilant music at that season.

Of new editions I recommend Claude Means' of Bach's "Slumber on, O Weary Spirit," from Cantata No. 82. Bach at his tenderest (Gray).

I was remembering boyhood when I looked over "Springtime," by C. A. Stebbins (G. Schirmer). The pretty little piece deserves reprinting (with Hammond registration), but "In Summer" is much better—one of the best pieces in the MacDowell tradition.

The Church Music Foundation of Decatur, Ill., publishes on fifty-eight pages that can be used in the firm's previous binder some valuable advice by Frederick William Schlieder on "Improvisation at the Organ." Thirty years of teaching have given Dr. Schlieder a practical and clear command of a subject which he studied long ago with Guilman.

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## MIDWESTERN WESTMINSTER FESTIVAL IN KANSAS CITY

The first midwestern Westminster choir clinic and festival, sponsored by the Greater Kansas City alumni chapter of Westminster Choir College, Princeton, N. J., was conducted by Dr. John Finley Williamson. There were eight participating choirs. The festival was held at the Second Presbyterian Church, Kansas City, Mo., Sunday, Feb. 5, at 4:30. The participating groups were conducted by these graduates and former students of Westminster Choir College: Harlyn Abel, Larrie Clark, Lawrence D. Fink, Richard J. Helms, Powell Weaver, Mrs. Mary Watson Weaver and Wynn York.

## WAYNE FARLEY RECOVERING AFTER SIX WEEKS IN HOSPITAL

Wayne Farley suffered a heart attack on Dec. 23, but after six weeks in the hospital returned to his home in Rockford, Ill., and is recuperating satisfactorily. He has been forced, however, to give up his position as organist and choirmaster of the Court Street Methodist Church, Rockford, as his physicians believe that, at least for the present, his health will not permit the strain of this type of work.

Mr. Farley has had a long and successful career as a church organist and teacher of piano and organ and has become well known as a choral conductor.

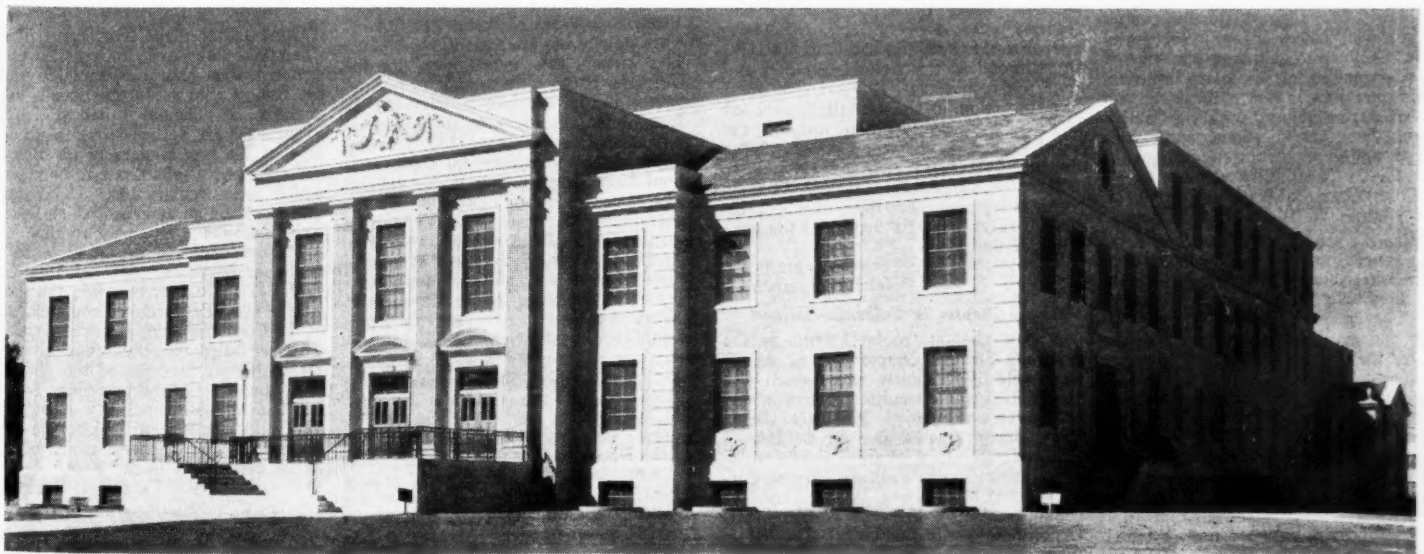
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HAGERSTOWN, MARYLAND

BIENNIAL NATIONAL CONVENTION, BOSTON, MASS., JUNE 19-23, 1950

# American Guild of Organists

Chapters in Every State



Organized April 13, 1896  
Charter Granted Dec. 17, 1896  
Incorporated Dec. 17, 1896

Amended Charter Granted June 17, 1909  
Amended Charter Granted June 22, 1934

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## Questions and Suggestions Invited by Committee on Members' Interests

The committee on members' interests invites questions and suggestions from all who are interested in the Guild, the organ, choral music and anything relating to the duties of both the organist and the choir-master. We will undertake every month to have each question answered personally by an authority; also each month to select one or two having the greatest general interest for publication in this column.

We believe that there are unlimited possibilities and are considering means for their development. To mention only a few: Talks, demonstrations, illustrated lectures, recitals, musical services, choir festivals, and to encourage church musicians, both organists and choir-masters, to visit each other and make exchanges; the publishing of pamphlets containing authoritative articles on matters of interest, to be sold at a purely nominal price; recordings of what may be accomplished on organs of limited means; examples of how to train a choir, as well as recordings of well-known choirs and organs.

The opportunities before us for real service to church music in general are an inspiring challenge and we sincerely hope that with your cooperation we may accomplish something very worth while. We would like to suggest that the young organist or choir-master, in a church where his material is very limited, has much to gain from the knowledge of other more experienced members of our profession, and likewise to suggest to the church musician who has been very successful that he has much to gain from the support and understanding of his lesser brethren.

Your committee is very enthusiastic and ready to go; so help us with your active interest. Send us questions, state your problems and give us your suggestions.

Faithfully yours,

THE COMMITTEE ON MEMBERS' INTERESTS.  
James W. Blecker, Chairman.

### Choir Festival in Harrisburg.

The annual junior-senior choir festival of the Harrisburg Chapter was held in Grace Methodist Church Sunday, Feb. 26, at 4. The choirs, composed of over 300 junior and senior members from seventeen of the city's Protestant churches, participated, with the Rev. John H. Treder, Guild chaplain, and the Rev. Dr. W. Emory Hartman, the host pastor, assisting. Dr. Roberta Bitgood, F.A.G.O., was guest conductor. The church was filled to capacity.

The program began with two organ preludes—Sonata 2, Mendelssohn, and Chorale Prelude on "Jewels," Bitgood, played by Jay Stenger, organist of Salem Reformed Church. The anthems "Behold Now, Praise the Lord," Titcomb, and "Great and Glorious Is the Name of the Lord," Dickinson, were sung by the senior choirs. The choral lesson, also sung by the senior choir, was "The Greatest of These Is Love," Bitgood. The response, "Benedictus," from St. Cecilia Mass, Gounod, was sung by the junior choirs. A prayer meditation, "Prayer Is the Soul's Sincere Desire," Bitgood, was by the senior choirs. A litany of Thanksgiving was read responsively by minister and congregation. The prayer response was "Beautiful Saviour," Mueller, sung by the junior choirs. The offertory, Prelude, Fugue and Variation, Franck, was played by Miss Mildred Myers, organist-director of Messiah Lutheran Church. The sermon (from the Sermon on the Mount) was read responsively. "An

them of Praise for the Holy Gospel" was sung by the senior and junior choirs. It was "Hosanna!" by Dr. Bitgood. "A Parting Thought" was sung by the junior choirs—"God Watches Over All the World," by Donald Ketting, formerly director of the choirs of the Market Square Presbyterian Church, Harrisburg. Following the benediction Margaret Hokanson's "Song of Praise" closed the program.

The congregation and choirs were invited to meet Dr. Bitgood in the social room after the service.

IRENE BRESSLER, Registrar.

### Choir Festival in Columbia, S. C.

The South Carolina Chapter concluded a two-day workshop on church music with a joint senior choir festival Feb. 15 at Trinity Episcopal Church, Columbia. The day sessions were held in the Washington Street Methodist Church and organists from all parts of the state registered for work and study under Dr. Roberta Bitgood, F.A.G.O., of Buffalo, N. Y. The participating choirs were from liturgical and non-liturgical churches. The liturgical group sang "Be Calm and Peaceful," Bach; "Create in Me a Clean Heart," Brahms, and "Let This Mind Be in You," Mrs. Beach. The non-liturgical group sang "Evening Hymn," Gardiner, and "Grieve Not the Holy Spirit of God," Noble. Dr. Bitgood used for a prelude the "Carillon" by Vierne and between choir groups played "Comest Thou Now, Lord Jesus," Bach; "O God, Have Mercy," Bach; "Fairest Lord Jesus," Edmundson; "A Mighty Fortress," Whitford; "Jesus, Still Lead On," Elmore; "The Joy of the Redeemed," Dickinson, and three chorale preludes of her own—"Siloam," "God Himself Is with Us" and "Jewels."

On Feb. 14 the Guild had luncheon with Dr. Bitgood at the Columbia Hotel and after the festival Dr. Bitgood was guest at a reception in the beautiful home of Mrs. J. W. Haltiwanger, one of the founders and a charter member of the chapter.

To date the South Carolina Chapter reports fifty-nine subscribing members, including seven business firms and the governor of the state.

MRS. E. ARTHUR TARRER,  
Publicity Chairman.

### New Chapter in Colorado Springs.

A new chapter, to be known as the Colorado Springs Chapter of the American Guild of Organists, was formed Jan. 17. Officers and committee chairmen who will serve until July 1, 1951, are: Dean, Ray Berry; sub-dean, Mrs. Harold Schlegel; secretary, Frances Pond; treasurer, Robert Lynn; auditors, Eugene Caselman and Mrs. Myron Wood; executive committee, Mrs. C. L. Martin, Mrs. Charles Edwards and Mrs. Carl Matthews; chaplain, Dean Edwin Broome; program chairman, Mrs. Harold Schlegel; membership chairman, Mrs. Carl Matthews. The chapter plans to meet the second Tuesday of every month.

At the second meeting, held Feb. 14, the Casavant film "Singing Pipes" was featured. Tentative plans have been announced for the meetings through June. Like all newly-formed organizations, we hope to increase in size and to be an effective agent in the community for raising the standard of church music. Among the most enjoyable features of our programs thus far are the informal sessions at which light refreshments are served and we all sit around and discuss our problems.

We are proud to be a part of the A.G.O., and hope some day you will be proud of us.

FRANCES POND,  
Director of Public Relations.

## The President's Column

The mid-century activities of the A.G.O. continue to increase in scope and importance, exerting vast influence, nationally. A survey of the membership lists of all the chapters and branches, just made, shows a surprisingly fine, healthy growth in membership in 1949. Practically every chapter and branch has made gains and in several instances these gains are remarkable. The year's totals were: 1,520 elected and 143 reinstated, making a grand total of 1,663.

Highly gratifying results are being obtained from the pre-convention membership campaign conducted by the regional chairmen, deans and regents, and Seth Bingham, national chairman. Lists of organists and directors of choirs, as potential members, are being received at national headquarters from many sources, giving evidences of careful research on the part of our officers and members who are participating in this drive. In three weeks 275 members were elected or reinstated and the applications for membership continue to come in steadily. Each Guild member is urged to send us lists of church musicians, with their addresses, so that Guild literature may be sent to them, giving information concerning A.G.O. membership and the examinations. This personal work, supplementing the intensive surveys being made officially in the chapters and branches, will make an impressive total. As Mr. Bingham stated in his recent letter starting the current campaign, "the Guild shows a steady growth in numbers, and we are at or over the 10,000 mark. Unofficial statistics would indicate that this is, conservatively, about one-tenth of the total number of organists in the U.S.A. What of the other 90,000?" We are now going after them!

The larger the membership of the A.G.O. the greater the number of those members of our profession who can be thoroughly informed as to the examinations and their great value. It is pleasing to report that applications for the examinations have been coming in for several weeks and the indications are that the registration will reach another record high. Candidates for the associate, fellow, choir-master A and choir-master B examinations are asked to follow instructions which were published in the March issue of THE DIAPASON and send to headquarters for application blanks for examinations to be given May 23 to 26.

Authorization has been given for the organization of the Colorado Springs, Colo., Chapter; the Lynchburg, Va., Chapter; the Mason City, Iowa, Chapter, and the Nacogdoches, Tex., Chapter; also the San Angelo, Cal., Branch. Guild student groups have been formed at the University of Redlands, Cal., and at the Pierre-Royston Academy of Music, New York.

A pleasant visit to the Springfield, Mass., Chapter included a dinner and social time with members of the chapter. Afterward we enjoyed a recital given at the Second Congregational Church, Holyoke, by George Faxon of the Cathedral Church of St. Paul, Boston, followed by a reception. A conference on convention matters took place the next day in Boston, which it was my privilege to attend, and the prospect for our biennial national convention in Boston June 19 to 23 appeared brighter than ever.

The list of requirements for the preliminary tests mentioned by Mr. Friedell in his article in the March issue of THE DIAPASON, to be given Oct. 5 and 6, is available at headquarters.

All Guild members will be interested in the announcement of the members' interests committee, James W. Blecker,

chairman, in another column. We believe that this project has great possibilities for good.

Dr. Mead's announcement of National Guild Sunday for April 30 is sure to result in a greater observance than ever. "On to Boston!"

S. LEWIS ELMER.

### Joint Dinner in California.

The annual joint dinner meeting of the Long Beach, Los Angeles, Pasadena and San Bernardino-Riverside Counties Chapters was held March 6 at the First Baptist Church of Los Angeles, with the Los Angeles Chapter as host. Well over a hundred members and guests enjoyed a turkey dinner in the refectory of the church. With Dean William G. Blanchard of the Los Angeles Chapter presiding, brief remarks were made by Dr. Emerson Cox, dean of the Long Beach Chapter; Ralph Travis, Pasadena dean, and Mrs. T. R. Wood, dean of the San Bernardino-Riverside Counties group. Dr. Cox extended an invitation to the chapters to hold the 1951 joint meeting in Long Beach.

After dinner members and guests adjourned to the sanctuary, where Miss Marilyn Mason of the faculty of the University of Michigan gave a recital of well-chosen numbers, displaying brilliant technique, tasteful registration and excellent musicianship.

Prior to the dinner a meeting of the deans of the four chapters was held to initiate plans for the regional convention in the Los Angeles area in 1951. Carl Brand, Los Angeles business man and member of the Los Angeles Chapter, was named chairman of arrangements.

WILLIAM G. BLANCHARD.

### Rehearse San Francisco Event.

Outstanding in the Northern California Chapter's February activities was the demonstration choral rehearsal conducted by Robert Shaw, internationally-known director, at Temple Emanu-El in San Francisco. He presided over a group of fifty of the best singers in the Bay area and achieved results at a two-hour session which were remarkable. The rehearsal was heard by an audience which filled the large synagogue assembly room.

Preparations are being made for the Guild service to be held April 16 at Grace Cathedral. On that occasion the speaker will be the Rev. Arnold Crompton, pastor of the First Unitarian Church of Oakland. The recitalist for the occasion will be Dr. Leslie P. Spelman of the University of Redlands. On the preceding Saturday evening he will conduct a master class for Guild members, at which time he will discuss the church music which he heard on his recent trip to the East.

FREDERICK FREEMAN, Registrar.

### Piano-Organ Program in Utica.

The monthly meeting of the Central New York Chapter was held March 7 at the Munson-Williams-Proctor Institute, Utica, and was marked by the annual piano and organ program. The recital was open to the public.

Dean John L. Baldwin, Jr., opened the meeting with the reading of an article on church music entitled "The Poor Neglected Organist, and a Few Reasons Why." Following this an outline of the activities to take place at the national convention in Boston was presented.

The piano and organ program proved to be truly magnificent and was thoroughly enjoyed. The following artists participated: Marjorie Newlove and Bessie Stewart Bannigan, George S. Davis and Doris Thorne, Horace Douglas and Betty Holland, Margarethe Briesen and Mary Nightingale, John L. Baldwin, Jr., and Margaret Griffith.

J. ANNA SHEA, Reporter.

## News of the American Guild of Organists — Continued

## GUILD STUDENT GROUP AT MICHIGAN STATE COLLEGE



**New Mexico Chapter Studies Bach.**  
The New Mexico Chapter is devoting three months to the study of Bach in commemoration of the bicentenary of his death. In February Morton Schoenfeld, guest speaker from the University of New Mexico, gave an interesting account of Bach's life and works. The topic of the March meeting, "Bach's Chorale Preludes," was ably discussed by Wesley Selby, who played recordings illustrating the various types of chorales.

Two Bach programs are scheduled for April. On April 14 Kurt Frederick will conduct the Albuquerque Symphony and the combined choruses of the Albuquerque Choral Association and the University of New Mexico in a performance of the "St. Matthew Passion." The Albuquerque Choral Association is conducted by Joseph W. Grant and accompanied by Miss Hazel McMahan, Guild members. On April 30, A.G.O. Sunday, an organ recital will be given by Guild members at the First Presbyterian Church.

HAZEL McMAHAN, Correspondent.

#### Anthem Symposium in Rochester.

Repeating a program which has proved to be of great interest and value in preceding years, the Rochester Chapter held another of its choir anthem symposia. This event took place Feb. 27 at Immanuel Baptist Church, with Mrs. W. S. Vaughn, the church's organist, as hostess. After a brief business meeting the group turned its attention to reading over a series of anthems introduced by various choir directors. In this activity the chapter was assisted by its guests of the evening—members of a number of the city choirs. Emphasis was placed on music suitable for use in the Lenten and Easter season, but several other interesting anthems—for example, Goldsworthy's setting of the tune "Miles Lane" for "All Hail the Power of Jesus' Name" and James' "By the Waters of Babylon"—of more general use were tried.

Refreshments, served by a committee under the chairmanship of Mrs. Earl Young, brought the evening to a close.

J. H. RICHMOND, Registrar.

#### Marriott Shreveport Recitalist.

The North Louisiana Chapter met Feb. 26 at B'nai Zion Temple, Shreveport, Mrs. Bertha Moore presiding.

One of the aims of the chapter is to present at least one organist a year in a recital. The first artist to be presented this year was Frederick Marriott, on Feb. 28, at St. Mark's Episcopal Church. Mr. Marriott gave the music-lovers of the Ark-La-Tex a real treat with his fine performance and his skill in improvisation.

Mrs. Moore entertained the Guild members and their guests at an informal reception in her home after the recital.

The meeting closed with Ronald Cross playing three numbers: "Paignon," Richard Donovan; Fugue, Honneger, and "Fete," Langlais.

#### Oklahoma Chapter.

The Oklahoma Chapter held its March meeting the night of the 7th at St. Paul's Church, Tulsa, the usual dinner being followed by the program. The program committee presented Carl Amt, A.A.G.O., head of the organ department of A. and M. College, Stillwater, Okla. Mr. Amt's topic was the "Guild Examinations." After a brief historical outline of the Guild beginnings he dwelt on the value of the required studies for the organist and the significance of the A.A.G.O. and F.A.G.O. certificates. Mr. Amt brought up the importance of improvisation to the organist, and how ability to improvise may be acquired through the study of counterpoint. This subject was made clearer and much more interesting when Mr. Amt asked the organists present to sing contrapuntal exercises in two, three and four parts and in varied species.

JOHN KNOWLES WEAVER, Sub-dean.

#### Bach Concert in Kalamazoo.

The Southwestern Michigan Chapter was the host to the public March 6 at St. Luke's Episcopal Church, Kalamazoo, presenting a Bach program in commemoration of the two hundredth anniversary of his death. James P. Autenrith, organist of the First Congregational Church, Battle Creek, played the following: Prelude in E flat; "Kyrie, God the Father Everlasting"; Fugue on the Creed ("We All Believe in One God"); "Our Father" ("The Lord's Prayer"); Fugue in E flat ("St. Anne"); Margaret Macleod and Grace Ravesloot, sopranos; Pauline Boyd and Elizabeth Steinhouse, contraltos; John

A SECOND YEAR of active existence for the student chapter at Michigan State College in East Lansing is being celebrated by its acceptance as a chartered campus organization. The group has nearly doubled in size since its initiation in the fall of 1948. During the first year, with John Ferris as regent, the group planned and directed an Advent vespers at the People's Church in East Lansing, with choirs from six student-directed choirs participating. Other events of the year included an organ and voice recital of sacred works by composers from Bach to Dupré and the first joint meeting of the three chapters of student musicians from the University of Michigan, Kalamazoo College and Michigan State, which was held in East Lansing to investigate the possibilities of chamber music groups in church music. The chapter also saw a film on organ building, surveyed several organs in the vicinity and organized trips to neighboring cities to hear concert organists.

The members observed the beginning of Lent this year with choral vespers on the first Sunday in Lent. Attending choirs were from the Episcopal and Congregational Churches in Grand Ledge, directed by Richard Peek and John Ferris; the Mount

Karnemeat and Charles Noneman, tenors, and Harold Davidson and Charles George, basses, formed a double quartet singing the Cantata No. 106, "God's Time Is the Best Time." Philip Steinhaus was at the organ and Frank K. Owen directed the singers. Concluding the program the Concerto in D minor was played, with Mr. Owen at the piano and a string quartet taking the orchestra part.

Refreshments and a social hour followed the program in the parish-house for members and friends of the chapter.

MARIBELLE HALVERSON, Registrar.

#### Events in Lansing, Mich.

The Lansing, Mich., Chapter planned a meeting of choir members, directors, organists and ministers at the First Presbyterian Church Jan. 24 to hear a talk and discussion by Professor Gomer L. Jones of Michigan State College. More than 100 were in attendance.

The Guild, in cooperation with the music department of Michigan State College, brought the Michigan Singers of the University of Michigan, fifty-five in number, to the music auditorium of Michigan State College Feb. 17 for an evening of beautiful choral work. Maynard Klein is the conductor. A social hour sponsored by the Guild followed the concert.

#### Western Michigan Chapter.

The Western Michigan Chapter brought Dr. Kenneth N. Westerman of the University of Michigan to Grand Rapids to speak not only to Guild members but to many choir members and vocal teachers at the March 6 meeting. Dr. Westerman is a member of the research committee of the National Association of Teachers of Singing, author of two books on singing and an eminently successful lecturer. He spoke about the latest scientific research and demonstrated the anatomical aspects of the technique of singing. Following the lecture a sound picture was presented giving a "Rehearsal of the Telephone Hour."

Two more recitals were played by Guild members to support the Guild scholarship

program. Frances Rose, last year's scholarship winner, gave a recital Feb. 19 at the Valley Avenue Methodist Church. Assisting her were Mrs. Louis Diehl, soprano, and Kenneth Brown, tenor. Carl Sennema was the recitalist March 12 at Bethany Reformed Church.

MRS. VAUGHAN W. KERSTETTER, Recording Secretary.

#### Northeastern Pennsylvania.

The February meeting of the Northeastern Pennsylvania Chapter was held Feb. 28 at the Green Ridge Presbyterian Church in Scranton. Five new members were announced.

The nominating committee reported the following slate of officers for next year: Dean, Ruth A. White, A.A.G.O.; sub-dean, Frieda Nordt; treasurer, Robert Rosenkrans; registrar and secretary, Helen Fitz Rawlings. Tentative plans were made for a public service in April, using combined choirs. A forum on Lenten and Easter music followed the business meeting.

HELEN B. BRYANT, Secretary.

#### Annual Dinner in Lexington.

The Lexington Chapter entertained with its annual dinner March 7 in the LaFayette Hotel. Mrs. Era Wilder Peniston, dean of the chapter, presided. The St. Patrick's Day motif was featured in the decorations. The speakers' table was centered with a miniature organ flanked by lighted tapers in crystal holders entwined with fern. Twenty members of the group were present.

HAZEL I. ADAMS, Secretary.

#### Visit Petersburg, Va., Organs.

Thirteen members of the Petersburg, Va., Chapter participated in a pilgrimage Sunday afternoon, Feb. 19, to inspect several different types of organs. A business meeting was held in the First Baptist Church, after which the organ was demonstrated by Miss Mary Patten. It is a three-manual Skinner and very beautiful, though limited on the choir and great. Space has been provided in the organ chamber for additional pipes.

The group next visited St. Joseph's Catholic Church and heard the Tellers

organ there. Although only a two-manual, it is well balanced and offers a variety of beautiful combinations in registration. The Wurlitzer in Christ Episcopal Church offered very adequate tonal resources and produced soft, smooth, churchy tones.

The last church visited was the Colonial Heights Baptist, which has a recently installed two-manual Reisinger console. We were told by the organist, Miss Mildred Baker, that the "inside story" of the organ was pictured on page 7 of the February DIAPASON.

Time permitted the visiting only of these four organs, but the group was unanimous in its vote of enjoyment of the pilgrimage.

MRS. CLYDE S. LAUSHEY, Dean.

#### Huntington, W. Va., Chapter.

The Huntington, W. Va., Chapter held its January meeting at the Johnson Memorial Methodist Church. The first part of the program was devoted to a recital played by three young organists of the city. Miss Ruth Dimalo of Trinity Episcopal Church played a d'Aquin "Noel"; Mrs. Harriet Wells Tucker of the First Congregational Church played Brahms' "A Lovely Rose" and Bingham's "Festal Hymn" and Louis A. Sheets, formerly organist of the Tucker Memorial Baptist Church, played Titcomb's "Cibavit Eos" and Bridge's Adagio in E major. A business meeting and a report on the convocation of deans in New York followed this. The evening concluded with refreshments and a social hour.

ROBERT P. SECHLER, Registrar.

#### Augusta, Ga., Chapter.

The Augusta, Ga., Chapter held a meeting Feb. 28 at the Greene Street Presbyterian Church. The minister, the Rev. B. Herman Dillard, is the chaplain of the chapter. The topic for discussion was the construction, proper maintenance and present-day specifications of the organ. Guest speaker was Roy E. Staples of Atlanta, Southern sales and service representative of Austin Organs, Inc. Mrs. John Remington, the dean, presided. At the conclusion of the meeting a social hour was held in the recreation room with Mrs. B. Herman Dillard, Mrs. Catherine Jamison and Mrs. Sam Saye as hostesses.

MRS. P. K. MCKNIGHT, Publicity Chairman.

#### E. Power Biggs in Louisiana.

The Louisiana Chapter presented E. Power Biggs in a recital at Louisiana State University in Baton Rouge Feb. 6. Mr. Biggs presented a program which passed from Vivaldi and Purcell to Jean Alain of this era. He had the assistance of two members of the university faculty—Frank Stalyer, oboe, and Leon Roper, trumpet. The Vivaldi D minor Concerto evoked much praise; the Mozart "Glass Harmonica" even more. Mr. Biggs deserves great credit for bringing this work to the public through his arrangement. The numbers for organ with trumpet and oboe were received with enthusiasm. Mr. Roper gave a stirring performance of the Purcell Trumpet Tune in D. But some were not in accord with Mr. Biggs' interpretation of the Bach Toccata and Fugue in D minor and the "Litanies" of Alain.

FRANK COLLINS, DIAPASON Correspondent.

#### March Meeting in South Dakota.

The March meeting of the South Dakota Chapter was held March 14 in Sioux Falls at the home of Mrs. Miles Peck, former sub-dean. Twenty colleagues, subscribing members and friends were present. After reading the declaration of religious principles of the Guild a short business meeting was held. For the musical program Mrs. C. B. Van Ausdall, Miss Verona Rogness, L. Gilbert Piaggi and Dr. Maynard Berk presented portions of the anticipated April 20 program of Raymond Berry. Refreshments were served by the hosts.

The chapter is looking forward to the Berry recital at the First Congregational Church April 20 and a dinner meeting with Mr. Berry as speaker on the 21st.

MAYNARD BERK, Dean.

#### Indianapolis Dinner and Program.

Christ Church, Indianapolis, was the scene Feb. 13 of a dinner and program of the Indiana Chapter. The woman's guild of the church served fried chicken to about seventy members and guests. Dean Paul Matthews spoke of the chapter's committee which is working on the maintenance fund drive for the Indianapolis Symphony Orchestra. Miss Helen Shepard is chairman. A recital was played by George Y. Wilson, A.A.G.O., a member of the faculty of the Indiana University School of Music and organist-choirmaster of the First Presbyterian Church, Bloomington, Ind. Mr. Wilson achieved many beautiful effects by his artistic registration. The program was as follows: Suite in F major, Corelli-Noble; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Scherzo, Durufé; Chorale Prelude on "Seelenbräutigam," Elmore; Prelude on "Malabar," Sowerby; Variations on a Noel, Dupré.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

## News of the American Guild of Organists—Continued

### Visit Aeolian-Skinner Factory.

Through the courtesy of the Aeolian-Skinner Organ Company members and friends of the Massachusetts Chapter attended a conducted tour through the factory in Dorchester Feb. 25. This invitation gave an unusual opportunity to see the various stages of organ construction. It was interesting to observe the skill of the craftsmen and the important part each individual plays in the process of building the "king of instruments."

MARJORIE FAY JOHNSON, Secretary.

### Guests of Austin Organs.

Members and friends of the New Haven Chapter were guests of Austin Organs, Inc., in Hartford, Conn., on the evening of Feb. 27 for a tour of the organ factory and an opportunity to hear the latest Austin work. Organs in various stages of construction were examined by those present. Later in the evening the chapter convened at the Congregational Church of West Hartford, Conn., where Dean Reginald A. E. Smith welcomed the friends of the chapter and introduced J. B. Jamison of the Austin staff. Mr. Jamison discussed the tonal design of the instrument in detail and several chapter members demonstrated the resources of the organ.

The annual meeting of the chapter will be held May 10 in New Haven.

MARY P. REID, Registrar.

### Console Party in Hartford.

A return to the informal, friendly type of program marked the Feb. 20 event of the Hartford Chapter as a "console party" took place at the First Baptist Church of West Hartford under the direction of Mrs. Courtice H. Berry, program committee chairman and organist and choir director of the church. An even dozen organists were called to the console by means of drawing names from a hat and played favorite service music suitable for a small organ. Malcolm G. Humphreys, choirmaster of St. Mark's Episcopal Church, New Britain, Conn., acted as master of ceremonies.

Preceding the console party supper was served by the women of the church. This was followed by a discussion of the need for making available to music committees and churchmen more adequate information as to salary scales of organists. Dean Raymond Lindstrom was authorized to appoint a special committee to work in cooperation with the Greater Hartford Council of Churches in gathering confidential information. ETHEL S. BESTOR.

### Bridgeport, Conn., Chapter.

A dinner-meeting of the Bridgeport Chapter was held in the Town House, Y.W.C.A. Building, Bridgeport, Conn., Feb. 15. Guests were present, among them the pastors of several churches. Lyman B. Bunnell, Ph.B., organist and choirmaster of Immanuel Congregational Church, Hartford, Conn., gave a very interesting and helpful talk on "Choir Problems."

HARRIS BARTLETT, Secretary.

### Wisconsin Chapter Hears Salvador.

Mario Salvador was presented in a brilliant recital at St. Joseph's Convent Chapel, Milwaukee, Sunday, Feb. 19, by the Wisconsin Chapter. Dr. Salvador's program was as follows: Festival Postlude on the "Ven Creator Spiritus," Van Hulse; Prelude and Fugue in A minor, Bach; Pedal Concert Study on "Salve Regina," Manari; Chorale in B minor, Franck; Gigue Fugue, Bach; First movement, Sixth Symphony, Widor; "Water Nymphs," Vienne; Scherzo, Salvador; "Diptych" (an essay on terrestrial life and eternal happiness), Messiaen; Prelude and Fugue in G minor, Dupre.

An informal reception for Dr. and Mrs. Salvador was held after the recital.

JANE KRENKEL, Secretary.

### Georgia Chapter Activities.

Activities have been many for the Georgia Chapter since Christmas. A dinner was held Jan. 9 at the Second Ponce de Leon Baptist Church, Mrs. Charles Chalmers organist and choir director. Mrs. Chalmers, dean of the chapter, presided over the business meeting, which was followed by a program of madrigal singing in the sanctuary, directed by Mrs. Howard Smith. Seldom has the Guild enjoyed as artistic vocal work as performed by Mrs. Smith and her ensemble.

On Feb. 14 the members of the chapter gathered for a valentine dinner party at the new Virginia Avenue Baptist Church,

Mrs. Marie Newton organist and choir director. This event, planned by Mrs. Newton, was a jolly occasion, with many clever skits and an unusual program, in addition to a delicious dinner.

The high spot of the winter was the recital by Claire Coci March 7 in Presser Hall on the campus of Agnes Scott College. This is the second of three recitals in a series put on by the Georgia Chapter, with Germani last November and Virgil Fox to come in May. Miss Coci is a favorite with Atlanta audiences and this was her third appearance here. Her program was played with finish and brilliance. The outstanding number was Sowerby's "Pageant," in which Miss Coci dazzled the audience with pedal dexterity and manual skill. She brought the program to a brilliant close with Liszt's "Ad Nos, ad Salutarem Undam."

A reception followed the recital, at the home of Mrs. Mabel Cooke Cunningham. ISABEL M. BRYAN, A.A.G.O.

### New Hampshire Chapter.

A very interesting service of music was held at Sayles Hall, Brown University, Feb. 28, when the St. Martin's Boy Choir of St. Dunstan's School and the University Cantata Singers, with the Brown University chapel choir, rendered a varied program. T. James Hallan directed the boy choir and William Dinneen was director of the University Singers.

Margaret Powers, organist and choirmaster of the Congregational Church, Pawtucket, gave a series of three recitals Sunday afternoons, Feb. 26, March 12 and March 26. On March 12 Miss Mildred Pansy, pianist, assisted Miss Powers in a performance of the Clokey Symphonic Suite for piano and organ.

A concert of sacred and secular music by the Mathewson Singers, directed by William Pickett, was well attended March 15. Miss Jean Grant was assistant organist and Eleanor Davis, mezzo-soprano, guest soloist.

FLORENCE R. HORN, Registrar.

### Cumberland Valley Chapter.

The Cumberland Valley Chapter held a short business meeting Saturday evening, Feb. 25, in the lecture-room of the Washington County Museum of Fine Arts, Hagerstown, Md. The Guild decided to go to Hanover, Pa., Sunday afternoon, April 23, to hear J. Herbert Springer's recital at St. Matthew's Lutheran Church, and on Saturday, April 29, to go to Hood College, Frederick, Md., for a meeting and recital in the evening by William Sprigg, instructor at Hood College, assisted by a number of his organ students. The meeting adjourned at 8:15 in order to attend a program of chamber music in the new music room of the Washington County Museum of Fine Arts. Featured as soloist on the program was Edward R. McElwee, harpsichordist. He was assisted by the Misses Edith Rogers, violinist, and Hayden Wells, violist.

IDA MAE BECKLEY, Secretary.

### Berkshire Ministers' Dinner.

The Berkshire Chapter's annual ministers' dinner was held with great success Feb. 13 at the South Congregational Church in Pittsfield, Mass. Philip Goewey, organist, and Albert Reese, choirmaster of that church, were the hosts and dinner was served by members of the choir. Miss Margaret Martin, chapter dean, presided. W. Douglas Francis, organist and choirmaster of Trinity Episcopal Church in Lenox, was the speaker of the evening, treating several problems of clergy and organists with deftness and humor.

This chapter makes a practice of having once a year a program devoted to an art outside of music, but allied to it. March 6 Deane Andrew S. Flagg of the North Adams State Teachers' College spoke to us on "Modern Painting," skillfully illustrating his points with chalk at the easel and with color slides of a variety of modern paintings. The meeting was held at St. Stephen's Episcopal Church in Pittsfield and the hostess was Miss Mildred Buttrey, organist and choir director. The Girls' Friendly Society joined us for the meeting and provided refreshments.

ESTHER BARROW.

### Lincoln, Neb., Composers Heard.

On the evening of Feb. 6 Plymouth Congregational Church in Lincoln, Neb., with its four-manual Kimball organ, was the scene of a repertoire program presented by Mrs. Vera Rost, Miss Gwenn McCormack and Myron J. Roberts. A special treat for the membership were the compositions of three of our members—Mr. Van Slonecker, whose compositions are primarily for voice; Professor Karl Haase, who has written organ preludes based on the Lutheran Hymnal, and Myron J. Roberts, who consented to play three of his compositions—"Carillon," "In Memoriam" and an improvisation on "God Rest Ye Merry, Gentlemen."

March 6 the Lincoln Chapter met at Trinity Methodist Church and listened to

student members play the following program: Fantasie and Fugue in F minor, Buxtehude (Ronald Barnes); "I Call to Thee," Bach (Jacqueline Reinick); Fugue in D major, Bach (Mary Alfs); Adagio and Allegro Vivace, Sonata 1, Mendelssohn (Milford Mehry); "Benedictus," Reger, and "Salix," from "Plymouth Suite," Whitlock (Eugenia Samuelson); Dorian Toccata in D minor, Bach, and Air and Variations, Sowerby (Melvin West); Toccata, Gigout (David Evans). At noon on March 15 members of the chapter had as their guests of honor Mr. and Mrs. E. Power Biggs for a luncheon at the Lincoln University Club. The day was brought to a thrilling climax with one of Mr. Biggs' brilliant recitals, assisted by members of the Lincoln Symphony. FLORENCE ABEL, Secretary.

### Host to Nebraska Chapter.

Cecil C. Neubecker, organist and choirmaster of All Saints' Episcopal Church in Omaha, was host to the Nebraska Chapter in a special program at the church Feb. 28. The organ numbers presented by Mr. Neubecker were: Concert Variations, Bonnet; "Sheep May Safely Graze," Bach-Biggs; Passacaglia and Fugue, Bach; "Dreams," McAmis; Scherzo, Second Symphony, Vienne; Allegro and Rondo from Sonata in G, Bonnet. Also included in the program were vocal solos by Mrs. Agnes Trent, soprano, consisting of numbers by Haydn, Gounod and Ware. Members and guests were invited to the parish-house for a short meeting, informal discussions and refreshments.

MILFRED I. MOWERS, Secretary.

### Virginia Chapter.

The Virginia Chapter held its February meeting at Grace-Covenant Presbyterian Church, Richmond, on the 28th. Dinner was served to the members. William Watkins, organist of the New York Avenue Presbyterian Church, Washington, D. C., was our guest for dinner. The program was most interesting to all those who attended, for it was a discussion of repertoire of organ and choral music. Many of the members brought sets of their favorite anthems. These were played and everyone sang.

The Virginia Chapter sponsored a recital by Virgil Fox March 16 in the First Baptist Church, Richmond. A reception followed the performance.

LUCILLE F. BRITTON, Registrar.

### Wheeling, W. Va., Chapter.

Members of the Wheeling, W. Va., Chapter met Feb. 20 at the First English Lutheran Church. Dean Loren Mercer presided at the business session. Dr. C. G. Aurand, pastor of the church, spoke on "The History of Church Music." This was followed by a short recital by Miss Eleanor Bidka, organist and choir director, who played the Harpsichord Suite in G minor by Handel, "The Musical Clocks," Haydn, and "Fantasia Contrappuntistica," Van Hulse. Miss Corrine Frederick, social chairman, and her committee served refreshments.

HELEN B. GORDON, Recording Secretary.

### Alabama Hears Claire Coci.

The Alabama Chapter presented Claire Coci in a brilliant recital March 5 at the Sixth Avenue Presbyterian Church, Birmingham. After an inspiring performance of a difficult program she graciously acknowledged the silent (standing) applause of her large audience with several encores. An informal reception was held at the home of Mrs. Myrtle Jones Steele, where Miss Coci charmed Guild members with her gracious manner.

On the evening of Feb. 21 Sam Batt Owens, candidate for the bachelor of music degree at the Birmingham Conservatory of Music, played his senior recital on the four-manual Austin at the Sixth Avenue Presbyterian Church, where he has been organist for the last three years.

Herbert Grieb, choir director and organist at the Church of the Advent (Episcopal), is playing a series of organ vespers on Sundays during the Lenten season. He was honored recently by members of his church on the occasion of his twenty-fifth year of service.

On Sunday afternoon, March 19, Grady and Gordon Wilson, 16-year-old twins, who are pupils of Mrs. Minnie McNeil Carr, founder of the Alabama Chapter, were presented in a recital by the Birmingham Music Club at the Independent Presbyterian Church. They played the following: Toccata and Fugue in D minor and Fugue in D major, Bach; Chorale in A minor and Chorale in B minor, Franck;

Intermezzo, Callaerts; Finale, First Symphony, Vienne; "Elegie," Peeters; Toccata, "Thou Art the Rock," Mulet. Grady won the first prize in the annual statewide contest for young organists sponsored by the Birmingham Music Club Feb. 19. The boys are organists at the Ruhama Baptist Church and are the youngest members of the Alabama Chapter.

WILLIAM KROH, DIAPASON Correspondent.

### Junior Choir Festival in Buffalo.

The annual junior choir festival of the Buffalo Chapter was held Sunday, March 12, at the Lafayette Avenue Presbyterian Church. The organ preludes for the 4 o'clock service were: Rigaudon, Campra, and "Prayer" ("Suite Gothique"), Boellmann, played by Emilie Yoder Davis, organist and choirmaster of the church. Dean Roberta Bitgood was chairman of the festival and director of the chorus of more than 250 voices. The organist for the choir was Hans Vigeland of the Westminster Presbyterian Church.

The program was arranged in the form of a worship service, with all parts sung instead of spoken. Following the processional hymn, the choir sang a litany, using five works of Bach, in honor of the Bach anniversary year. The Scripture lesson was Psalm 23 and the arrangement was that of Brother James' Air by Gordon Jacob. The Lenten message was composed of works by Naumann-Mansfield, and concluded with the anthem "Christ Went up into the Hills Alone," by Dean Bitgood. Following the offertory the choir sang "O Lord Most Holy," Franck, and, as the benediction, Dr. Bitgood's arrangement of "Grant Us Thy Peace."

The service was inspiring, well organized and largely attended. Choirs from the Lutheran, Evangelical and Reformed, Presbyterian and United Presbyterian Churches participated.

ROY W. CLARE, Registrar.

### Utah Chapter Hears Schreiner.

Members of the Utah Chapter were so fortunate as to have their own Guild member and former dean, Dr. Alexander Schreiner, play an informal recital on the Salt Lake Tabernacle organ at the meeting March 4. Twenty-eight members and friends were present. Dr. Schreiner explained each number and gave many interesting sidelights on each composer, which heightened the enjoyment for all. His program was as follows: Prelude and Fugue in E flat major, Bach; Fantasie in A major, Franck; Symphony in A minor (first and third movements), Van Hulse; Four Fantasie Pieces, Vienne.

A short business meeting was held, at which Dean Frank W. Asper presided. Blaine Kedding presented the following report of the nominating committee: Dean, Frank W. Asper; sub-dean, Alma Selander; secretary, Gwen Summerhays; treasurer, Irene Jacobson; registrar, Eleanor Todd; librarian, Gladys Bullock; auditors, Ellen Asper and Gerhard Axman. The meeting adjourned to the home of Mrs. Bernice Moyer, chairman of the committee for the evening, and a pleasant social time was spent and refreshments were enjoyed.

ELEANOR H. TODD, Registrar.

### Chapter Visits Orlando, Fla.

The Central Florida Chapter met in Orlando Sunday afternoon, Feb. 26, at the First Presbyterian Church. The members attended in a body the presentation of "The Life of Our Lord" at a vesper service of the combined choirs of the church at 5:30.

The Central Florida Chapter has thirty-one members. Mrs. R. H. Walthour of Sanford is the dean and Mrs. J. L. McEwan of Sanford is secretary and treasurer.

The Central Florida Chapter dispensed with its business session Feb. 15 in order to sponsor a recital by Virgil Fox at Knowles Memorial Chapel, Rollins College, Winter Park. The chapel was filled with an audience from Orlando, Winter Park, Sanford and other central Florida towns. Mrs. J. L. McEwan, Secretary.

### Chautauqua Branch.

The Chautauqua Branch met Sunday afternoon, Feb. 19, at Immanuel Lutheran Church in Jamestown, N. Y., where members played on the organ and where the dean, Howard Zettervall, is organist and choirmaster. This was the first of a series of meetings in churches, the object being to become acquainted with organs and with the music organists are using.

HAROLD STEVENS, Registrar.

Ruth Barrett **ARNOLD**  
THE FIRST CHURCH OF CHRIST, SCIENTIST  
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## News of the A.G.O.—Continued

### Guild Events in New York

April 17, 8:15 p.m.—A first reading of new anthems under the direction of W. Richard Weagly, director of music at the Riverside Church, in the choir room of St. Bartholomew's Church.

May 15, 6:30 p.m.—Dinner and annual national general meeting.  
May 18, 8:15 p.m.—Festival service at St. Bartholomew's Church. The choir, under the direction of Harold W. Friedell, organist and choirmaster, will sing.

**Marshal Bidwell Plays in St. Paul.**  
Dr. Marshall Bidwell played the second concert in the 1949-50 artist series of the Minnesota Chapter at the Hamline Methodist Church, St. Paul, on the evening of March 7. One of the worst storms of the winter kept the audience small, but what it lacked in size it made up in its enthusiastic response.

The artist was outstanding in his interpretation of impressionistic numbers. His effective registration and sensitive interpretation seemed to catch the spirit of the composers. Of unusual interest was the program suite, "Les Heures Bourguignonnes," by Georges Jacob. Outstanding among the Bach numbers was the Passacaglia and Fugue in C minor, in which the ground bass was always in perfect balance with the superstructure. It was a well planned and interesting program and those who braved the storm were amply repaid for their attendance.

The officers and executive committee of the Minnesota Chapter entertained Dr. Bidwell at luncheon on the day of the recital at the Highland Village Inn, St. Paul.

**RALPH SHOEMAKER, Reporter.**  
**Events in Charleston, S. C.**  
The Charleston, S. C., Chapter had an enjoyable meeting at St. Johannes Lutheran Church March 3. Miss Louise Mathis gave a short program with Mrs. C. H. Turner as soloist, assisted by the choir.

St. Johannes Church has a new Austin organ which replaced the original organ installed in 1883. This new organ was assembled and installed by P. S. Fanjoy. A total of 706 pipes provide a wide variety of effects. A twenty-five-note set of Maas chimes is played from the great manual.

After the program and a short business meeting, at which it was decided to have a ministers' and organists' supper, refreshments were served in the parish-house. The supper, planned for May 12, is to acquaint the ministers of the city with the ideals and plans of the Guild.

**ELIZABETH McCRAINE.**  
**William Watkins Dallas Guest.**

The February meeting of the Texas Chapter on the 20th at Dallas was one of unusual interest, as its guest was William Watkins, the young organist who won the National Federation contest in 1949. These finals were held in Dallas, so it was fitting that the winner should return to play with the Dallas Symphony Orchestra on the afternoon of Feb. 19. On the following evening he gave an entire program for the Texas Chapter. At the Symphony program Mr. Watkins played on the latest model of the Baldwin electronic organ. For the Guild he played on the three-manual Pilcher at the East Dallas Christian Church. Mr. Watkins' playing was characterized by a sincerity and simplicity unusual in so young a performer. He plays with brilliance and also with a deep poetic feeling.

Preceding the program a group of fifty met for dinner and a business meeting, presided over by the dean, Mrs. Fred Buchanan.

Catharine Crozier of the Eastman School of Music, Rochester, N. Y., was the third recitalist of the 1949-50 series and was presented by the Texas Chapter March 14. The recital took place at the Highland Park Presbyterian Church, which is a beautiful setting for any organist. Miss Crozier gave a stunning performance of a program of varied content. There was a splendid attendance, including many from out of town.

The next recital will be on April 25 by Virgil Fox.

**ALICE KNOX FERGUSON.**  
**Marriott Recitalist in Texas.**

The North Texas Chapter sponsored a recital by Frederick Marriott Feb. 24 at the First Methodist Church of Wichita Falls, Tex. Mr. Marriott, who is organist of Rockefeller Memorial Chapel, University of Chicago, played an exacting program from memory on the four-manual organ. His tone color was keen

and he displayed a technique which seemed extraordinary.

After the recital a reception honoring Mr. Marriott was held at the home of Mr. and Mrs. J. W. Akin, Jr.

The chapter met March 11 at the Lamar Avenue Baptist Church. Miss Nina Franke, organist of the Baptist Church at Henrietta, Tex., opened the program. The choir of the host church sang "Hear Our Prayer," James, and Mrs. C. E. Norwood, organist of the host church, played a group of numbers. The Rev. James B. McLeer, pastor of the host church, gave a talk on "The Effect of Music on Mankind through the Ages."

Dr. Emile Maltry, the dean, conducted a short business session, after which the group enjoyed a social hour at the Marchman Hotel coffee lounge.

**MRS. JAMES S. SMITH,**  
**Historian-Reporter.**

**Biggs and Marriott in Fort Worth.**  
The Fort Worth, Tex., Chapter presented E. Power Biggs in a recital Jan. 24 and Frederick Marriott Feb. 26. Both recitals took place in the fine arts building at Texas Christian University and were followed by receptions in the homes of Dr. and Mrs. Will S. Horn and Mr. and Mrs. William B. Henderson. A luncheon for Mr. Biggs by Guild members was served at the Fort Worth Club.

A dinner meeting was held by the chapter at the Colonial Cafeteria March 13, with Miss Janie Craig presiding. One new member was received and Dr. Helen Hewitt read a paper on "Cats and Music." An interesting program of organ works both old and new was played in the T.C.U. auditorium by pupils of Dr. Hewitt and Robert Ellis. Those who participated were Abigail Daly, Dale Peters, John Eargle and Stanley Shepelwich.

**ELIZABETH C. HOUSE, Secretary.**

**Lubbock, Tex., Chapter.**

The Lubbock, Tex., Chapter met at the Asbury Methodist Church Feb. 13. Mrs. Travis A. White, the dean, presided. After a short business meeting the Casavant film "Singing Pipes" was shown. This was most interesting and instructive. An organ record recital followed this, with compositions of Bach and Mendelssohn being played. After the program the group retired to the recreation room for a Valentine party and refreshments. Mrs. Marlin R. Smith is social chairman.

**ROBERT E. SCOOGIN, Chapter Reporter.**

**Texarkana Chapter.**

The Texarkana Chapter met Feb. 24 at the Beach Street Baptist Church. Miss Ruth Turner, organist and choir director of the First Methodist Church, announced that the new Müller organ at the Methodist Church would be dedicated March 24, with Gordon Young of Fort Worth, Tex., playing the dedication service. Miss Turner also announced that Virgil Fox will be presented in a recital April 27, sponsored by the First Methodist Church and the Texarkana Chapter.

At the conclusion of the business session the following program was given: Organ solo, "March of the Medici," Seth Bingham (Mrs. James P. Watlington); piano and organ, "Jesus, Joy of Man's Desiring," Bach, and Pavane, Ravel (Mrs. Ralph Crosnoe and Mrs. Watlington).

**DOROTHY ELDER, Registrar.**

**Events in Atlantic City.**

The monthly meeting of the Atlantic City Chapter was held in the choir room of the Church of the Ascension March 4. Plans were announced for the two Lenten musicales this year. The first was an organ recital by three members of the chapter: Leigh W. Conover, organist at the Reformed Church, Egg Harbor City; Joseph D. Parsells, organist of the First Presbyterian Church, Ocean City, and Harry B. Westney, organist and choirmaster at All Saints' Episcopal Church, Atlantic City.

Mr. Conover's program included: Chorale Prelude, "O God, Be Merciful to Me," Bach; "Jesus Comforts the Women of Jerusalem" (from "Stations of the Cross"), Dupré; Chorale Preludes, "My Heart Is Longing" and "O World, I Must Leave Thee," Brahms, and "Elegie," Peeters. Mr. Parsells played the Prelude on "Alma Redemptoris Mater," Dupré; "Clair de Lune," Karg-Elert; Fantasia and Pastorale, Purvis, and Toccata on "Deo Gratias," Richard K. Biggs. Mr. Westney concluded the program with the Chorale Prelude on "Go to Dark Gethsemane," Bingham; "Litanie" (from "Sempere Semplice"), Karg-Elert; "Ruhig bewegt" (from Sonata 2), Hindemith, and "Koraal" (from "Suite Modale"), Peeters.

On March 26 the dean of the chapter, Nathan I. Reinhart, was to give a short recital, followed by the sacred cantata "The Darkest Hour," by Harold Moore, sung by the Ascension choir of boys and men under the direction of Miss Mida C. Blake of the Church of the Ascension. Both of these events were scheduled at the Church of the Ascension.

After the business meeting the members listened to a fine recording of Bach's

"Sleepers, Wake." Both the records and the scores were provided by Joseph Parsells. It was suggested that the chapter put on a performance of the work in honor of Bach's anniversary, using the combined choirs of the various churches whose organists are members of the Guild in this vicinity.

**MIDA C. BLAKE, Registrar.**

**Coke-Jephcott Guest Speaker.**

Dr. Norman Coke-Jephcott, F.A.G.O., was the guest speaker at the February meeting of the Northern New Jersey Chapter, held in the Church of the Messiah in Paterson. He spoke about the Guild examinations for 1950, explaining requirements, necessary preparation and benefits received.

A music festival is planned for May 16, with G. Robert Frieeling directing the choirs.

**Ensemble Heard in Bloomfield, N. J.**

The Metropolitan Chapter of New Jersey sponsored a service of music at the Park Methodist Church in Bloomfield March 13. The program was planned by Elmer Lancaster, M.S.M., associate minister and organist of the host church, and was given for the benefit of the work of Dr. Albert Schweitzer's hospital in Lambarene, French Equatorial Africa. After payment of expenses \$200 was sent to the Albert Schweitzer Fellowship.

The theme of the service was "A Meditation on the 150th Psalm." The Rev. Roland L. Luerich, minister of the Park Church; Karl Lein, tenor; Albert Hemmerlin, violin; June Kidd Luini, cello; Jack W. Urban, trumpet; Joseph Sobko, timpani, and the chancel choir participated in the service under the direction of Mr. Lancaster.

The program was as follows: Meditation, Franck (strings and organ); "Sanctus," from Mozart "Requiem" (chancel choir); "Moonlight," Karg-Elert (organ solo); "The Heavens Declare the Glory of God," Marcello (trumpet and organ); Pastorale on a Carol Tune, Purvis (strings and organ); "All Hail the Virgin's Son," Dickinson (ensemble); "Thou That Takest upon Thee the Sin of the World," Couperin (organ solo); "O Loving Saviour, Thou Lamb of God Most Holy," Bizet (tenor solo, strings and organ); "All Thanks Be to Thee, O God," Dunstable (trumpet and organ); Chorale Prelude for trumpet and organ, Krebs; Trumpet Voluntary, Purcell (trumpet, timpani, organ); Sonatas for organ and strings, Mozart; "Psalm 24," Boulanger (ensemble).

**ANNETTE GEE, Acting Registrar.**

**Study Plainsong in New Jersey.**

The Monmouth, N. J., Chapter held a meeting March 13 as the guests of George Dare, L.T.C.L., at St. Uriel's Church of the Archangel, Sea Girt. Mr. Dare's choir sang portions of the communion service. The chapter also heard one of Mr. Dare's own compositions, "Missa Brevis of St. Ambrose." This service was the climax of the study of plainsong which Mr. Dare conducted so interestingly at the February meeting.

After the service a short business meeting was held and plans were discussed for the May choral festival. The choirs of members of the chapter will unite to sing two anthems and several hymns. They will be directed by Dr. Westervelt Romaine, F.A.G.O., Washington, D. C.

**LILYAN B. CONNELLY, Secretary.**

**Dinner and Program in Miami.**

Members of the Miami Chapter met on the evening of March 7 at the Church-by-the-Sea, Bal Harbour, where dinner was served by members of the church choir, who entertained with songs and jokes while they worked. Before the dessert was served Mrs. Marion Menninger sang a group of songs. After dinner Bruce Davis, the dean, conducted a business meeting at which new members and visitors were welcomed.

For the program which followed, Preston Dettman, organist, played: Chaconne, Couperin; Berceuse, Vierne; Little Fugue, Handel; "Meditation a Ste. Clotilde," James, and "Piece Heroique," Franck. The "Sonate a Trois," Loelliet, was played by two flutists—Walter Turner and Dr. Richard Mathewson—and the organist, Mrs. Florence Ames Austin.

The next meeting will be held at Barry College April 18 with Sister Rose Denise delivering a lecture on Gregorian chant, with a demonstration by her choir. The annual Guild service, to be directed by Annie Laurie Lee, will take place Sunday, May 7, at the First Presbyterian Church.

**KATHLEEN NORRIS, Secretary.**

**Coci Recital in Macon, Ga.**

Presented by the Macon, Ga., Chapter, Claire Coci played a brilliant recital March 9 at the Wesleyan Conservatory auditorium. Miss Coci's concert was packed with color and drama and she played with the sweep and assurance possible only to a person possessed of great intensity and vitality. Miss Coci responded to the enthusiastic applause with two encores, one of which was the Sowerby "Pageant," which further displayed her dazzling pedal technique. After the program a reception was held in the parlors of the conservatory.

The monthly meeting of the Macon Chapter was held March 6 at St. Joseph's Catholic Church, where a group of members was presented in a short recital. Those taking part were Mrs. S. A. Giglio,

Herbert Herrington, Frank Pursley, Crockett Odum, Mrs. Hal King, Mrs. Maude Lee and Miss Evelyn Smith. Plans for the annual junior choir festival April 30 were discussed.

**EVELYN SMITH, Dean.**

**Address Before York Chapter.**

The York, Pa., Chapter held its monthly meeting March 7 at the Martin Memorial Library. Miss Thelma Atkinson spoke on "The Place of Music in the Worship of the Church." She emphasized the importance of the position of organist, its potentialities, its difficulties and its rewards. Miss Atkinson suggested numerous ways in which an organist may help to create a new reverence for the music of the church, beginning with the pre-school child, as well as through his approach to his service every Sunday. Suggestions were given for varying the playing of hymns to make more effective that somewhat neglected phase of the service. Miss Atkinson is secretary of the First Methodist Church in York. She formerly was organist-director of large churches in the midwest.

A business meeting followed the address, Mrs. Eddythe Wareheim, the dean, presiding. The April meeting will be held at the Union Lutheran Church of York, Mrs. Pauline Lecrone organist.

**DORIS L. WAREHEIM, Sub-dean.**

**Springfield, Ill., Meeting.**

Members of the Springfield, Ill., Chapter met for an informal business session March 14 at the home of the chapter librarian, Mrs. Virginia Haenig Bennett. Mrs. Philip Turner, the dean, presided. A financial report was made by the secretary-treasurer, Mrs. V. Verrall. Plans for a dinner in May and for a sustaining membership drive were discussed.

The rest of the meeting was devoted to a discussion of Easter music. Members were requested to bring new or favorite Easter organ music or anthems and these were passed around. The meeting was concluded with refreshments served by the hostess, Mrs. Bennett.

**ANNETTE M. WIESENMEYER,**  
**Corresponding Secretary.**

**Claire Coci Presented in Peoria.**

The second of a series of artist programs for this season was presented by the Peoria, Ill., Chapter, with the dynamic Claire Coci at the organ of the First Methodist Church Feb. 5. From the opening of Bach's Passacaglia and Fugue in C minor Miss Coci's program proceeded to display the versatility of both organ and organist. The program continued in a most interesting manner, with numbers in contrasting style—Pisoco's Adagio, the lively "Fileuse" by Dupré, "Pageant" by Leo Sowerby was the climax of the afternoon's performance. "Reed-Grown Waters," Karg-Elert's mystical little piece, Haydn's Musical Clock themes and finally Liszt's Fantasia and Fugue brought enthusiastic response from the audience. Miss Coci responded with two encores—d'Aquin's "The Cuckoo" and the Finale from Vierne's First Symphony.

**RUTH BLACK, Registrar.**

**Craighead in Portland, Ore.**

The Oregon Chapter presented David Craighead of Los Angeles in a recital at the First Methodist Church Feb. 15. The recital was well attended and most enjoyable. Mr. Craighead's pleasing personality won him many new friends, and his technique, his colorful registration and his choice of selections caused many to remark that his was one of the best recitals ever given in Portland.

The Oregon Chapter held a reception for Mr. and Mrs. Craighead in the church parlors after the recital. Two large lace-covered tables were beautiful with daffodils, candles and yellow napkins. Members of the Guild baked the cookies, platters of which pleased the eye as well as the palate.

Outstanding on Mr. Craighead's program were "Grande Piece Symphonique" by Franck, Toccata in F major by Bach and the Finale from the Sixth Symphony by Vierne.

**ELLA MAE HOWARD,**  
**Publicity Chairman.**

**Auburn, N. Y. Chapter.**

The meeting of the Auburn Chapter Feb. 13 featured the recording of the Aeolian-Skinner Company's "Organ-Tone" at the home of the sub-dean. Notes on the recording were distributed.

On March 14 Miss Louise C. Titcomb presented "Choir Repertoire" at the meeting in her church, the First Presbyterian. She gave excellent lists of anthems suitable for each part of the church year.

**HARRIET V. BRYANT, Sub-Dean.**

**Shure Directs Chesapeake Chorus.**

The Chesapeake Chapter held a meeting March 13 at Brown Memorial Church, Baltimore. R. Deane Shure, minister of music of the Mount Vernon Place Methodist Church, Washington, spoke on his experiences in directing anthems and hymns in that church for thirty years. A chorus of about sixty-five composed of Guild members and singers from their choir was directed by Mr. Shure in three of his anthems, accompanied by Ralph Rexroth. These anthems included: "My Faith Locks Up to Thee," "On Jordan's Stormy Banks" (a white spiritual) and "One of God's Best Mornings." Refreshments were served.

**HATTIE R. SHREVE, Secretary.**

News of the A.G.O.—Continued

**Bach Programs in Louisville.**

In commemoration of the bicentenary of the death of Johann Sebastian Bach the University of Louisville School of Music is presenting a series of three Bach programs at the Fourth Avenue Presbyterian Church. The programs are given on successive Sunday afternoons at 5 beginning March 12. Dr. Francis Hopper, head of the organ department at the school, is in charge of the programs. Dr. Hopper is a graduate of the University of Michigan and holds the degrees of master of sacred music and doctor of sacred music from Union Theological Seminary. He has studied with Palmer Christian, Clarence Dickinson, Carl Weinrich and Ernest White. He is organist and choirmaster of the Fourth Avenue Presbyterian Church.

For this series of programs Dr. Hopper has devised comprehensive programs that include organ music, two cantatas, a trio-sonata, a sonata for cello and clavier, and music from the Christmas Oratorio. The Louisville School of Music Chorus, conducted by Dr. Claude Almand, participates in these programs.

MAIVA DICKSON, Registrar.

**Dr. Schweitzer Tacoma Subject.**

The Tacoma, Wash., Chapter met in the chapel of the College of Puget Sound Feb. 13 for a program devoted to the life and works of Albert Schweitzer. The program opened with Dr. Schweitzer's recording of Franck's Chorale in E major. Dr. J. D. Regester, dean of the college, was the speaker. He told of his visit with Dr. Schweitzer at the Goethe celebration in Aspen, Colo. Dr. Regester is recognized as an authority on the life of Schweitzer and his book, "Albert Schweitzer," published in 1931, was the first volume issued about the philosopher-musician.

D. Robert Smith, dean of the chapter, spoke briefly on Dr. Schweitzer's contribution to music and pointed out some of the unusual features of the books and music on display. The program was concluded with two Bach numbers recorded by Dr. Schweitzer—Prelude and Fugue in C minor and "Now Praise We Christ, the Holy One."

Orpha Moser and Doris Helen Smith were hostesses for the social hour in the faculty reception room.

DORIS HELEN SMITH, Secretary.

**Cincinnati Clergymen as Guests.**

The February meeting of the Southern Ohio Chapter took the form of a clergy-organist dinner at the Hotel Vernon Manor, Cincinnati, Feb. 27. Dean George Higdon extended greetings to the ministers and guests and then turned the program over to Sub-Dean Robert McIntosh, who acted as master of ceremonies. After a few entertaining remarks Mr. McIntosh introduced the speaker of the evening, Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra. Dr. Johnson spoke very interestingly on the importance of church music.

HELEN M. SMITH, A.A.G.O., Registrar.

**Blodgett Speaks in Youngstown.**

Walter Blodgett, curator of musical arts at the Cleveland Museum of Arts, was the recitalist and guest speaker at the February meeting of the Youngstown Chapter Feb. 7. Mr. Blodgett played a series of

Bach chorale preludes and made explanatory remarks. Then he addressed a good-sized audience of musicians and guests of the Guild on the subject of church music. He spoke not only on the organ, anthem, choir, rehearsal, rehearsal room, plain-song and related subjects, but also on church architecture. Included also were comments on the ethics of the organist.

Preceding the meeting at the First Presbyterian Church a dinner was served for members of the Guild, who had as their guests their pastors and members of their choirs and music committees.

EMMA COOK, Secretary Pro-tem.

**Akron, Ohio, Chapter.**

The March meeting of the Akron Chapter was held March 6 at the Church of St. John the Baptist. Music by the men's choir and the boy choir under the direction of Mrs. Estelle Ruth made up the program for the evening. The choirs sang liturgical music of the Catholic Church. Explanation of the liturgy was given by the Rev. Benjamin Bayus.

Prior to the program a business meeting was called by the dean, Miss Louise Inskeep.

ANNE FELBER, Registrar.

**Toledo Studies Baroque Era.**

The Toledo Chapter met March 14 at Trinity Episcopal Church and heard the last of three lectures by Beverly A. Barksdale, director of music at the Museum of Art in Toledo. The lectures were intended to show the evolution of organ music of the baroque era and were limited to works which could be played by the average organist on the average organ and which would be suitable for services in all churches.

The January talk traced the roots of this era back to the Renaissance, commencing with Frescobaldi, Sweelinck, Scheidt, Tunder, Scheidemann and Weckmann. The organist assisting Mr. Barksdale was Miss Margaret Weber and the organ was at St. Paul's Methodist Church, an instrument of unknown origin built somewhere in the 1860's and superbly suited to the music of this period. The February talk included French music of the baroque and rococo eras with Tite-louze, de Grigny, Marchand, Couperin, Pachelbel and Buxtehude. Organists were Grace Stout Erler and De Ruth Sage Wright. An impromptu program followed, Buxtehude's "Lauda Sion Salvatorem" being performed by soloists of the Collingwood Presbyterian Church, with an obbligato for flutes. The third lecture treated the late baroque era in general and the influences that shaped its music. The musical illustrations were all drawn from the chorale preludes of Bach. Wesley Hartung and Grace Stout Erler were the organists.

These lectures by Mr. Barksdale entailed a great deal of research and were presented in a very interesting and understandable manner.

RENATA W. KIESS, Publicity Chairman.

**Dr. Bidwell in Pasadena.**

The Pasadena and Valley Districts Chapter, in conjunction with Occidental College, presented Dr. Marshall Bidwell Feb. 13 at Thorne Hall, Occidental College. A large and appreciative audience heard Dr. Bidwell in an unusual and varied program. In addition to standard concert repertoire of Handel, Bach and Widor, less-performed works of Barnes, Loeillet, de Maleingreau, Jacob and Jongen were featured, including the "Symphonie de L'agneau Mystique" of de Maleingreau, the suite "The Burgundian Hours" of Jacob, the Finale from the Second Symphony of Barnes and "Chant de Mai" and Toccata, Jongen.

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The March meeting was held at the Pasadena First Baptist Church March 13. At the dinner meeting an effort was made to become better acquainted with one another by wearing name tags and by having the board members mingle with the other members as hosts and hostesses at the tables. After introduction of guests and a short business meeting the chapter adjourned to the sanctuary, where a public Bach program was presented by organists Jet Turner and Ruby Kahn and the chancel choir of the host church under the direction of Edward N. Qualen gave a performance of the motet "Jesu, meine Freude."

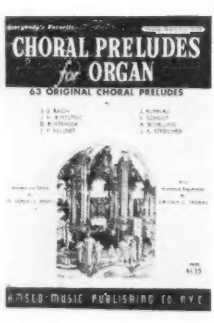
[A rush of late Guild news made it necessary to hold a number of items for the May issue.]

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**Pastor and Wife Say  
Farewell to Church  
with Joint Recital**

A very unusual event took place at the First Baptist Church of Ontario, Cal., Jan. 22 when the pastor of the church and his wife, the Rev. and Mrs. R. Merrill Jensen, gave a recital. The occasion marked the conclusion of Mr. Jensen's pastorate after seven and one-half years. Rather than preach a farewell sermon to his people that night he and his wife bade them a musical goodbye.

The Jensen's farewell recital was heard by members of the church and music-lovers of the community, who packed the church. The program presented was as follows: Prelude and Fugue in G major, Bach (Mr. Jensen); "Jesu, Joy of Man's Desiring," Bach (Mrs. Jensen); Prelude and Adagio from Sonata 3, Guilman (Mrs. Jensen); Andante and Scherzo from "Grande Piece Symphonique," Franck (Mr. Jensen); "Dawn," Jenkins, and "Song of the Basket Weaver," Russell (Mrs. Jensen); "Will-o'-the-Wisp," Nevin, and "Clair de Lune," Vierne (Mr. Jensen); "Hear, O Israel" and "The Last Supper" (from "Bible Poems"), Weinberger (Mrs. Jensen); "Thou Art the Rock," Mulet (Mr. Jensen).

Mr. Jensen began his organ studies in 1927 with Clarence Mader. Later he became organist and choir director of the Holliston Avenue Methodist Church in Pasadena. In 1934, when he entered the University of Redlands to begin his training for the ministry, he continued his organ study with Arthur Poister, who was on the faculty at that time. During his university days he was organist at the First Methodist Church of Redlands. In 1937 Dr. Leslie P. Spelman succeeded Mr. Poister and it was in his organ class that the Jensens met.

Soon after the beginning of his ministry in the Ontario church Mr. Jensen influenced the purchase and installation of a fine Skinner organ, originally installed in the studio of Stanley W. Williams, Pacific area representative of the Aeolian-Skinner Organ Company. After the war the organ was greatly enlarged. Not only has the church presented nationally-known recitalists, but the pastor and his wife have often been heard as soloists on the instrument. In addition to this Mr. Jensen has given private instruction to organists in his church.

Mr. Jensen resigned the Ontario pastorate to accept a call to the pulpit of Immanuel Baptist Church in Long Beach, Cal.

**"BACH WEEKEND" PLANNED  
AT CHATTANOOGA, TENN., "U"**

Isa McIlwraith, organist and choir-master of the University of Chattanooga, Tenn., will present a "Bach week-end" with her university choir April 21, when the following cantata program will be given: Cantata 23, "Du wahrer Gott und Davids Sohn"; Cantata 51, "Jauchzet Gott in allen Landen"; Cantata 118, "O Jesu Christ, mein's Lebens Licht"; Cantata 104, "Du Hirte Israel, Hoere." On Sunday, April 23, Miss McIlwraith will play this recital: Fantasia and Fugue in G minor; Trio-Sonata 1, in E flat major; Six Schübler Chorales; Prelude and Fugue in A minor.

THE HOLOGRAPH SCORE of an "Agnus Dei" by Giovanni-Battista Pergolesi, presumed to have been lost, was discovered recently in the collection of Edwin Franko Goldman. Only the last few bars of the work are given in the 1942 edition of Pergolesi's complete works. The manuscript in Dr. Goldman's possession bears the date 1732 and an inscription to Fra Bernardo da Messina. The Mercury Music Corporation of New York has just published this interesting rediscovery with the original figured bass for spinet or organ. It is scheduled for broadcast on Easter morning by the Inter-racial Chorus under Harold Aks.

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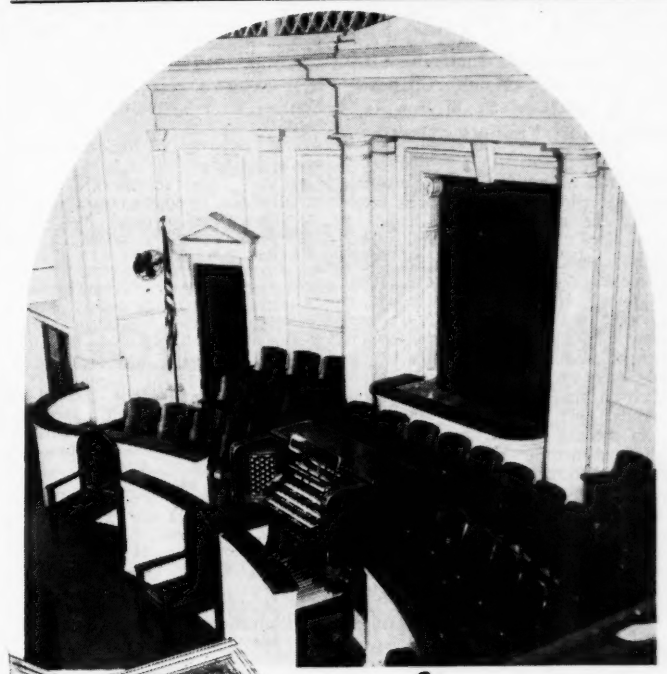
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Replica of Freiburg Organ.**

Installation of an organ of European design and manufacture has been completed in the new Lorimer Chapel of Colby College, Waterville, Maine. This organ was built in the factory of E. F. Walcker & Co., Ludwigsburg (United States Zone), Germany. It is a gift of one of the trustees of Colby College, Matthew T. Mellon. There are perhaps a score of Walcker instruments in the United States and Canada, most of them dating from the nineteenth century, the largest and best known being that formerly in the old Boston Music Hall and now located in the Memorial Hall at Methuen, Mass.

Mr. Mellon presented a Walcker organ to the University of Freiburg some years before the outbreak of world war 2 and the organ at Colby College is, except for a few changes in specifications, a replica of that instrument, now destroyed. Delays in the installation at Colby were caused by restrictions on the importation of foreign labor, and it was many months later than was at first planned when Herr Eugen Mauele of the Walcker establishment was permitted entry for the purpose of erecting an organ all parts of which had long been lying in storage in Waterville.

The organ is one of three manuals, with the choir set between the swell and the great. The choir organ is more properly a positiv. Only the swell organ is under expression. The pedal keyboard, distinctly European, consists of thirty rather than thirty-two notes, and is considerably less radiating and less concave than A.G.O. specifications.

The console is provided with stop tabs. There are thirty-seven speaking stops, only one of which is "borrowed," and the organ has 2,430 pipes. Wind is supplied by a Spencer Orgbld. The pipes are placed behind grilles in two chambers on either side of the chancel. The console is in the rear center of the chancel; for recital purposes it is visible to the audience, but for religious services it is hidden behind a removable reredos. Most of the wood in the organ is Oregon fir, which

had been shipped to Germany before the war.

Two major recitals have thus far been given on the Mellon organ—one by H. Frank Bozyan of the department of music of Yale University and the other by E. Power Biggs. Formal dedication of the organ as a chapel instrument will occur, it is expected, this summer, with Karl Matthai of Winterthur, Switzerland, as recitalist.

The resources of the new instrument are as follows:

- GREAT ORGAN.**
1. Bourdon, 16 ft., 61 pipes.
  2. Large Open Diapason, 8 ft., 61 pipes.
  3. Hohlfloete, 8 ft., 61 pipes.
  4. Viole, 8 ft., 61 pipes.
  5. Principal, 4 ft., 61 pipes.
  6. Harmonic Flute, 4 ft., 61 pipes.
  7. Fifteenth, 2 ft., 61 pipes.
  8. Mixture, 4 rks., 224 pipes.
  9. Trumpet, 8 ft., 61 pipes.

- SWELL ORGAN.**
10. Quintaton, 16 ft., 61 pipes.
  11. Small Open Diapason, 8 ft., 61 pipes.
  12. Stopped Diapason, 8 ft., 61 pipes.
  13. Echo Gamba, 8 ft., 61 pipes.
  14. Vox Coelestis, 8 ft., 49 pipes.
  15. Gemshorn, 4 ft., 61 pipes.
  16. Principal, 2 ft., 61 pipes.
  17. Twelfth, 2 1/2 ft., 61 pipes.
  18. Terzian, 2 rks., 122 pipes.
  19. Scharff, 3-4 rks., 232 pipes.
  20. Bassoon, 16 ft., 61 pipes.
  21. Horn, 8 ft., 61 pipes.

- CHOIR ORGAN.**
22. Rohrflöte, 8 ft., 61 pipes.
  23. Quintaton, 8 ft., 61 pipes.
  24. Praestant, 4 ft., 61 pipes.
  25. Nachthorn, 4 ft., 61 pipes.
  26. Schwegel, 2 ft., 61 pipes.
  27. Quinte, 1 1/2 ft., 61 pipes.
  28. Cymbal, 3 rks., 183 pipes.
  29. Oboe, 8 ft., 61 pipes.

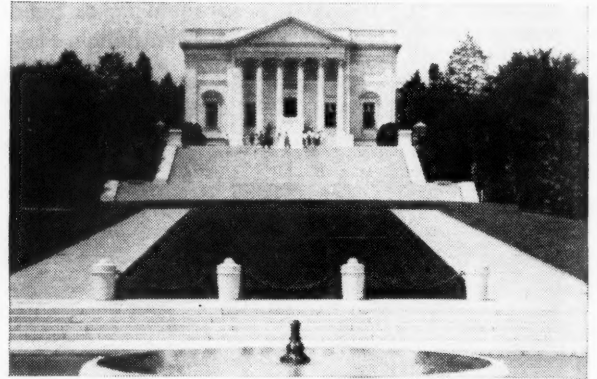
- PEDAL ORGAN.**
30. Open Diapason, 16 ft., 30 pipes.
  31. Subbass, 16 ft., 30 pipes.
  32. Zartbass (from No. 10), 16 ft.
  33. Octave Bass (from No. 30), 8 ft., 12 pipes.
  34. Bassflöte (from No. 31), 8 ft., 12 pipes.
  35. Choralbass, 4 ft., 30 pipes.
  36. Nachthorn (from No. 35), 2 ft., 12 pipes.
  37. Posaune, 16 ft., 30 pipes.

H. Frank Bozyan of Yale University presented the following program in his recital on the new organ Jan. 20: Prelude and Fugue, Buxtehude; "Jesu, meine Freude." "Der Tag, der ist so freudenreich," Fugue in E flat major, "Ich ruf zu Dir," Vivace from Trio-Sonata and "In Dir ist Freude," Bach; Larghetto and Allegro, Concerto No. 5, Handel; Pastorale, Zipoli; "Noel" No. 10, d'Aquin; Kyrie, Reger; "Lebhaft," Sonata No. 2, Hindemith; "Es ist ein Ros' entsprungen," Brahms; Sonata No. 6, Mendelssohn.



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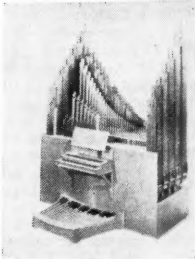
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MARILYN MASON



MARILYN MASON of the University of Michigan faculty was requested by Arnold Schoenberg to play his "Variations for the Organ," Op. 40, for the composer and several of his composition students when she was in Los Angeles in March. This was the first time that Mr. Schoenberg had heard this work performed on the instrument for which it was written, and he complimented the artist on her skillful playing from memory of this difficult and seldom-heard composition. Miss Mason had played the Variations at the national convocation of deans and regents of the Guild in New York City in 1949.

This year, in honor of Mr. Schoenberg's seventy-fifth birthday anniversary, there were nineteen concerts of his works in Los Angeles alone.

Miss Mason was the recitalist at the annual joint meeting of the Los Angeles, Pasadena, Long Beach and San Bernardino Chapters, held at the First Baptist Church, Los Angeles, March 6. Included on her program was the beautiful Lento by William Blanchard of Pomona College, dean of the Los Angeles Chapter. Among other engagements Miss Mason played at the University of Southern California, giving the third program in the Bach festival, and on her return trip she filled engagements in Texas.

**VAN HULSE'S "BEATITUDES"**  
SUNG IN ST. LOUIS CHURCH

The choir of St. John's Methodist Church, St. Louis, presented "The Beatitudes," by Camil Van Hulse, Sunday evening, Feb. 19, under the direction of Robert M. Webber, organist and director of music. The program was well received by a congregation of about 300. The performance of the cantata was preceded by an organ recital by John West, organist and choir director of the Church of the Holy Communion (Episcopal), University City, Mo. Mr. West is a young organist of great ability and interpretative powers who has studied in the United States and Europe. He ably demonstrated the resources of the new Möller three-manual by playing the following numbers: March from "Joshua," Handel; "The Fifers," d'Andrieu; Little Fugue in G minor, Bach; Introduction and Passacaglia, Reger; Allegro, Intermezzo and Finale, Sixth Symphony, Widor.

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A Monthly News-Magazine Devoted to the Organ and to Organists and Church Music.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

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Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month. For routine news, recital programs, etc., the closing date is the 15th.

CHICAGO, APRIL 1, 1950

IF YOUR ADDRESS HAS BEEN changed, if for any reason you do not receive your copy regularly, or if your name and address are not correct or complete on the label of your copy of THE DIAPASON, be sure to notify us at once.

## Who Has The Answer?

A prominent organist rises to ask a question that may have presented itself to a number of our readers. And perhaps some of them can provide the answer. In any case, it is an interesting question. This organist, who is often heard in recitals at home and at a distance, within the last month gave three recitals in three very different settings. The first was played on a small two-manual and pedal reed organ and was the first organ recital ever heard in a certain Western town. The second was played before a sizable congregation of colored people. The third was on a four-manual organ of outstanding qualities in a cathedral in a large city. The last of these performances drew the smallest congregation. Fewer than a hundred people came to hear the recital in the cathedral and there were about a thousand empty sittings. In the small town—population about 2,500—the people were packed in and some had to stand.

As this organist sadly states it, "unless we get a Fox or a Dupré to play at the cathedral we can hardly see the audience; but in a tiny church on a rotten organ we pack them in."

Well, who has the answer? Is it found in the fact that a city has so many other musical attractions that even the most excellent recital on a beautiful instrument in the atmosphere of a great ecclesiastical edifice fails to draw? Or is it to be blamed on television? Or are the people in the small town more hungry for organ music because they are not surfeited with it? Whatever it is, we know that the heart of many an organist has been gladdened by the reception accorded a recital on a small organ in a church where the parish and the community were proud of the new instrument. He has found here a contrast to the lack of interest and small attendance at recitals on a large instrument in a place where the congregation claims culture with a capital "C" and where those who regularly attend symphony concerts and opera feel superior to the organ, whereas, if they were just a little more aware of the beauties of organ literature they would look upon a first-class recital as they do on the performance of a string ensemble or a virtuoso pianist's playing.

The new committee on members' interests of the A.G.O. announces this month

that it invites questions from members everywhere on anything relating to the work of the organist and will "undertake to answer every question personally and by an authority." We may well pass our reader's query on to that committee.

## America's First Organ School

The first American school organized exclusively for the training of organists and choir directors was established a little longer than fifty years ago, when an enterprising and devoted pupil of that great French teacher, Alexandre Guilmant, realized the hope of spreading on this side of the Atlantic the principles of organ instruction which had drawn so many young Americans to Paris for study. The anniversary, recently celebrated in New York, first with a dinner and then with a festival service at the birthplace of the Guilmant Organ School, marked an event which made organ history. The semi-centennial observance paid tribute to and served to recall the career of Dr. William C. Carl, a progressive trainer of organists, who took a deep interest in all of his pupils, not only while they were under his tutelage, but throughout their careers. Many of these men and women have occupied and now hold prominent positions in churches, not only in New York and the East, but in all parts of the country. Thus the ideas and ideals they acquired from Dr. Carl have been perpetuated.

Not only as a teacher, but as an active organist who held the post at the historic First Presbyterian Church of New York City for more than forty years, Dr. Carl made a reputation. He was one of the founders of the American Guild of Organists and a large proportion of his classes always took the Guild examinations. Gertrude McKellar, who became an F.A.G.O. in 1902, is believed to be the first woman to win this certificate. She was followed in 1905 by Grace Leeds Darnell. Among the eminent musicians associated with Dr. Carl in the early days one recalls Clement R. Gale, Warren R. Hedden and Frank Wright. G. Waring Stebbins, Dr. Gerrit Smith and Frederick Schlieder are among others whose names are listed as having been associated with the founder of the school.

Willard Irving Nevins, a disciple of Dr. Carl from his youth, has carried on the latter's work since Dr. Carl's death in December, 1936, and the school was fortunate in gaining the services of a man who through long study and association had become qualified to continue the conduct of an institution that began as a unique experiment and has been followed by organ and choir schools whose advantages are enjoyed by hundreds of students who receive inspiration and training that enable them to raise the standard of the church musician.

## ROBERT BAKER GIVES FOUR BACH LECTURES AT CHURCH

Robert Baker, organist of the First Presbyterian Church of Brooklyn, took a prominent part in a series of programs entitled "The University of the Church," held on the Wednesday evenings in March. The subject for the group which he led was "Bach, the Church Musician." He was assisted by guest soloists, in observance of the 200th anniversary of the death of Bach. The various topics were:

March 1—"Chorales and Chorale Preludes."

March 8—"The Cantatas."

March 15—"The Major Organ Works."

March 22—"The Major Choral Works." Emphasis was placed on the "St. Matthew Passion," which was sung on Sunday afternoon, March 26.

THE YOUTH AND SENIOR choirs of St. Paul's Methodist Church in Middletown, N. Y., gave their annual secular concert March 8. These choirs have been presenting concerts once a year for the last four years and also have sung an oratorio every Palm Sunday, all under the direction of Sue Doscher, organist and director at St. Paul's. This year Stainer's "Crucifixion" is to be presented, with John Herrick, baritone, of Christ Methodist Church, and Willard Pierce, tenor, of the Central Presbyterian Church, both in New York, as soloists.

## Finds Organists Neglected; Points Out Some Causes

[The following article by the critic of the Boston Sunday Herald was published in the issue of Feb. 12.]

By RUDOLPH ELIE

Of all the artists in the field of serious music the most neglected are certainly the organists. They are neglected by the concert-going public, which in the first place is seldom offered a formal recital outside a church, and in the second has never quite caught on to the vast musical rewards the organ is capable of bestowing on the informed listener. They are neglected, too, by the unspecialized musical journalists—that is to say, the music editors and critics of the daily press. \*\*\*

When great virtuosi like E. Power Biggs and Virgil Fox do play on some of our greater instruments like those in Symphony Hall, the Germanic Museum, the Church of the Advent, the organ in Methuen, the organ in the Hammond Museum in Gloucester and so on (for we are favored here with some of the finest organs in the country), it is more often than not a special occasion or one sponsored and largely attended by the American Guild of Organists. And to these the average music critic ventures with considerable doubt of his ability to evaluate properly what he has heard.

In my own case, though I have loved the instrument all my life and had the opportunity as a boy to get to know it fairly well in the capacity of page-turner for Dr. Francis Snow of Trinity Church during his memorable recitals, I am anything but qualified to appraise either an organ or an organist. Provided the organ is no theater affair and is neither too Romantic in the French manner nor too baroque in the baroque manner, I am entirely satisfied with the sound. Provided the organist has sufficient manual and pedal technique to play what he attempts up to tempo I am entirely satisfied with his playing. If, to the ear of the professional organists in the audience, he is using a spitzflöte in his registration where he should be using a flageolet, the chances are 100 to 1 I just wouldn't know. The organ is, in fine, a complicated instrument; anybody who discusses it without an intimate knowledge of it—a knowledge that is largely unavailable to those who have not played it for a decade or so themselves—is merely asking for disaster.

The point is, however, that while one must know much about organs and organists to write intelligently about them, one need know nothing whatever to experience the particular musical grandeur the organ is capable of providing. And that the larger musical public has not taken the organ to its heart seems to me partly the failure of church organists to take advantage of the fact that they did have in the palms of their hands, and during their formative years at that, virtually everyone; for what child does not have church affiliation?

Yet, either through the lack of real enterprise, or through lack of a specific viewpoint, church organists often fail to make the music of their churches the vivid experience it should be. Routine organ performance, carelessly trained choirs, unqualified soloists, attitudes of *laissez faire* and above all a lack of musical taste both in organ and vocal music characterize far too many church services today. The young churchgoer, without the necessary artistic guidance, naturally assumes this lugubrious music is to be tolerated as part of a rite, and evermore associates it—along with the organ itself—with church music. By the time he discovers the glories of the concert organ as represented, say, by the remarkable organ recitals given by E. Power Biggs over the air Sunday mornings, it is possibly a little too late; he can never quite dissociate the instrument from its natural habitat or its music from its churchly function.

Well, it is a most complicated subject, but what got me started on it, actually, was the arrival some time ago of an imposing loose-leaf volume entitled "Guideposts for the Church Musician," edited by Paul Swarm. This lively work, which deals capably and inspiringly with such matters as the church musician's qualifications, the organization of his department, the materials and equipment he needs, advice on organizing and training

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of April 1, 1910—

The Michigan Chapter of the American Guild of Organists was organized and John C. Batchelder was installed as dean. It was stated that there were then eight chapters of the A.G.O. in various parts of the United States.

Dr. David D. Wood, famous blind composer and organist, who had taught many men and women who afterward achieved fame as organists, died March 27 in Philadelphia.

The Austin Company was erecting a large organ in the Auditorium-Armory of Atlanta, Ga.

Twenty-five years ago the following news was recorded in the issue of April 1, 1925—

Dr. Samuel A. Baldwin gave his 1,000th recital at the College of the City of New York March 8 and the hall was filled with organ enthusiasts and fellow organists, while prominent city officials made addresses.

The Brick Presbyterian Church in New York tendered a reception and supper to Clarence Dickinson Feb. 26 on the occasion of his fifteenth anniversary at that church.

Four-manual organs under construction or just completed and which were described in THE DIAPASON included an Estey for the First Baptist Church of Youngstown, Ohio; a Wangerin for the University of Wisconsin and an Austin for the First Presbyterian Church of Williamsport, Pa. The University of Illinois ordered a three-manual of forty ranks from the Skinner Organ Company for Smith Memorial Hall in Urbana.

Ten years ago the following events were recorded in the issue of April 1, 1940—

Felix Lamond, a distinguished organist, who was director of the department of composition of the American Academy in Rome since its foundation, died March 16 in New York. His death at the age of 77 ended four years of ill health. Born in London, Mr. Lamond was educated in England and when still in his twenties came to the United States.

Harold W. Thompson, Ph.D., Litt.D., professor of English at the New York State College for Teachers at Albany, and known to every reader of THE DIAPASON through his monthly articles, was appointed professor of English at Cornell University. Dr. Thompson had taught in the Albany institution since 1915 and had been on the staff of the Cornell summer session continuously since 1932.

his choir, detailed suggestions on repertoire and recital literature as well as his function in the community, seems to me to be an invaluable guide to improving the status of the church musician and the status of the organ itself. It is fairly expensive, but if there is a church musician with a soul so dead that never to himself has said that he couldn't get it on his expense account, he couldn't get any good out of it anyway.

## MARGARET CULP MORROW TAKES NEW ROCHESTER POST

Margaret Culp Morrow, dean of the Rochester Chapter of the American Guild of Organists, has been appointed organist of Grace Lutheran Church, Rochester, N. Y. Mrs. Morrow has been organist and choir director at Emanuel Presbyterian Church for the last four years. She will succeed Edward Graef, who now resides in Oregon.

Mrs. Morrow is a graduate of the Eastman School of Music, majoring in organ, and studied under Abel-Marie Decaux of Paris and Harold Gleason of Rochester. She is a piano accompanist at Edison Technical High School. Previous to serving Emanuel Presbyterian, she was organist and director at the Episcopal Church of the Ascension and Webster Presbyterian. She teaches both organ and piano privately. In private life she is Mrs. Nelson D. Morrow.

ON THE AFTERNOON of Palm Sunday a service of choral evensong will be held at the Church of St. Martin-in-the-Fields, Philadelphia. Such works as a portion of the cantata "Christ lag in Todesbanden," Bach; the "Good Friday Reproaches," Vittoria; and other sixteenth century music appropriate to the season will be sung by the choir of forty men and boys under the direction of Harry Wilkinson, organist and choirmaster.

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### FREDERICK W. RIESBERG DIES SUDDENLY AT ADVANCED AGE

Word comes from Norwich, N. Y., of the death in March of Frederick W. Riesberg, A.A.G.O., for many years an active organist who held important positions. Mr. Riesberg retired ten years ago and left New York to live in his old home town. He died suddenly after a heart attack. Funeral services were held at Emmanuel Episcopal Church, of which he was a communicant.

Mr. Riesberg was born April 8, 1863, in Norwich, was graduated from the Norwich high school in 1880 and from the Leipzig Royal Conservatory in 1883, spending the next year in Berlin. He was a pupil of Franz Liszt, Reinecke and Scharwenka. Returning to the United States he settled in Buffalo, where he was organist of the Buffalo Music Hall. His first church position was in the Catholic Church in Norwich in 1878. During his three years in Leipzig he was organist of the American Chapel, serving similarly in Berlin in his year there.

In 1886 Mr. Riesberg became organist

of the Lafayette Presbyterian Church in Buffalo. It was there he was associated with the Buffalo Symphony Orchestra, serving as accompanist. Later he held the positions at the Rutgers Presbyterian Church, New York, in 1897 and Central Baptist in 1900. In 1910 he went to the Greene Avenue Baptist in Brooklyn and in 1928 to Calvary Baptist, New York. He retired from church work in 1940.

For more than fifty years Mr. Riesberg was on the editorial staff of *The Musical Courier*. During his active career he was elected secretary and treasurer of the New York State Music Teachers' Association and later of the New York Manuscript Society.

Since returning to Norwich Mr. Riesberg not only had taught piano and organ, but played in several churches.

Mrs. Riesberg survives, with four children.

AT THE WEST END Baptist Church, Petersburg, Va., the oratorio choir gave the first local performance of "The Garden and the Cross," by Alec Rowley, in March under the direction of Raymond H. Herbek.

# A MOTION PICTURE ---

tracing the processes of pipe organ-building from beginning to completion is now available to interested groups. Made over a period of years in our factory, the 16-mm film is in two reels and requires about thirty-five minutes to show.

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Dr. H. Alexander Matthews, composer, organist, conductor, was born in Cheltenham, England, March 26, 1879. Dr. Matthews is celebrating this year his fiftieth anniversary as an organist in this country. He came to the United States in 1900 after receiving his early training from his father, John Alexander Matthews, a prominent organist and conductor in England.

During those fifty years Dr. Matthews has occupied several important positions in Philadelphia, where he has always resided. He is at present organist and choir-master of the historic Episcopal Church of St. Stephen. Dr. Matthews organized the Choral Art Society of Philadelphia, which he conducted for twelve years, and for ten years was the director of the musical clubs at the University of Pennsylvania. For a period of fifteen years he also conducted the Orpheus Club of Wilmington, Del. At the present time he is conducting the women's chorus of the Philadelphia Music Club.

As a composer, Dr. Matthews has been prolific and his published compositions number over 300. Among these many are very popular among choirmasters, including the cantatas "The City of God," "The Story of Christmas" and "The Triumph of the Cross." Dr. Matthews' contribution to organ and anthem literature has been generous.

In 1920 Dr. Matthews received an honorary doctor's degree from Muhlenberg College and the same degree was bestowed on him by the University of Pennsylvania in 1925. Dr. Matthews is a composer member of the American Society of Composers, Authors and Publishers and a member of the Philadelphia Musical Fund Society and of the St. Wilfrid Club in New York. He is still busy in the realm of teaching and is head of the theory and organ departments at the Clarke Conservatory in Philadelphia. As a composer he is also active and devotes three summer months to this work in his summer home at Madison, Conn.



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**Niagara Falls Center.**  
 The Niagara Falls Center held its monthly meeting March 6 at the home of Mr. and Mrs. Colin E. Coombe. The vice-president, John Webb, was in the chair and conducted the business meeting. Discussion took place concerning the expansion of the center and the planning of interesting and informative meetings. Clive Jacklin, a member of the center, then delivered an interesting talk on the formation and training of church choirs. The next meeting is to take the form of an anthem review, with the members each bringing two or three anthems for discussion.  
 COLIN E. COOMBE, Secretary-Treasurer.

**Galt Center.**  
 Galt Center held its monthly meeting March 4 at the home of one of our Preston members, George Schaller, student organist assisting at St. Clement's Roman Catholic Church, Preston. We were pleased to welcome into the membership of the chapter Miss Patricia Ironsides, newly-appointed organist at St. John's Church (Anglican), Preston.  
 The principal business was the planning for an Easter carol service along the lines of the successful festival at Christmas, when five choirs met and gave an excellent performance of seasonable carols. The Easter carol service is to enlist the choirs of Galt, Preston and Hespeler, making a chorus of about 200 voices, besides a junior choir of fifty voices. This arrangement will engage the members of nearly

every church in the district. Well-known carols will be sung, as well as appropriate Easter anthems, and organ solos will be played by members of our center.  
 C. P. WALKER, Secretary.

**Montreal Center.**  
 A general meeting of the Montreal Center was held in the parish-house of Christ Church Cathedral Feb. 18. Supper was served, followed by a short business meeting. The feature of the evening was a lecture on "Choral Articulation from the Standpoint of the Man in the Pew" by W. C. Hankinson, M.A., of the international short-wave branch of the Canadian Broadcasting Corporation. Following this address recordings by several choirs were played. At the conclusion of the meeting there were on display anthems examined by the attending members and friends with the view to enabling choir directors to add to their lists of suitable church music. Each member had been asked to bring at least two anthems for this purpose and the same procedure will be carried out at the next meeting with respect to organ music suitable for church use.  
 G. C. JOHNSTON, Secretary-Treasurer.

**Hamilton Center.**  
 Richard Ellsasser returned to thrill Hamilton audiences again this year, sponsored by the Hamilton Center. This indefatigable young man appeared in Centenary United Church Jan. 16. His program, ranging from Bach to Sullivan, encompassed music that showed his ability to master the intricacies of the instrument as well as to delight his listeners with the best in organ playing. The popular appeal of this young artist was evidenced by the large audience that came to hear him play.  
 This was another in the long list of organ recitals in aid of the British Organ Restoration Fund. Mrs. C. H. Pritchard was chairman of the recital committee.  
 EDGAR SEALY-JONES, Secretary.

ST. LUCAS EVANGELICAL and Reformed Church in Evansville, Ind., is installing a three-manual Aeolian-Skinner organ, which it hopes to use for the first time on Palm Sunday. A series of four recitals by both local and out-of-town talent will be given beginning April 16. This will be the first Aeolian-Skinner in Evansville.

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## They Listened in Gehenna

By DR. DINTY MOORE

The notice in the last issue of THE DIAPASON regarding the performance of a concerto for two organs composed by Antonio Soler caused quite a commotion down here. No one in the music department had ever heard of the chap and none of the organists had ever played any of his music. A broadcast announcement was made asking him to report at the organist-composer office, and when this failed to bring results it was concluded that he was one of the half-dozen organist-composers who had gone to the other place. However, old man Bach seemed to remember meeting him some 150 years ago at the dentist's; so a search was made and Antonio was discovered working on a Bendix washer in the laundry department. At first he denied having written any organ music, but when he was accused of composing Six Concerti for Two Organs he broke down and confessed.

A friend of his here who was for many years vicar of St. Widgeon's-in-the-Poultry, the Rev. Anthonasius Shuttlecock, said he had never in the 175 years that he had known Antonio heard him mention music; in fact, said the reverend, his only interest seemed to be blondes. Lemmens, who is president of the organists' guild here, insisted on his attending the Sunday morning meeting, when we were to listen in at the performance of the work. Poor old Soler said he hated organ music and wished to finish fixing the Bendix. However, on appeal to his majesty, he was ordered to listen to his work or go back in his grade 500 years. It was a difficult decision to make, but on the advice of the vicar he consented to attend.

At the appointed time, and it was devilish early here, most of the organists were in the banquet hall. At the first sound from the organ a shiver went through the crowd. Then, as if by magic, a sigh of relief was heard on all sides. Widor said to Lemmens: "Well, old friend, I liked my music better than that." Guilment said to Bonnet: "My boy, I liked my music better than that." Lemare said to Hollins: "I say, old top, I liked my music better than that." And so it went. The Bach and pre-Bach boys did their best with their applause, but aside from being a novelty it fell rather flat. As far as Antonio is concerned, he said: "If I wrote six of those things I can blame them for being here. That is a relief, for I have always thought it was my chasing blondes that had landed me here. For the love of Mike, forget it, and let me get back to my Bendix."

## DEATH OF JAMES H. NUTTALL ENDS NOTED VOICER'S CAREER

In the rush of news of every kind at the turn of the year the passing of James H. Nuttall, for many years regarded as one of the ablest voicers in this country, has not received the attention it deserved. Mr. Nuttall first came to notice in the United States through his association with Robert Hope-Jones, by whom he was engaged at his factory in Elmira, N. Y., after coming to this country from his native England more than forty years ago. His last work was done at the factory of Alfred G. Kilgen in Los Angeles, where he spent his time until his last illness.

Mr. Nuttall used to tell his friends of his association with Hope-Jones in England and about the first electric organ Hope-Jones built. Young Nuttall sang in the boy choir at the church where Hope-Jones played.

Mr. Nuttall was credited with inventing the diaphone and the fog horn, although the patents were taken out in Hope-Jones' name. He also developed a number of reeds and did voicing for Anton Gottfried in Erie, Pa.

Mr. Nuttall went to California first to erect a Hope-Jones organ in the Episcopal Church at Claremont. This organ is still in its original condition and played every Sunday. He also installed the organ at Death Valley for "Death Valley Scotty."

Mr. Nuttall was the inventor of an electronic organ using a photo-electric cell. A company was organized before the first world war. About a year ago another company started an investigation and shortly before he died Mr. Nuttall sold the patent.

Mr. Nuttall had a record of over 3,000 stops that he had voiced and data on most of them.

Mr. Nuttall is survived by his widow and a daughter.

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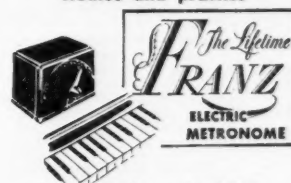
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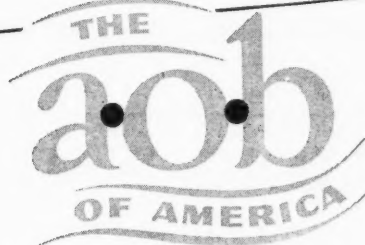
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All who have attended the mass hymn festivals in New York in past years will wish to reserve Sunday afternoon, April 23, at 5 o'clock in the Riverside Church for the service commemorating the tercentenary of the Scottish Psalter of 1650. The society's leaflet of ten metrical Psalms from this Psalter will be used by the whole congregation, which will sing seven of them, while the enlarged chancel choir will render one New Testament paraphrase and the 148th Psalm of Darwall. The two "marching" hymn-tunes are "Dumdee" and "Old 124th."

With a brass quintet and a string ensemble several significant compositions will be given. The preludes are Lament on "The Flowers of the Forest" (sixteenth century), by Frederick Bridge, and a meditation on "Martyrdom" and "Rockingham New" by Clarence Dickinson. In addition there are the following: Orchestral descant on "London New" by Herrick Bunney and, at the offering, instrumental variations on "Martyrs" by Cedric Thorpe Davie of St. Andrew's University. The brass will also be heard in the hymns, all those for the congregation being in unison.

The conductors will be W. Judson Rand of St. Paul's Church, Flatbush, for the choir and orchestral numbers and Richard Weagly for the congregational hymns. John Hunter will be at the organ. Dr. Dickinson will conduct his own meditation. The pastor, Dr. Robert J. McCracken, will deliver a brief address on "Our Spiritual Heritage in the Metrical Psalms." It is hoped that Canon George Wallace Briggs of Worcester Cathedral will read the special prayer of Thanksgiving, prepared by Dr. Millar Patrick, author of "Four Centuries of Scottish Psalmody." The Scottish societies of New York have been invited to attend.

In 1948 singers from over fifty adult and youth choirs were present and they have all been invited again. The youth choirs will be in the upper balcony and they will sing alone for two stanzas of "Psalm 23" (Wiltshire).

Choir directors and organists within reach of New York are urged to bring their choirs, notifying the society at its office, 297 Fourth Avenue, New York 10, or the secretary, who can be reached by telephone at SE 3-9181. Choirs that respond before Easter will receive the leaflet and instructions. We shall be glad to send the program of the service if a stamped addressed envelope is sent to our office. They will be mailed soon after May 1.

**Cleveland Meeting**

Feb. 27 was a red-letter day for the Hymn Society. On that day it held its first general public meeting outside New York City. This occasion was in connection with the annual meeting of the Music Teachers' National Association in Cleveland. Another body, the National Association of Choir Directors, held a simultaneous meeting that day and one session was held jointly with that group and the

organ and choral section of the M.T.N.A. itself.

Four of our national officers represented "headquarters." In the morning there was a presentation of past, present and projected activities of the Hymn Society by President Edwards, George Litch Knight and the secretary. This was followed by a thoughtful discussion of the purpose of congregational hymns in worship by Dr. Oscar Thomas Olson, pastor of the Epworth-Euclid Methodist Church, Cleveland. We then enjoyed a very popular joint session with papers by three well-known church music experts. Bethuel Gross gave a "professional inventory of the church musician."

The first question taken up at the afternoon meeting was training for leadership in congregational singing. This was handled well by Mr. Knight, who made an earnest plea for the training of capable church musicians. The chairman of our Ohio Chapter, the Rev. W. Scott Westerman of Columbus, emphasized the importance of correct tempos in hymn singing. He discussed the necessary steps for fixing the basic hymn tempos, and we applied these principles to about fifteen tunes in the Methodist Hymnal. The afternoon ended with the singing of several hymns and tunes which the Hymn Society has launched or revived for public use.

The quality and timeliness of these topics made the meeting memorable. We also met personally "letter" friends of many years' standing for the first time, and we talked with many leaders in related fields of music. Our meeting closed with a supper at Stouffer's, where our genial host was Robert M. Stofer of the Church of the Covenant.

Interest was aroused by our literature display. Miss Edith Holden, treasurer of the society, met many inquiries about the exhibit.

THE APOLLO MUSICAL CLUB of Chicago, Edgar Nelson conductor and Robert Birch accompanist and associate conductor, will present Mendelssohn's "Elijah" Monday evening, April 10, in Orchestra Hall. Soloists will be Nancy Carr, soprano; Elizabeth Brown, contralto; David Poleri, tenor, and Louis Sudler, bass. The Chicago Symphony Orchestra will play.

THE CHOIR OF THE Church of the Ascension and St. Agnes, Washington, D. C., will present "The Passion according to St. Mark," by Charles Wood, on Palm Sunday evening at 8. The offering will be in aid of the organ fund. Ronald K. Arnatt is the organist and choirmaster.

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voicing and finishing of the new dome diapason chorus in St. Paul's, the specification of which was printed in the December DIAPASON.

PROFESSOR MAYNARD KLEIN, University of Michigan choral conductor, conducted a choral conference March 13 at the Metropolitan Methodist Church under the auspices of the Detroit Guild of Church Musicians. Opportunity was given at the close for a discussion period. For its April meeting the Guild of Church Musicians is presenting the Kalamazoo College Choir under the direction of Henry Overley in a concert at the First Baptist Church April 6. Dr. Cyril Barker, president of the Guild, will act as host.

THE FOLLOWING ORATORIOS will be presented at the First Baptist Church in Philadelphia through May 14, when the season will close: April 2, "Stabat Mater," Dvorak; April 7, "St. Matthew Passion," Bach; April 9, "The Messiah," Handel; April 16, Mass in A major, Franck; April 23, "The Creation" (part 1), Haydn; April 30, "The Creation" (part 2), Haydn; May 7, excerpts from the Oratorios; May 14, "Missa Solemnis" in D major, Beethoven.

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# Programs of Organ Recitals of the Month

**Lilian Carpenter, F.A.G.O., New York City**—Miss Carpenter, instructor in organ at the Juilliard School of Music and organist of the Church of the Holy Comforter in New York, gave a dedicatory recital on the new Estey organ in the Drew Church at Carmel, N. Y., Feb. 26. Her program included the following numbers: Allegro, Fourth Concerto, Handel; Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Sleepers, Wake!", "In dulci Jubilo," "My Inmost Heart's Doth Yearn" and "Today Triumphs God's Son," Bach; "Fugue a la Gigue," Bach; "Rosymedre," Vaughan Williams; "Canyon Walls," Clokey; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "The Primitive Organ," Yon; Prelude on an Old Folk-tune, Beach; Toccata, Fifth Symphony, Widor.

**Muriel Gidley, Toronto, Ont.**—Miss Gidley and the choir of the Park Road Baptist Church gave a program of organ and choral music March 7. Miss Gidley's numbers were: Prelude, Fugue and Chaconne, Buxtehude; Allegro from Concerto in A minor, Vivaldi-Bach; Chorale Preludes, "O Lamb of God, All Holy" and "Dear Christians, Let Us Now Rejoice," Bach; Toccata and Fugue in D minor, Bach; "Le Banquet Celeste," Messiaen; "Spinning Song," Dupre; "Litanies," Alain.

The choir, assisted by four soloists, sang: "Haste Thee, O God," Batten; "Out of the Deep," Morley; "Richard de Castro's Prayer to Jesus," carol set to music by R. R. Terry; "Come, Let Us Rejoice," Byrd; "Glory to God the Father," Bachmanoff; "Father Ever Loving," Brahms; "Christ Hath a Garden," Willan; "He Is the Lonely Greatness," Arthur Benjamin; "Sing Praise to God, Who Reigns Above," Whitlock.

**Mario Salvador, St. Louis, Mo.**—Dr. Salvador will be heard in a recital at the Marion Avenue Baptist Church of Aurora, Ill., on the evening of April 16. His program will consist of the following works: Allegro Giocoso, from "Water Music" Suite, Handel; Allegretto, Parker; Prelude and Fugue in D major, Bach; Third Movement, Eighth Symphony, Widor; Fugue in G major, Bach; "Carillon," Sowerby; Concert Study, Manari; "Samarikand," Douglas; Scherzo and Fugue, Diggle; Festival Postlude on "Veni Creator Spiritus," Van Hulse; "Water Nymphs," Vierne; "Belgian Mother's Song," Benoit-Courboin; Toccata, Widor.

The following program will be played by Dr. Salvador, organist of the St. Louis Cathedral, on the new Kilgen organ in the cathedral April 23: Allegro Giocoso from "Water Music" Suite, Handel; Larghetto, Wesley; Prelude and Fugue in E minor (the Wedge), Bach; "Solace," Douglas; Fugue in G major, Bach; Cantilene, from "Symphonie Romane," Widor; "Prologue Elegiacque," Diggle; Contrapuntal Fantasy on "O Filii et Filiae," Van Hulse.

**Robert Rayfield, Chicago**—The first of a group of Bach programs under the auspices of the Van Dusen Organ Club was played by Mr. Rayfield in the organ salon of the American Conservatory of Music March 13. Mr. Rayfield played: Prelude and Fugue in C major; Chorale Preludes, "Rejoice, Beloved Christians," "In Thee Is Gladness" and "All Men Must Die"; Prelude and Fugue in G major; "Fugue a la Gigue"; Chorale Prelude, "O Sacred Head Now Wounded"; Allegro, Trio-Sonata 1; "Jesu, Joy of Man's Desiring"; Prelude and Fugue in B minor.

**Harry E. Cooper, Raleigh, N. C.**—Dr. Cooper gave a recital at the First Baptist Church of Oxford, N. C., Feb. 22 and played these numbers: Toccata and Fugue in D minor, Bach; Pastorale from Sonata No. 1, in D minor, Guilman; Scherzo in G minor, Bossi; "Christus Resurrexit," Ravanello; "The Bells of St. Anne de Beaupre"; Russell; Gavotte in F major, Martini; Lullaby, Kreisler; Concert Etude, Yon.

**John Glenn Metcalf, Little Rock, Ark.**—Mr. Metcalf has been playing recitals at Trinity Episcopal Cathedral on Sundays in Lent. Among his offerings have been the following:

March 12—Prelude in G major and Voluntary on "Old Hundredth," Purcell; Chorale Prelude, "Blessed Jesu, Here Are We," and Fugue in G minor, Bach; "Angelus Meditation," Matthews; "Messe Basse," Vierne.

March 26—Prelude on "O Sacred Head," Bach; Prelude on "O Sacred Head," Brahms; Prelude on "O Sacred Head," Karg-Elert; Fugue in D minor, Sonata No. 6, Mendelssohn; "Chapelle des Morts," Mulet; Prelude on "Ah, Holy Jesu," Brahms; Prelude on "Ah, Holy Jesu," Dickinson; "Benedictus," Rowley.

**Emmett Smith, Arkansas City, Kan.**—Mr. Smith gave his senior recital at Southwestern College in Winfield, Kan., March 10 and in addition to a local audience of more than 200 the performance drew seventy persons from neighboring cities, including the choir from Mr. Smith's church in Arkansas City. The program was made up of these compositions: Prelude, Fugue and Chaconne, Buxtehude;

Chorale Prelude, "O Lord, to Me, Poor Sinner," Buxtehude; "The Fifers," d'Andrieu; "Noel" in G, d'Aquin; "Passacaglia et Thema Fugatum in C minor," Bach; Cantabile in E major, Franck; "Chant de Joie," Langlais; Scherzo ("Laughing Water"), Weaver; "Twilight at Fiesole," Bingham; "Comes Autumn Time," Sowerby.

**Russell G. Wichmann, Pittsburgh, Pa.**—Mr. Wichmann was heard in a recital for the Johnstown, Pa., Music League at Zion Lutheran Church in that city March 13, playing these compositions: Toccata and Fugue in D minor, Bach; Four Short Pieces for the Church Service, T. Carl Whitmer; Bell Prelude, Clokey; Chromatic Study on the Name of Bach, Piston; "Benedictions," George F. McKay; Suite for Organ, Bingham; Prelude-Pastorale on a Twelfth Century Melody, Edmundson; "Processional," Cowell; Four Hymn Preludes: "Jesus, Priceless Treasure," Gardner Read; "When I Survey the Wondrous Cross," Carl McKinley; "Once to Every Man and Nation," Richard Purvis, and "Round Me Falls the Night," Robert Elmore; Prelude and Fugue in D major, Bach.

**Lorenzo Pratt Oviatt, St. Augustine, Fla.**—Mr. Oviatt gave the following program at Trinity Episcopal Church Sunday afternoon, March 5: "Psalm 19," Marcella; Chorale Prelude, "We Pray Now to the Holy Spirit," Buxtehude; Prelude and Fugue in A minor, Bach; "On Hearing the First Cuckoo in Spring," Delius; Cantabile, Clokey; Prelude on "Malabar," Sowerby; "Distant Chimes," Snow; Festival Toccata, Fletcher.

**Homer Wickline, Pittsburgh, Pa.**—Mr. Wickline gave the recital at Carnegie Hall, North Side, Feb. 26, assisted by Jean Lewis, violinist, with Mr. Wickline as accompanist. The program included: Fifth Sonata, Rheinberger; Sonata No. 3, in C minor, for violin and piano, Grieg; Sonata No. 6, Rheinberger; Allegro ma non Troppo, Sonata in A minor, for violin and piano, Joseph Szulc; Sonata No. 7, Rheinberger.

A Purcell program was played by Mr. Wickline Jan. 22.

**Mildred M. Dupon, Kalamazoo, Mich.**—A series of vespers musical programs on the first Sunday of the month, which was begun in November at the First Congregational Church, closed March 5, when the program included: Trumpet Tune and Air, Purcell; Chorale Prelude, "O Man, Bewail Thy Grievous Fall," Bach; "Marche Funebre et Chant Seraphique," Guilman; Three "Bible Poems," Weinberger; "Carillon-Sortie," Mulet. The choir sang Gounod's "Gallia."

Feb. 5 Mrs. Dupon gave a Bach program and Jan. 8 the offerings consisted of: "Water Music," Handel; Adagio, Fiocco; "In Thee Is Gladness," Bach; "A Lovely Rose Is Blooming," Brahms; "Ninna Nanna," Mauro-Cottone; "Piece Heroique," Franck; "Noel Basque," Benoit; "Carillon," Sowerby; Toccata, "Vom Himmel hoch," Edmundson.

**Ronald K. Arnatt, Washington, D. C.**—In a recital for the Monmouth Chapter, A.G.O., at the First Baptist Church of Asbury Park, N. J., Feb. 13 Mr. Arnatt played: Chorale in A minor, Franck; "In Homage to Frederick Delius," Whitlock; Allegro Maestoso, Sonata in G major, Elgar; Canon and Fugue, Quincy Porter; Improvisation: Prelude and Fugue in F minor, Bach; Eight Chorale Preludes from the "Orgelbüchlein," Bach; Toccata in F major, Bach.

**John Leo Lewis, F.A.G.O., Chicago**—Mr. Lewis was heard in a recital at the First Methodist Church of Kankakee, Ill., Sunday afternoon, Feb. 26, with the following program: Prelude and Fugue in D major, Bach; Prelude and Fugue in F, Buxtehude; "Fuga alla Handel," Guilman; "At the Cross" and "O Come and Mourn," Edmundson; Allegro Moderato, Fourth Concerto, Handel.

**Caspar Koch, Pittsburgh, Pa.**—Dr. Koch's program at North Side Carnegie Hall Feb. 19 consisted of these compositions: Toccata and Fugue in D minor, Bach; "Du bist die Ruh," Schubert; "La Concertina," Yon; "Evening," Gaylord Yost; American Fantasia, Herbert.

Dr. Koch's program March 5 was made up as follows: Prelude to "La Traviata," Verdi; Fugue in G minor, Bach; "Soeur Monique," Couperin; Minuet in A major, Bocherini; "Carillon," DeLamarter; "Danse Nuptiale," from "Feramors," Rubinstein.

**William F. Spalding, Denver, Colo.**—Mr. Spalding played the following compositions in a recital at St. John's Cathedral Feb. 26: Sinfonia, "We Thank Thee, God," Bach; "Forty Days and Forty Nights," Bach; Pastorale, Fourth Sonata, Yon; Chorale in A minor, Franck; Prelude on "Malabar," Sowerby; Chorale Prelude on "Palisades," Sowerby; "Jesus Consoles the Women of Israel," Dupre; Paraphrase on the "Te Deum," Dupre.

On the afternoon of Jan. 22 Mr. Spalding gave a recital at Calvary Episcopal Church in Idaho Springs, Colo. This was the first organ recital ever played in

Idaho Springs and drew a large congregation to hear this program: Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring," "My Soul Exalts the Lord" and Sinfonia to "We Thank Thee, God," Bach; Epiphany Prelude on "Stuttgart," Winfred Douglas; Prelude on "Watchman," Noble; Chorale in A minor, Franck; Toccata, Fifth Symphony, Widor.

Mr. Spalding was heard in a recital Feb. 5 at the Church of the Holy Redeemer in Denver, a large colored parish.

**G. Leland Ralph, Sacramento, Cal.**—Mr. Ralph, with the assistance of an ensemble consisting of piano, violin, viola and cello, gave the following vespers program at the First Baptist Church Sunday afternoon, Feb. 26: "Fanfare d'Orgue," Bedell; Rondo, "The Fifers," d'Andrieu; Fantasia in G minor, Bach; Piano Quartet No. 1, Mozart (the ensemble); "Apres un Reve," Faure; "The Swan," Saint-Saens; Fantasia, "Ton-y-Botel," Purvis.

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—Mr. Kraft and the Kent State University A Cappella Choir, directed by Caro Carapetyan, gave a recital at Trinity Cathedral Sunday afternoon, Feb. 26, for the Music Teachers' National Association, in session in Cleveland. Mr. Kraft's organ numbers were the following: "Regina Pacis," Symphony 1, Weitz; Aria, Handel; Toccata (Dorian), Bach; Chorale from Cantata No. 22, "Subdue Us by Thy Goodness," Bach-Kraft; "Jubilee Suite," Van Hulse.

For his recital at Trinity Cathedral March 5 Mr. Kraft selected these numbers: Prelude and Fugue in E minor, Bach; Prelude on the "Ave Verum," Mozart; Scherzo in G minor, Bossi; Allegro, Symphony, Maquaire; "Come, Lord Jesus," Bach; Toccata from Fantasia on "O Filii et Filiae," Van Hulse; Prologue and Scherzo, Symphony 2, Weitz; "Ricerata quasi Fantasia" on "B-A-C-H," Van Hulse.

**Arnold Dann, Palm Beach, Fla.**—Mr. Dann played the following numbers in a vespers service at Bethesda-by-the-Sea Feb. 26: Sketch in F minor, Schumann; Andante, Debussy; Air with Variations, d'Aquin; Toccata and Fugue in D minor, Bach; "The Reed-Grown Waters," Karg-Elert; Spring Song, Hollins; "Carillon," Vierne.

**Reginald W. Martin, A.A.G.O., Siloam Springs, Ark.**—Mr. Martin, professor of organ at John Brown University, gave the following program in a recital at the Methodist Church Feb. 26: Fantasia and Fugue in G minor, Bach; "Adoration," Macfarlane; "Prelude du Deluge" and Fantasia in E flat, Saint-Saens; "Pilgrims' Song of Hope," Batiste (by request); "Samarikand," Douglas; Oriental Sketch, Foote; Pastorale, Wachs; Improvisation and Melody, Brown; "Chanson du Matin," Frysinger; "A Vesper Prayer," Diggle; "Song without Words," Adagio and "Piece Jubilante," R. W. Martin.

**Joseph H. Greener, M.Mus., A.A.G.O., Seattle, Wash.**—Mr. Greener presented this program Sunday evening, Feb. 26, at the University Christian Church: Chorale Prelude, "Our Father in Heaven," "Jesu, Joy of Man's Desiring" and Fantasia and Fugue in C minor, Bach; Arietta, William T. Timmings; "Danse Humoresque," Greener; "Cantilene Pascale," Benoit; Toccata in F, Fifth Symphony, Widor.

**Ruth A. White, A.A.G.O., Scranton, Pa.**—Miss White gave the seventy-ninth public recital of the Northeastern Pennsylvania Chapter, A.G.O., at St. Luke's Episcopal Church March 3 at noon, playing: "As Jesus Stood beside the Cross," Scheidt; "Hark! A Voice Saith, All Are Mortal" and "Christ Lay in the Bonds of Death," Bach; "My Heart Is Filled with Longing," Brahms; Prelude and Fugue in E minor, Bach; Sonata No. 2, in C minor, Mendelssohn; Sketch in D flat, Schumann; "Nef" ("Nave"), Mulet; "Benediction," Reger.

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe has played a series of Lenten recitals at the South Church. Among his programs have been the following:

Feb. 27—"Fiori Musicali," Frescobaldi; Andante Cantabile (Quartet), Mozart; "Clair de Lune," Karg-Elert; "Etoile du Soir," Vierne; Prelude, "Otho Visconti," Gleason; "Francaise," Langlais; Finale, First Symphony, Maquaire.

March 6—Concerto in D minor, Vivaldi-Bach; Psalm Prelude No. 1, Howells; Andante, Sonata, Elgar; Adagio for Strings, Barber; "Litanies," Alain.

On March 13 Mr. Beebe gave a Bach program.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—Mr. Brown's recital on the outdoor organ at Balboa Park Sunday afternoon, March 5, was devoted to the following Bach program: Nine Partitas on "O Gott, Du frommer Gott"; Arioso in A major; Chorale and Chorale Prelude, "Hark! A Voice Saith All Are Mortal"; Chorale from Cantata No. 147, "Jesu, Joy of Man's Desiring"; First Organ Concerto in G major on themes of Duke Johann Ernst; Aria, "My Heart Ever Faithful"; Gavotte from Violin Sonata No. 6; Chorale and Chorale Prelude for Passiontide, "O Man,

Thy Fearful Sin Bewail"; Toccata and Fugue in D minor.

The following Cesar Franck program was presented March 12: Fantasia in A; "Trois Pieces pour le Grand Orgue"; Cantabile; "Piece Heroique"; Suite of Seven Pieces in F; "Panis Angelicus"; Chorale in A minor.

**Robert M. Webber, St. Louis, Mo.**—Mr. Webber was presented in his senior recital by the St. Louis Institute of Music Sunday afternoon, March 5, at St. John's Methodist Church, where he is organist and director of music. The program was made up of the following numbers: Two Trumpet Tunes and Air, Purcell; "The Musical Clocks," Haydn; Three Schuber Chorale Preludes ("Sleepers, Wake," "Whither Shall I Flee" and "My Soul Exalts the Lord"), Bach; Toccata in F major, Bach; "Song of Creation," Rowley; "In Memoriam," Roberts; Variations on a Noel," Dupre.

**Luther T. Spayde, A.B., M.Mus., Fayette, Mo.**—Professor Spayde, head of the organ department at Central College, gave his twentieth annual faculty recital at the Linn Memorial Methodist Church Sunday afternoon, March 5, and played the following program: "Psalm 19," Marcella; "Deck Thyself, My Soul," Telemann; Toccata, Adagio and Fugue in C major, Bach; Sonata No. 1 for organ and strings, Mozart; Andante Sostenuto, "Symphonie Gothique," Widor; "Grand Choeur Dialogue," Gigout; "Donkey Dance," Elmore; "Dripping Spring," Clokey; "Piece Heroique," Franck.

**Alice R. and Donald G. Bliss, Deansboro, N. Y.**—Mr. and Mrs. Bliss gave a joint recital Feb. 19 at the Congregational Church. Mrs. Bliss played these selections: Toccata and Fugue in D minor, Bach; "A Lovely Rose Is Blooming," Brahms; "Variations de Concert," Bonnet; "In Dir ist Freude," Bach; "Hymn of the Nuns," Lefebvre-Wely; Second Toccata, in C minor, Rogers; Chorale in A minor, Franck. Mr. Bliss played "Pour Une Sainte de Legende," Langlais, and Mr. Bliss at the organ and Mrs. Bliss at the piano played an Andante by Ethelbert Nevin.

**George L. Scott, Bloomington, Ill.**—Mr. Scott, dean of the Illinois Wesleyan University School of Music, played the following program March 19 at the First Methodist Church of Lincoln, Ill.: Gagliarda, Schmid; Chorale in E major, Franck; Sketch in D flat, Schumann; Prelude in E minor, Bach; First movement, Second Symphony, Vierne; "Benedictus," Reger; Fugue, Honnegger; "Von Gott will ich nicht lassen," Bach; Prelude in E flat, Sessions; Finale, Franck.

**James S. Constantine, A.A.G.O., Charlottesville, Va.**—A recital of music for organ by Johann Sebastian Bach was played by Mr. Constantine in commemoration of the two hundredth anniversary of Bach's death and in honor of the seventy-fifth birthday of Albert Schweitzer at St. Paul's Memorial Church Feb. 12. The program included: Toccata in F major; Trio-Sonata No. 2, in C minor; Pastorale in F major; Short Fugue in G minor; Chorale Preludes, "Wachet auf!" "In Dir ist Freude," "Ich ruf zu Dir" and "Nun freut Euch"; Passacaglia and Fugue in C minor.

An offering was received and a check for \$77 has been sent to the treasurer of the Albert Schweitzer Foundation.

**C. Harold Einecke, Santa Ana, Cal.**—Dr. Einecke's "hour of organ music" at the First Presbyterian Church Feb. 19 was marked by the performance of these pieces: Biblical Sonata No. 1, Kuhnau; Siciliano, Bach; Prelude on "Missionary Hymn," Bingham; "Chinese Boy and Bamboo Flute," Spencer; Ceremonial Music for Organ and Trumpet, Purcell; "Donkey Dance," Elmore; Toccata on "Deo Gratias," Richard Keys Biggs.

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# Programs of Recitals

**Frank K. Owen, Kalamazoo, Mich.**—Mr. Owen has been giving half-hour recitals on Wednesdays in Lent at St. Luke's Episcopal Church. Among his programs have been the following:

March 15—Prize Song, "Die Meistersinger," Wagner; "Softly along the Road" (Triptych), Maekelberghe; "The Walk to Jerusalem," Bach-Griswold; Minuet, DeLamarter; Chorale in E, Franck.  
 March 22—Fantasia in G, Bach; Largo, "New World," Dvorak; Prelude on the Tune "Salisbury," Harwood; Scherzo, Gigout; "Ave Maris Stella," Dupré.

Mr. Owen played the eighth of the Sunday Symphonette recitals at the W. K. Kellogg Auditorium in Battle Creek March 5. His numbers included: Fantasia in G, Bach; "Angelus," from "Scenes Pittoresques," Massenet; Pastorale, Vierne; "A Tune for the Tuba," Thiman; "Will-o'-the-Wisp," Gordon B. Nevin; "Ase's Death" ("Peer Gynt" Suite), Grieg; "Elfen," Bonnet; Three Short Pieces (March, "Idylle" and Toccata), Peeters.

**Dr. Charles Peaker, Toronto, Ont.**—A series of four Bach programs was played by Dr. Peaker at St. Paul's Church on the four Sunday afternoons in March. Assisting artists were: Geza de Kresz, violin; Gordon Day, flute; Agnes Butcher, piano, and Boris Hambourg, violoncello.

Dr. Peaker gave the seventh recital of the season at the University of Toronto Feb. 27 and played the following program of compositions of Healey Willan: Prelude and Fugue in B minor; Chorale Prelude, "Puer Nobilis Nascitur"; Chorale Prelude, "Andernach"; Elegy; Miniature Suite; Fugue in G minor; Introduction, Passacaglia and Fugue in E flat minor.

**Newton H. Pashley, Oakland, Cal.**—For the third of a series of recitals at the First Presbyterian Church, played Feb. 19, Mr. Pashley selected this program: Passacaglia and Fugue in C minor, Bach; "Clair de Lune," Karg-Elert; Canon in E minor, Schumann; "Canyon Walls" ("Mountain Sketches"), Clokey; "Suite Gothique" (played by request), Boellmann.

**Clinton Reed, New York City**—Mr. Reed gave the noon Lenten recital at Trinity Church March 14, playing these selections: First Movement, Concerto in B flat, Handel; "Suite Francaise," Langlais; "Träumerei," Schumann.

**Harry H. Corey, New York City**—Mr. Corey has been heard in a series of Lenten recitals on Wednesday evenings at the First Lutheran Church of Throggs Neck. For his programs March 15, 22 and 29 he chose these numbers: "Liebestraum," Liszt; Caprice, Kinder; "Forest Chimes," Calver; Spring Song ("From the South"), Lemare; "Pilgrims' Chorus," Wagner; "Dreams," McAmis; "Fanfare d'Orgue," Shelley.

**Robert R. Clarke, Sherman, Tex.**—The Sherman-Denison Chapter, A.G.O., presented Mr. Clarke in a recital at the First Presbyterian Church March 13. His program consisted of these compositions: "Psalm 18," Marcello; Prelude and Fugue in C minor, Bach; "Adoration," Arabalaza; Sinfonia, Bach; "Deep River," Traditional; "Benediction," Karg-Elert; Allegro Maestoso, from Third Sonata, Guilmant; Chorale Preludes, "In Death's Strong Grasp" and "He Who Will Suffer

God to Guide Him," Bach; Chorale Prelude, "O God, Thou Faithful God," Brahms; "Song of India," Rimsky-Korsakoff; Chorale Improvisation, "Nun danket," Karg-Elert; Scherzetto, Vierne; Toccata from Fifth Symphony, Widor.

**Ivar Sjöström, West Newton, Mass.**—At a musical vesper in the Second Church in Newton Feb. 19 Mr. Sjöström had the assistance of George Humphrey, violist, of the Boston Symphony Orchestra, in a Bach program. The numbers played were these: Fantasia and Fugue in G minor; Sonata in G for viola, with organ; Chorale Preludes, "Sleepers, Wake, for Night Is Flying" and "Come, Thou, Jesus, from Heaven Above"; Sinfonia to the Cantata "We Thank Thee, God"; Trio-Sonata in E flat; Toccata and Fugue in D minor.

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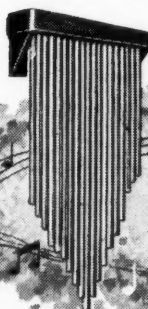
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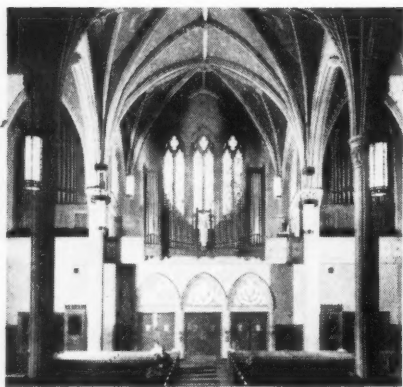
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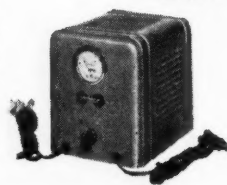
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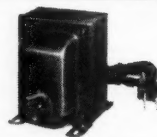
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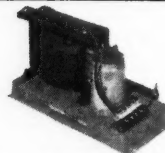
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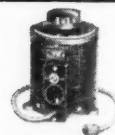
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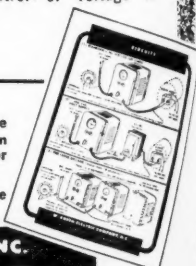
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An ideal book for use after the elementary technique for organ playing has been mastered. Dr. Koch has selected from the wide sweep of organ writing over three centuries the choicest examples—tidbits taken from great works, offering the opportunity for the conquest of the difficulties to be mastered by the player if he is to approach artistry. The compiler of this valuable volume calls it "a thesaurus of organ compositions embodying every phase of organ playing." The literature of the organ pedagogical field is richer for the appearance of this work; to have available under one cover, accompanied by the erudite and practical explanatory notes of the editor, such a varied and representative cross-section of the best in organ literature cannot but help to raise the standard of instruction and understanding materially.

*"At Dusk," by Charles Albert Stebbins; published by G. Schirmer, Inc., New York City.*

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Two more volumes of valuable, practical music issued at a very modest price. The contents are unusually good for books of this type. The collection for Lent includes four pieces by Bach, a Handel composition, two Wagner transcriptions, a chorale prelude by Walther and a "Lenten Meditation" by Ise Joels. In the Easter book we find two pieces by Handel, a "Marche Triomphale" by Lemmens, the Easter scene from "Cavalleria Rusticana," by Mascagni; the Easter Chorus from "The Damnation of Faust," by Berlioz, plus a new "Variations on an Old Easter Song" by the compiler of the books—incidentally a very fine and appealing work. These two books offer much in the way of practical service music and are on hand at a welcome time.

*Fugues for the Organ by Robert Schumann, Op. 60; published by C. F. Peters Corporation, Leipzig, New York and London.*

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**MUSIC MARKS FESTIVAL WEEK AT FLORIDA SCHOOL**

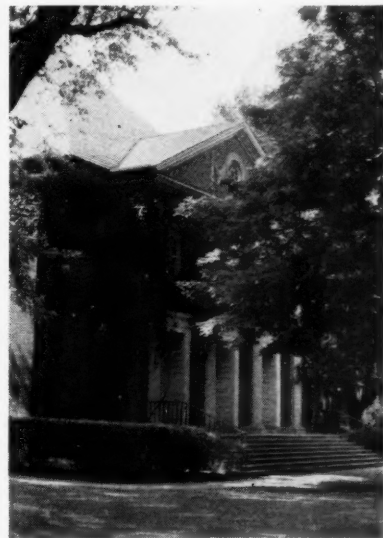
March 11 to 19 marked festival week at the Graham-Eckes School, Palm Beach, Fla., and ended with the baccalaureate service at Bethesda-by-the-Sea. Two recitals at the Everglades Club as well as the school were included in the festivities of the week. At the senior tea Saturday the program included a piano duo, waltzes from "Die Fledermaus," Strauss, played by Miss Emily Lawton, who is teaching piano at the school, and Miss Grace Leeds Darnell, head of the voice department. Dedication of Grace Stair House, a new building for the boys of this school, was graced by the vested choir in a pictorial formation singing on the lawn facing the west terrace.

A large group of Palm Beach residents, as well as parents of the graduating class, were in attendance.

AT THE EVENING SERVICE in St. David's Episcopal Church, Austin, Tex., March 1, the musical part of the service consisted of the performance of Beethoven's Serenade, Op. 8, played by the University of Texas String Trio, and of Gabriel Faure's "Requiem" by St. David's Choir, under the direction of Arden Whitacre.

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MARGARET WHITNEY DOW



MISS MARGARET WHITNEY DOW, associate professor of organ and piano at the University of Redlands, Cal., has been notified of acceptance by the H. W. Gray Company of her Fantasia on "God Rest Ye Merry, Gentlemen."

Prior to joining the Redlands faculty Miss Dow taught at Carleton, Culver-Stockton and Florida State Colleges. She received her bachelor of arts and bachelor of music degrees from Carleton College. Following world war 1 she studied composition in France at the Fontainebleau Conservatory and under Dupré and Marchal.

**AUSTIN IN WEST HARTFORD OPENED; RECITAL BY PORTER**

The new Austin organ in the First Church of Christ, Congregational, West Hartford, Conn., was dedicated March 12. Gordon W. Stearns, minister of music, was at the console for the service. In the evening a recital was played by Dr. Hugh Porter, director of the School of Sacred Music at Union Theological Seminary. Dr. Porter's program consisted of the following numbers: Trumpet Voluntary, Purcell; Gavotte, Martini; Three Lenten Preludes, "Have Mercy, Lord," "All Glory, Laud and Honor" and Passion Chorale, Bach; Toccata, Adagio and Fugue, Bach; Three Hymn Preludes, "The God of Abraham Praise," Bingham; "When I Survey the Wondrous Cross," Noble, and "A Mighty Fortress Is Our God," Edmundson; Chorale Fantasy, "Ach bleib mit Deiner Gnade," Karg-Elert; "May Song" and Toccata, Jongen.

The stop specification of this instrument was published in THE DIAPASON Oct. 1, 1949.

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WILLIAM C. HOFFMAN



WILLIAM C. HOFFMAN, formerly of New York City, has been appointed organist-choirmaster at the Cathedral of the Incarnation (Roman Catholic) in Nashville, Tenn. Mr. Hoffman, a graduate of Cathedral College, New York City, studied organ at the Juilliard School and liturgical music at the Pius X School. For three years before the war he served as organist at St. Joseph's Church in Yorkville, New York City. From 1943 to 1946 he was a soldier in the United States Army. From 1946 to 1949 he was organist-choirmaster at St. Mary's Church in Rome, N. Y. Mr. Hoffman is continuing his musical studies at George Peabody College in Nashville.

JESSIE GRANT CARPENTER, for twenty-five years organist of the Metropolitan Presbyterian Church in the nation's capital, died at her home March 6 at the age of 88. Mrs. Carpenter had been organist of several other Washington churches prior to her long incumbency at the Metropolitan Church.

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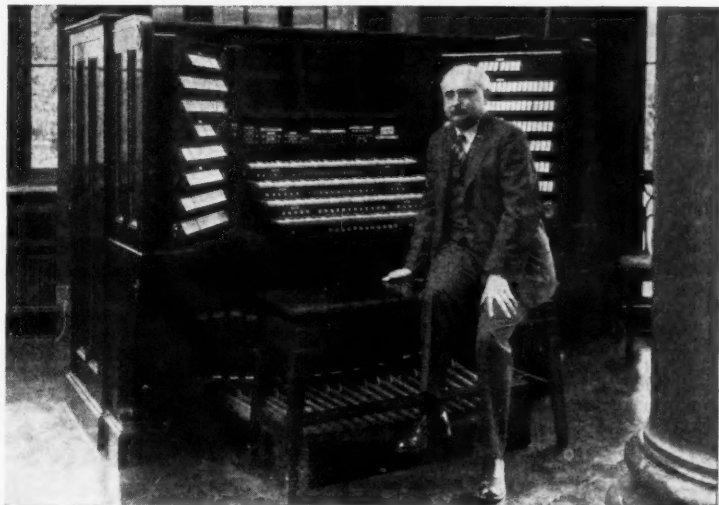
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**Virgil Fox and Orchestra**

Skeptics who doubt the great possibilities of organ and orchestra music should have heard the impressive program offered Sunday afternoon, March 5, at New York's Riverside Church by the National Orchestral Association, conducted by Leon Barzin, with Virgil Fox as soloist.

The splendid pioneering of such artists as the late Palmer Christian, E. Power Biggs, Catharine Crozier, Edourd Niesberger, Hugh Giles and Claire Coci has already brought us to a point where, in the apt words of Emerson Richards, "the time is now ripe for a new advance into the realms of this almost forgotten field of music."

The Riverside program comprised three works: Handel's F major Concerto, Op. 5, No. 4; Poulenc's Concerto for organ, strings and timpani, and the "Symphonic Concertante," Op. 81, by Joseph Jongen. The Handel was presented with all the solid good health and exuberant spirits which mark this concerto, and with a nice sense of balance between the two media. To the Poulenc work, more varied in mood and color and more exacting in its rhythmic and dynamic changes, Mr. Fox brought the same sensitive feeling for blend and contrast which characterizes his masterly choral accompaniments; but here the organ could really come into its own, and the soloist was alert to all the opportunities.

The Jongen Symphony employs a very full (and at times noisy) orchestra, whose woodwinds were not always in tune with the organ, and there were a few rare moments where perfect balance was lacking. But what gorgeous playing and what entrancing use of the organ's soft tones! (*Molto lento-misterioso.*) Organists and organ "fans" in the great audience must feel deeply grateful to Messrs. Fox and Barzin for the opportunity to hear this unusual concert, which marked the twentieth anniversary of the American Orchestral Association. **SETH BINGHAM.**

**FREDERICK MARRIOTT BACK FROM WESTERN RECITAL TOUR**

Frederick Marriott, organist and carillonneur of Rockefeller Chapel, University of Chicago, has returned from a Western recital tour on which he added to his fame as a concert organist. He was heard in four recitals—at the University of Texas, Austin, Feb. 22; the First Methodist Church, Wichita Falls, Tex., Feb. 24; Texas Christian University, Fort Worth, Feb. 26, and St. Mark's Episcopal Church, Shreveport, La., Feb. 28.

The reception accorded Mr. Marriott's playing is illustrated by the following quotation from a review in the *Shreveport Journal*:

Frederick Marriott, organist of the Rockefeller Memorial Chapel at the University of Chicago, presented a well-balanced program at St. Mark's Episcopal Church Tuesday evening. Everyone seemed to await eagerly every tone that he directed from the console. His interpretation of the Prelude in D major by Johann Walther and the three contrasting Bach numbers that followed were scholarly and in good taste. The impeccable phrasing, rhythmical accuracy and subtle contrasts in "The Tumult in the Praetorium" by the Belgian organist, Paul de Maleingreau, was masterly.

The University of Texas recital was one of the faculty concert series and the program consisted of these numbers: "Grand Jeu," Du Mage; "Blessed Jesus, We Are Here," "In dulci Jubilo" and Prelude and Fugue in A minor, Bach; "Il Est Ne Le Divin Enfant," Rocques; Arioso and Allegro, Fourth Concerto, Handel; "Cathedral at Night" and "Moonlight on the Lake," Marriott; Toccata, Bonset.

THE CHOIR OF THE Second Baptist Church of St. Louis, under the direction of Howard Kelsey, will give its tenth annual performance of Bach's "St. Matthew Passion" April 2. This church is probably the only one west of Philadelphia to sing this work every year. Mr. Kelsey has the choir of Washington University sing the chorales and his own motet choir the choruses. His assistant at the church directs the university group in the rear gallery.

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**PITTSFIELD, MASS., ORGAN TO UNDERGO MODERNIZATION**

The three-manual organ in the First Methodist Church, Pittsfield, Mass., is to undergo modernization. The contract for the great organ, the first stage of the project, has been awarded to the Andover Organ Company of Lawrence, Mass. This part of the work is to be completed in 1950. Mrs. Charles A. Calkins, Jr., a pupil of Carl Weinrich, is organist of the church. The modernization specifications were prepared by Thomas W. Byers of the Andover Organ Company in collaboration with Mrs. Calkins and with the assistance of Thomas P. Frost, a former pupil of Dr. Weinrich at Princeton University.

The stoplist of the rebuilt organ is to be as follows, new stops being designated by asterisks:

**GREAT ORGAN.**

- \*Spletzprinzipal, 8 ft., 61 pipes.
- \*Bourdon (metal), 8 ft., 61 pipes.
- \*Octave, 4 ft., 61 pipes.
- \*Rauschquinte, 2 rks. (12-15), 122 pipes.
- \*Plein Jeu, 4 rks. (19-22-26-29), 244 pipes.

**SWELL ORGAN.**

- \*Quintaton, 16 ft., 61 pipes.
- Flute Traversiere, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- \*Prestant, 4 ft., 61 pipes.
- Flute Octaviane, 4 ft., 61 pipes.
- \*Octavin, 2 ft., 61 pipes.
- \*Cymbale, 4 rks. (22-26-29-33), 244 pipes.
- \*Bombarde, 16 ft., 61 pipes.
- \*Trompette, 8 ft., 61 pipes.
- \*Krummhorn, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- \*Singendgedeckt, 8 ft., 61 pipes.
- Dolce, 8 ft., 61 pipes.
- \*Rohrflöte, 4 ft., 61 pipes.
- \*Nasat, 2 1/2 ft., 61 pipes.
- \*Oktav, 2 ft., 61 pipes.
- \*Cornet, 3 rks. (12-15-17), 183 pipes.
- Tremolo.

**PEDAL ORGAN.**

- \*Contrabass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- \*Quintaton (Swell), 16 ft., 32 notes.
- \*Violoncello (ext. Contrabass), 8 ft., 12 pipes.
- Bourdon (ext. 16-ft. Bourdon), 8 ft., 12 pipes.
- Quinte, 5 1/2 ft., 32 pipes.
- Superoctave, 4 ft., 32 pipes.
- Mixture, 2 rks. (19-22), 64 pipes.
- \*Bombarde (metal), 16 ft., 32 pipes.
- \*Bombarde (ext. 16-ft. Bombarde), 8 ft., 12 pipes.
- \*Bombarde (ext. 16-ft. Bombarde), 4 ft., 12 pipes.

The echo organ of two stops is to remain unaltered and the chimes remain playable from the great and pedal keyboards.

**SIXTEEN CONDUCTORS PROVE ABILITY AT UNION SEMINARY**

March 7 was an important date for at least sixteen candidates for the master of sacred music degree at the Union Theological Seminary School of Sacred Music, New York, Dr. Hugh Porter director. These young conductors, prepared in the class of Dr. Lowell Beveridge, led the 100-voice seminary choirs in a public concert at James Memorial Chapel, singing the Mozart Requiem Mass in D minor and Randall Thompson's "The Peaceable Kingdom." Miss Myrtle Regier, who presided at the organ for the Mozart work, undoubtedly stimulated the confidence of the young directors. Though each section of the Thompson number was directed by a different conductor, this did not seem to affect the accumulation of dramatic power inherent in the composition.

The following appeared as conductors and soloists in the Mozart Requiem: Conductors, Sterling Anderson, Richard Gilner, Janet Hall, Gordon Jones, William Sarchet, Winston Johnson, Joe Coutret, Morrill Laubach and Edrie Sellick. Soloists, Barbara Campbell, Jean Trautmann, Carl Hjortsvang, Morrill Laubach, Paul Modlish, Rosemary Bowers, Carolyn Bartholomew, Audrey Adams and Maurice Clopton. For "The Peaceable Kingdom" the conductors were Douglas Petersen, Laurence Grooters, Frances Robinson, Thomas Brumby, Edythe Grady, Charles Hickman and Gerhard Cartford.

In addition to the concentration on two or three such projects throughout the year the students have the opportunity in various classes and experiences of becoming acquainted with a wide sweep of musical form and repertory, ranging from Byzantine chant to a Stravinsky mass. Dr. Porter has an ever-expanding vision of the true function of his school and the curriculum is constantly being enriched by new offerings.

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Mr. Fox gave a recital at the Nassau Cathedral, in the Bahamas, Feb. 12. This brought in £250, to be used for repairs on the cathedral roof. English lords and ladies who visit Nassau in winter filled the cathedral, traffic was stopped and the crowd overflowed into the tropical gardens surrounding the cathedral. Governor-General and Lady Evans were in the congregation. A reception for Mr. Fox was held by Mr. and Mrs. Edward Treglone of New York and Nassau.

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