

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Forty-first Year No. 6. Whole No. 486.

CHICAGO, ILL., U.S.A., MAY 1, 1950

Subscription \$1.50 a Year—15 Cents a Copy

BATTLE CREEK MAKES RECITALS A SUCCESS

SECOND SEASON IS FINISHED

"Sunday Symphonette" Programs,
Launched to Give People Opportunity
to Enjoy Large Organ,
Arouse Public Interest.

The second season of "Sunday Symphonette" programs in Battle Creek, Mich., ended Sunday, March 19. The series originated last year as the outcome of a desire on the part of civic-minded citizens to give the public more opportunity to enjoy the large Aeolian-Skinner organ in the W. K. Kellogg Auditorium. Forrest Owen, public relations director for radio stations WELL and WELL-FM, was instrumental in arousing public interest and support for an annual series of recitals.

The success last year led to a greater effort to carry on the series this year, and Battle Creek is proud of the fact that so many diversified community organizations are represented in the sponsorship of these programs. The Battle Creek Board of Education made available the Kellogg Auditorium and the use of the organ, while stations WELL and WELL-FM presented the entire series on the air, besides providing much free publicity and advertising. A finance committee representing business men and school officials obtained contributions from many local industries in exchange for tickets, which were distributed among employees. The public relations committee conducted the promotional campaign and arranged for printing programs, which were donated by local printing establishments. The program committee arranged for all guest artist appearances. Because of limited finances all participants appeared without remuneration other than traveling expenses. In addition to the local broadcast the series was carried by FM instantaneous relay from station WFRS-FM in Grand Rapids.

This year the concerts began Jan. 8 and consisted of ten consecutive weekly recitals, with the exception of Feb. 12, which was omitted. The following organists participated:

Raymond Keltermans, St. Philip's Catholic Church, Battle Creek. Mr. Keltermans was formerly a church organist in Brussels, Belgium, and a pupil of Flor Peeters; he has been in this country only since last fall.

Max Newkirk, organist and choirmaster of the First Baptist Church.

Paul Humiston, Trinity Episcopal Church, Marshall, Mich.

James Autenrith, organist and choirmaster of the First Congregational Church, Battle Creek.

Don Scribner, formerly organist in Columbus, Ohio.

Miss Marilyn Mason, faculty member of the University of Michigan.

Miss Eileen Einhardt, assistant organist at St. Thomas' Church, Battle Creek.

Frank K. Owen, St. Luke's Church, Kalamazoo, and dean of the Southwestern Michigan Chapter, A.G.O.

Wendell Westcott, Central Methodist Church, Lansing, and college carillonneur at Michigan State College.

Miss Laura B. Watkins of Evanston, Ill.

Each concert was marked by two groups of organ selections and a group by an instrumental or vocal ensemble. Among the organizations participating were the faculty woodwind ensemble from Michigan State College, the University of Michigan clarinet quartet, the Olivet College male glee club, the Michigan State College brass ensemble, the Albion College *cappella* choir, the Kalamazoo College Madrigal Singers, the University of Michigan faculty string quartet and several instrumental soloists.

The program committee was headed by Forrest Owen as chairman and included Alfred G. Richards and Dan Greenman of the public school music staff; Roger Parkes, conductor of the Battle Creek Symphony Orchestra, and two organists—Paul Humiston of Marshall and James Autenrith.

Plans are being considered for another series of recitals next spring.

FREDERICK ERICKSON, PROMINENT BALTIMORE ORGANIST



FREDERICK ERICKSON HAS BEEN organist and choirmaster of Emmanuel Episcopal Church in Baltimore since 1912 and has served with distinction at this post. A native of northern Michigan, Mr. Erickson became an organist after overcoming a number of obstacles. In his home town of Escanaba there were few opportunities for music study and the boy's father was opposed to a musical career for his son. The latter's first connection with church music was at the pump handle of the organ in the First Presbyterian Church. But the father's opposition eventually was overcome and the lad was permitted to take piano lessons from one of the two Escanaba teachers.

Young Erickson was a student at the University of Michigan when he heard an orchestra for the first time. He went to Detroit to hear a road company give "Parsifal," attended the morning performance and was so entranced he pawned his watch for another ticket to a performance in the late afternoon.

From the University of Michigan, which he entered in 1903, he received his B.A. in 1907 and his M.A. in 1919. In 1919 he passed examinations for the fellowship certificate of the American Guild of Organists, having passed for the associateship in 1913. For three years he digressed from music and studied theology at Union Theological Seminary and the General Theological Seminary. In the summer of 1912 Mr. Erickson studied Gregorian music and music of the Palstrina school with Sir Richard Terry at the Westminster Cathedral in London. In the summer of 1914 he studied organ with Widor in Paris.

In 1910 Mr. Erickson was appointed organist and choirmaster at the chapel on Forty-second Street near Third Avenue, New York, which was a part of the east side missionary work sponsored by St. Bartholomew's Church. He took advantage of the association with Arthur Hyde, organist of St. Bartholomew's, to learn from him, meanwhile building up a good choir at the chapel.

When, in 1912, Dr. Hugh Birckhead was looking for an organist at Emmanuel Church in Baltimore, it happened that he attended a service at the chapel where Mr. Erickson was organist and choirmaster, heard Mr. Erickson's choir and there offered him the post in Baltimore.

From September, 1918, to June, 1919, Mr. Erickson served with the French army in the Foyer du Soldat at Neuf

Chateau, Nancy and in the Vosges Mountains.

From 1925 to 1938 he taught harmony at the Peabody Conservatory of Music.

Even on vacations Mr. Erickson has sought folk-tunes, traveling extensively for recreation but also on the lookout for new themes for music.

ROLANDE FALCINELLI TO GIVE RECITAL IN OAK PARK MAY 22

The Chicago Club of Women Organists will present the famous French woman organist, Rolande Falcinelli, in a recital at the First Methodist Church of Oak Park, Oak Park and Superior Avenues, on Monday, May 22, at 8:15.

Miss Falcinelli has established an enviable reputation on the continent and her recitals in Paris and the provinces have been highly acclaimed. A star pupil of Marcel Dupré, she follows in her master's footsteps as an interpreter and improviser.

Miss Falcinelli is organist of the Church of Sacre Coeur de Montmartre in Paris. She is also head of the organ department at the Franco-American Conservatory at Fontainebleau.

The Chicago Club of Women Organists has presented a prominent concert organist in a public recital nearly every year in addition to its regular programs of the season.

20th NATIONAL CONVENTION A. G. O. BOSTON, JUNE 19-23, 1950

Come by shank's mare,
Ride the freight,
Be sure to come,
(Got down that date!)

For if you don't—
The Lord will say:
Where were you
That fine June day
When you should have
been
In Boston town?
Heaven's not for you—
Just keep on down!"

ALBERTA UNIVERSITY ADDITIONS FINISHED

ORGAN OF FORTY-FIVE RANKS

L. H. Nichols Gives Recital on Completed Instrument in Edmonton—
Memorial to Those Who Died
in the World War.

The war memorial organ at the University of Alberta, in Edmonton, built by Casavant Freres in 1925 in honor of students and members of the university staff who died in the first world war, has been enlarged to forty-five ranks and more than 2,500 pipes. L. H. Nichols, the university organist, gave a recital on the instrument March 19 at which he played: "Evening Hymn," Purcell; Air with Variations, from Organ Concerto in A, Felton; Chorale Preludes on "Schmücke Dich, O liebe Seele," Bach, Brahms and Karg-Elert; Pastoral Fantasy, Charles F. Waters; Scherzo in A flat, Baird; Passacaglia from Sonata No. 8, Rheinberger.

When first installed the organ had thirty-one ranks. A set of Deagan chimes was added in 1932. In 1947 twelve stops were added. In order to get sufficient space, the choir organ, then in the north gallery, was placed high up in the rear gallery. A new seven-inch pressure unified reed stop which provided the 130 pipes for the clarion, trumpet and trombone, took the choir organ's former location. It was thought that the tone and scope of the organ would be improved by the incorporation of mutation stops which emphasize the upper overtones of the open diapasons. This was tried and has proved to be a success. Other stops were added here and there to round out the tonal resources. On the occasion of the recital by Mr. Nichols two new soft-voiced stops, the rohr flöte and nacht flöte, were heard for the first time.

The following are the present resources of the instrument:

GREAT ORGAN.

Open Diapason, 8 ft., 68 pipes.
Violin Diapason, 8 ft., 68 pipes.
Gemshorn, 16 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Hohlflöte, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Nacht Flöte, 4 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Fifteenth, 2 ft., 68 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Seventeenth, 1 3/4 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Trumpet, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.

SWELL ORGAN.

Open Diapason, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Bourdon, 16 ft., 68 pipes.
Aeoline, 8 ft., 68 pipes.
Celeste, 8 ft., 56 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 68 pipes.
Cornet, 3 ranks, 204 pipes.
Oboe, 8 ft., 68 pipes.
Cornopean, 8 ft., 68 pipes.
Chimes.

CHOIR ORGAN.

Melodia, 8 ft., 68 pipes.
Viole d'Orchestre, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Wald Flöte, 4 ft., 68 pipes.
Piccolo, 2 ft., 68 pipes.
Clarinet, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Trumpet (from Great), 8 ft.
Chimes (enclosed in choir), 25 tubes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 pipes.
Gedeckt (from Bourdon in Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Stopped Flute, 8 ft., 32 pipes.
Gemshorn, 8 ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.

EDGAR HILLIAR, the New York concert organist, has been engaged to give a recital at the University of Michigan Wednesday, May 17. The Pius X School of Liturgical Music has engaged Mr. Hilliar to teach again at its 1950 summer session.

**NEW CONVENT CHAPEL
WILL HAVE A KILGEN
MISHAWAKA, IND., CONTRACT**

**Design of Instrument to Be Installed
in One of the New Buildings for
the Order of St. Francis—
The Stolist.**

A contract has been awarded by the Sisters of the Franciscan Order in Mishawaka, Ind., to the Kilgen Organ Company, St. Louis, for the installation of a three-manual organ in the new convent chapel. The chapel will be surrounded by a group of buildings under construction in a wooded area just out of town.

The organ has been designed specifically for the accompaniment of the nuns' voices, restraint being exercised to avoid too powerful effects. The instrument will be installed in the choir loft at the rear of the chapel in two specially constructed tone chambers, so that all sections will be under expression. Installation is planned for early 1951, on completion of the new buildings.

Specifications of the organ are as follows:

GREAT ORGAN.

(Enclosed in Chamber I.)

1. Open Diapason, 8 ft., 61 pipes.
2. Hohl Flöte, 8 ft., 61 pipes.
3. Gemshorn, 8 ft., 61 pipes.
4. Gemshorn Celeste, 8 ft., 49 pipes.
5. Octave, 4 ft., 61 pipes.
6. Forest Flute, 4 ft., 61 pipes.
7. Chimes (prepared for in wiring), 21 tubes.
8. Harp (from Choir), 49 notes.

SWELL ORGAN.

(Enclosed in Chamber II.)

9. Lieblich Gedeckt, 16 ft., 73 pipes.
10. Geigen Diapason, 8 ft., 73 pipes.
11. Stopped Diapason, 8 ft., 73 pipes.
12. Viole de Gambe, 8 ft., 73 pipes.
13. Viole Celeste, 8 ft., 73 pipes.
14. Flute Harmonic, 4 ft., 73 pipes.
15. Flautino, 2 ft., 61 pipes.
16. Plein Jeu, 3 rks., 183 pipes.
17. Oboe, 8 ft., 73 pipes.
18. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

(Enclosed with Great.)

19. Dulciana, 16 ft., 73 pipes.
20. Open Diapason, 8 ft., 73 pipes.
21. Melodia, 8 ft., 73 pipes.
22. Dulciana (ext. 16-ft. Dulciana), 8 ft., 12 pipes.
23. Unda Maris, 8 ft., 61 pipes.
24. Chimney Flute, 4 ft., 73 pipes.
25. Dulcet (ext. 8-ft. Dulciana), 4 ft., 12 pipes.
26. Dolce Twelfth (from Dulcet), 2 3/4 ft., 61 notes.
27. Dolce Fifteenth (from Dulcet), 2 ft., 61 notes.
28. Dolce Tierce (from Dulcet), 1 3/4 ft., 61 notes.
29. Clarinet, 8 ft., 73 pipes.
30. Chimes (prepared for in wiring), 21 tubes.
31. Harp (prepared for in wiring), 49 bars.

PEDAL ORGAN.

(Enclosed in Chambers I and II.)

32. Bourdon, 16 ft., 32 pipes.
33. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
34. Dulciana (from Choir), 16 ft., 32 notes.
35. Flute (ext. of Bourdon), 8 ft., 12 pipes.
36. Gedeckt (from Swell), 8 ft., 32 notes.
37. Dulciana (from Choir), 8 ft., 32 notes.
38. Fagotto (ext. of Oboe), 16 ft., 12 pipes.

**ALTMAN IS SOLOIST WITH
SAN FRANCISCO SYMPHONY**

For the first time in the history of the San Francisco Symphony has an organist been chosen as soloist in the regular Symphony series at the Opera House. Pierre Monteux co-starred Ludwig Altman with the noted violinist Isaac Stern in the concerts April 6 and 8. Mr. Altman performed Handel's Concerto in F major No. 4 and the organ part in the Organ Symphony of Saint-Saens. Since the Opera House has no organ, the new concert model Hammond was used.

The novel presentation elicited an ovation from the audience of 3,500 at both concerts. Alexander Fried of the *San Francisco Examiner* wrote: "Altman, one of the ablest and soundest musicians in this part of the country, did his double duties admirably." Alfred Frankenstein of the *Chronicle* said: "This Handelian episode was especially telling because the soloist was Ludwig Altman, whose crisp and brilliant playing is invariably impressive, who possesses profound knowledge of the baroque style, and who is a past master of the dynamic and coloristic resources of his instrument, whether powered by air or by gremlins."

**MAUD GILCHRIST SEWALL
HONORED IN WASHINGTON**

The annual organ recital of the Friday Morning Music Club of Washington, D. C., was given this year in honor of Miss Maud Gilchrist Sewall. The program was played March 31 in the Church of the Holy City, where Miss Sewall was organist for fifty years. Miss Sewall's father, Dr. Frank Sewall, assisted in designing this church and for twenty-seven years was its pastor, and her sister, Miss Rachel Sewall, designed the six "angel" windows.

Arioso, Bach-Engel, and "The Virgin Mother" (from "St. Peter"), Benedict, were sung by Annabelle Hoge, soprano, with the church organist, Bernice McDaniel, at the organ. Jane Malone, organist of the Georgetown Presbyterian Church, and Helen Williams, organist of the Cleveland Park Congregational Church, played the "Concerto Gregoriano for organ and piano" by Pietro Yon. The Associate Members' Chorus, Zita McBride director, Mary Vorhees Boots accompanist, sang four songs composed by four members of the club: "Madrigal," by Miss Botts, verses by Thomas Carter Low; "Better Than Life," by Mabel Linton Williams; "Quatrains from Omar Khayyam," by Miss Sewall, and "A Carol to the Spring," by Kathryn Hill Rawls. In a special ceremony Miss Sewall was presented with a corsage of orchids.

**HOLTKAMP ORGAN DEDICATED
AT KEMPER HALL IN KENOSHA**

A two-manual organ built by the Votteler-Holtkamp-Sparling Company of Cleveland was dedicated March 26 in St. Mary's Chapel at Kemper Hall, Kenosha, Wis., with two recitals by Fenner Douglas of the faculty of the Oberlin Conservatory of Music. The organ was dedicated by Bishop Benjamin F. P. Ivins of Milwaukee in the afternoon, and Mr. Douglas played these compositions: Prelude and Fugue in F major, Lübeck; Chorale Preludes, "Have Mercy on Me, O Lord," "Come Thou Now Down from Heaven" and "We All Believe in One God," Bach; Trumpet Tune and Air, Purcell; Concerto 1, in G minor, Handel; three settings of the Passion Chorale, by Strungku, Bach and Brahms; Fugue in E flat major, Bach.

The preceding day Mr. Douglas gave a program for the Kemper Hall students, playing the Fantasie in F minor by Mozart, the "Musical Clocks" of Haydn and Bach's Prelude and Fugue in D major.

Kemper Hall is a school for girls conducted by the Sisters of St. Mary, an order of the Episcopal Church.

**MRS. RALPH SPITTLEHOUSE
KILLED ON WAY TO CHURCH**

Mrs. Ralph Spittlehouse, who before her marriage was M. Ida Ermold of Hollis, N. Y., organist of Bethany Evangelical Church, Richmond Hills, was struck by an automobile and killed March 26 on her way to her church for a performance of "Penitence, Pardon and Peace."

Mrs. Spittlehouse, daughter of John H. C. and the late Julia Ermold, held a diploma in organ from Peabody Conservatory of Music, Baltimore, the certificate of fellow of the American Guild of Organists, and the degree of bachelor of music from McGill University, Montreal. She served as organist of the Mount Vernon Place Methodist Church and the Harlem Park Methodist Church, Baltimore, until April 27, 1940, the date of her marriage, at which time she moved from Baltimore to make her home in Hollis. She was the director of three choirs at Bethany Church.

**CHURCH MUSICIANS' SCHOOL
AT CRANBROOK, MICH., IN JUNE**

Plans have been announced for a school for church musicians to be held in Cranbrook, Mich., June 19-22. August Maelberghe, Mus.M., F.A.G.O., is dean of the school. Courses offered will be a general course in church choir work, a course in service playing and a class in organ repertoire. Special features will include round-table discussions between clergy and organists, with the Rev. Wilfred Layton as moderator; demonstrations of electronic instruments and two carillon recitals by Maurice Garabrant and Mr. Maelberghe.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.

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|-------|---|--|
| 240 | I. 6 Trio Sonatas; Passacaglia; Pastorale | |
| 241 | II. 9 Preludes and Fugues (C, G, A, f, c, C, a, e, b); Fantasy and Fugue G minor | |
| 242 | III. 6 Preludes and Fugues (Eb, d, g, C, a, e); 3 Toccatas and Fugues (F, d, C); Fantasy and Fugue C minor | |
| 243 | IV. 4 Preludes and Fugues (C, G, D, c); Toccata and Fugue D minor; 4 Fugues (c, g, b, c); Canzone; 2 Fantasies (G, c); Prælude in A minor; Trio D minor | |
| 244 | V. 56 Short Choral Preludes; 4 Choral Variations | |
| 245 | VI. 34 Choral Preludes (Chorales A to J) | |
| 246 | VII. 29 Choral Preludes (Chorales K to Z) | |
| 247 | VIII. 4 Concerti (G, a, C, C); 8 Short Preludes and Fugues (C, d, e, F, G, g, a, Bb); Allabreve; 3 Preludes (C, C, G); Fantasy C Major; 2 Fugues (C, g) | |
| 2057 | IX. Fantasies (b, G); Fugues (G, G); Fantasy and Fugue A minor; Trios (G, G, c); Aria; Labyrinth; Pedalexercitium; 14 Choral Preludes; Partite diverse: "Ach, was soll ich Sünder machen" | |
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| 2178B | 30 Selected Choral Preludes (in progressive order) (<i>Dearest Jesus, We Are Here; A Mighty Fortress is Our God; etc.</i>) 1.50 | |
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REUTER BUILDS ORGAN FOR CHURCH IN JOLIET

THREE-MANUAL DEDICATED

Instrument of 2,422 Pipes Has Electronic Echo Division—William H. Barnes Gives Opening Recital on Easter Night.

The Ottawa Street Methodist Church of Joliet, Ill., had a gala day Easter Sunday when the three-manual organ built for it by the Reuter Organ Company was dedicated. This instrument is the gift of Mr. and Mrs. John E. Chalstrom. Mr. Chalstrom is president of the Joliet Wall Paper Mills. The organ has a total of 2,422 pipes, besides Maas harp and chimes. Miss Ardis Ege is the organist and director of music of the church.

Dr. William H. Barnes gave the dedicatory recital in the evening. He acted as consultant for the church in the negotiations for the construction of the organ. The installation was made by Frank Wichlac, Reuter representative in Chicago.

The resources of the instrument, which are supplemented by an electronic echo organ, are shown by the following stop specification:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes, 21 tubes.
Tremolo.

SWELL ORGAN.

Gedeckt, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Nazard, 2½ ft., 61 pipes.
Flautino, 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Fagotto, 16 ft., 85 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 notes.

Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Dougle Dulciana, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 3 ft., 73 pipes.
Harp, 44 bars.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Gedeckt, 16 ft., 44 notes.
Dulciana, 16 ft., 32 pipes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Fagotto, 8 ft., 32 notes.

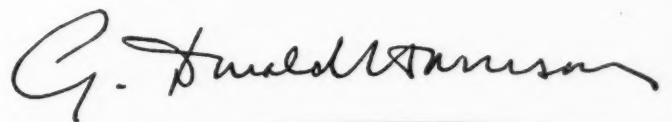
Dr. Barnes displayed the resources of the instrument with the following selections: Trumpet Tune, Purcell; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; Chorale and Four Variations on "O God, Thou Faithful God," Bach; March from the Occasional Oratorio, Handel; Chorale Prelude, "Heartfelt Love Have I for Thee, O God," Karg-Elert; "The Legend of the Mountain," Karg-Elert; Dialogue for Two Trumpets, Clerambault; Rigaudon, Campra; compositions of contemporary American composers: "Puer Natus Est," Titcomb; "Poeme Mystique," Purvis, and "Easter Morning on Mount Rubidoux," Gaul.

GORDON YOUNG HAS resigned his position on the faculty of Texas Christian University in Fort Worth to devote all of his time to representing M. P. Möller, Inc., and to recital work. He gave a recital at Southwestern College March 12. On April 14 he opened a three-manual Möller at Texarkana, Ark. April 16 he opened the Möller at the First Presbyterian Church, Warrensburg, Mo., and April 17 gave a recital at the Second Presbyterian Church, Kansas City, Mo. April 23 Mr. Young played the opening recital on the organ at the First Methodist Church in Fort Scott, Kan.

OUR "SHOP"

For the next few months I would like to introduce to you those responsible for the creation of our instruments—so they can tell you briefly of their ideals and objectives and how they perform and supervise the activities within their scope.

In subsequent issues, heads of our various departments will write in this space to tell you of their work. I feel that a great deal of credit for the evolution of the American organ in the past two decades rests with these men. They are concerned with quality and the musical requirements of their work. Their results speak for themselves.



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Avery's New Cantata Sung as He Nears End of 40 Years' Service

STANLEY R. AVERY



"The Seven Last Words," a new cantata by Stanley R. Avery, received its first performance on Palm Sunday afternoon at St. Mark's Cathedral, Minneapolis, where the composer is choirmaster and organist. It was sung by the cathedral choir and soloists with the composer at the organ, and was enthusiastically received. After the service the composer was the recipient of many expressions of admiration for the work from laymen and musicians alike and later received letters of similar content.

The cantata opens with a dramatic exchange between the tenor soloist and chorus, "What shall I do unto him whom ye call the King of the Jews?" "Crucify Him!" "The Third Word" includes a setting of the "Stabat Mater" and the "Fourth Word," "My God! My God! Why hast Thou forsaken me?"; is a powerful baritone solo. This is followed by an instrumental intermezzo and the "Fifth Word" is largely devoted to the chorus: "He treadeth the winepress alone," written with harmonic freedom that adds power to the atmosphere of terror in this episode. The tenor, again in dramatic vein, describes the earthquake and the cantata closes with a choral adoration. It was sung from manuscript, as the work is not yet published.

The new cantata marks Mr. Avery's last Lenten and Holy Week season as choirmaster and organist of St. Mark's. He is retiring July 1 after forty years' service.

Mr. Avery went to Minneapolis in 1910 with the Rev. James E. Freeman, who later became bishop of Washington, D. C. He had been with Dr. Freeman at St. Andrew's Episcopal Church in Yonkers, N. Y.

Although he is retiring from active choir work, Mr. Avery will continue his teaching at the MacPhail School and he hopes to do much more composing.

William C. Mitten has been appointed

to succeed Mr. Avery in July. He was graduated from the Yale School of Music in 1949 with a bachelor's degree and is finishing his work there for a master's degree.

NELSON SPRACKLING DEAD; NORWALK, CONN., ORGANIST

Nelson Sprackling of Westport, Conn., organist and choirmaster of St. Mary's Roman Catholic Church in Norwalk, Conn., for the last four years, died March 31 at the Norwalk Hospital.

Mr. Sprackling was born in Cleveland and served as music director at Western Reserve University and as professor of music at Hiram College in Ohio. He was a graduate of the Pius X School of Music in New York and was recognized as an authority on Gregorian chant. In addition to his work at St. Mary's Church he served other churches in Westport and Greenwich.

Surviving are the widow, Mrs. Helen McLean Sprackling; a daughter, Mrs. Katherine Schwartz of New York; a stepson, Nelson Grigg of Washington, D. C.; a sister, Mrs. Clarence Ahlman of Cleveland, and a brother, William E. Sprackling of New York.



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EVIDENCE THAT THE ORGAN recital is not neglected in Mexico is presented in a folder containing the program of twelve performances by Julian Zuniga at the Basilica de Santa Maria de Guadalupe. These recitals were played between Sept. 25 and Dec. 11, 1949, and the programs consist of the best in organ music, including works of Cesar Franck, Handel, Bach, Pachelbel, Vierne, Dupré, Karg-Elert and Messiaen. Composers in the United States are well represented, with compositions listed by Clokey, Bedell, Richard Keys Biggs, Schehl, Edmundson and Kreckel among others.

On Nov. 27 Mr. Zuniga played: Prelude and Fugue in E minor (Cathedral), Bach; "Priere a Notre Dame," Boellmann, and Toccata in C major, composed by the performer. The last program, Dec. 11, was as follows: Allegro Vivace, First Symphony, Vierne; "Poeme Mystico," Zuniga; "Now Thank We All Our God," Karg-Elert.

An informative article by Mr. Zuniga

on the organs he visited on his latest trip to Europe, written for *Vos Guadalupeña*, is a valuable contribution to a spread of knowledge of organs and interest in the instrument in the country to the south of the United States.

**"JOB OF UZ," BY LOVELACE,
HAS FIRST PERFORMANCE**

"Job of Uz," a new choral work by Austin C. Lovelace, minister of music at the First Presbyterian Church, Greensboro, N. C., received its first performance in Greensboro under the direction of the composer on Good Friday evening. The work was written last year under the supervision of Normand Lockwood at the School of Sacred Music of Union Seminary as part of the requirements for the degree of doctor of sacred music. The performance was excellent and the music was well received. It was felt that the text, written by Rose Myra Phillips, was particularly well suited to the mood and theme of Good Friday.

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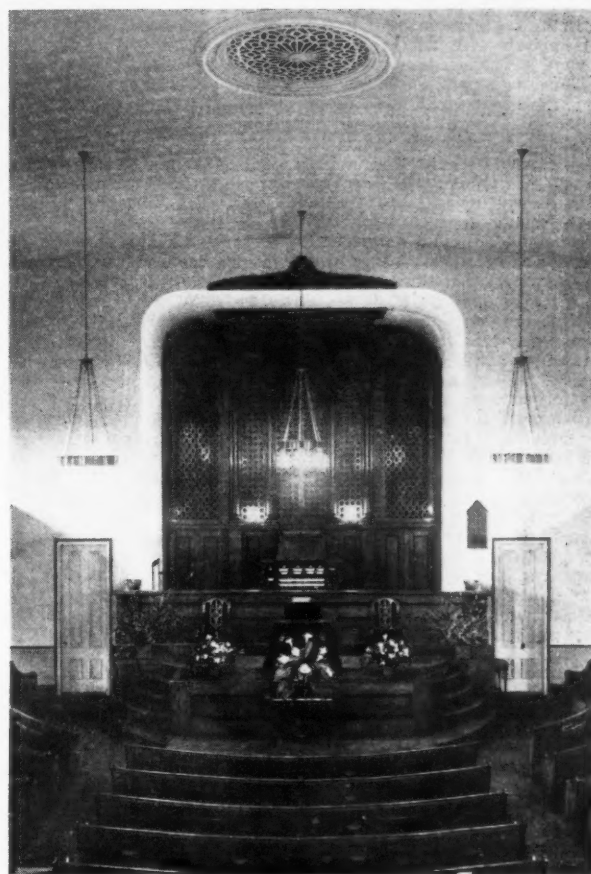
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How Woman Organist Overcame Barriers Half a Century Ago

BY REBA BROUGHTON MALTBY

My first thought when THE DIAPASON asked me to celebrate my fiftieth anniversary as an associate of the American Guild of Organists by telling some of the experiences of the early days was of the splendid opportunity which it gave me to express my appreciation of the value of my membership. Whatever recognition my work has received is due directly to the information which headquarters gave me in the spring of 1901. Perhaps a bit of autobiography will lead up to that eventful time. So, without sparing the personal pronoun:

At the age of 4 I was causing my family embarrassment by sitting with my back to the pulpit, in church, so that I might concentrate on the organ and organist in the choir loft. It never occurred to me (fortunately) that I might one day take the place of one of the singers in our excellent quartet, but I knew then that I would play that organ. After several years of instruction on the piano, at the age of 12 my organ lessons began. I was very fortunate in having good local teachers, one an F.R.C.O., who was extremely sarcastic. He influenced my whole life when one day I had used all my strength to change a combination on an old tracker action organ, and he remarked dryly: "When you change your registration, make all the noise you can, and then the congregation will know that you are doing something even though you are not making music."

At 15 I substituted for a retiring organist and was eventually engaged as regular organist. Then followed two years at Syracuse University as a pupil of the late Dr. George A. Parker, who was one of the founders of the A.G.O. and a great teacher. He was a perfectionist and demanded much from his pupils. Through his interest and encouragement I prepared for the associate examination in 1900, and my most prized certificate is

one signed by Gerrit Smith, Walter Henry Hall, G. Waring Stebbins, Harry Rowe Shelley and R. Huntington Woodman, who was chairman of the examination committee.

In the fall of the same year I went to New York to study with Dr. Samuel P. Warren (Dr. Parker took his sabbatical that year) and that started an amusing series of events. At that time Abram Ray Tyler was secretary at headquarters. One day I received an announcement that the annual banquet of the chapter was to be held at the Hotel McAlpin. It was an exciting moment, and when the date arrived I dressed in my one and only black taffeta and went to the banquet. My inquiry at the desk was met by a surprised look, but I was ushered by the bellboy to the cloak room of the hall, where the Guild members were meeting. To my amazement I found only men's coats and hats and an odor of cigar smoke. I asked the boy to send someone from the group to me, which he did, and I discovered that I was the only woman there. I do not remember which one of the organists came out, but when I suggested retiring as quickly and gracefully as possible, he vetoed it. He said that I had as much right to be there as any of them; but when he insisted on my joining them, I balked. Then followed one of the most gracious gestures that my long life has ever known. Two by two those men brought each course to the cloak room and talked with me while we ate it. (I wonder whether any of them remembers that occasion.)

At that time any member of the Guild could request and receive notices of coming vacancies in organ positions in Greater New York. By that time I had decided that it would be nice to stay there and I asked for the information. About once a month I received a list of openings and I followed up every one. I believe there were forty-seven in all. Up to that time I had known that men greatly outnumbered women as organists, but I had yet to find out how great was the prejudice against women, especially in the larger churches. It seems unbelievable now, when so many women have been recognized as worthy members of the profession. No committee would even hear me play. In fact, I was treated as though I

REBA BROUGHTON MALTBY



had overstepped the bounds of decency to ask for a hearing. If any church had heard me play and not engaged me I would have accepted the verdict, but as it was I was getting madder and madder all the time. With fine references from Dr. Parker and Dr. Warren and my newly-acquired A.A.G.O. no one would consider me.

Then came the day. A card arrived from Mr. Tyler about the New York Avenue Methodist Church in Brooklyn. He did not mention it, but it was a position that he was leaving to go to another Brooklyn church. He mentioned the exceptionally fine organ and told me that the chairman of the music committee was Walter S. Carter of the law firm of Carter, Hughes & Dwight, on Wall Street. I went to see Mr. Carter and found him a rather formidable person. He was a big man in his profession, and in physique. The fact that Mr. Tyler had told me of the vacancy seemed to have some weight, but after hearing my story Mr. Carter quite bluntly said: "We don't want a woman organist." That was enough! All my accumulated anger flared up and I said: "You don't want an organist—what you want is a pair of pants." That from

a well-brought-up girl in the 1900's was a very saucy thing, to say the least, but, strangely, it did the trick. (Mr. Carter admitted to me long afterward that he always tested an applicant for any position by finding out whether he was easily frightened. If he was that ended the audition.) A series of elimination tests followed, and when I was called for the semi-finals and the finals I became encouraged but was surprised and delighted when I received word that I had been engaged.

Then came the big opportunity for which I had hoped—a chance to offer to a congregation the kind of musical service that would really be an aid to worship. I had everything to work with—a fine organ, a quartet and chorus choir which had had the benefit of Mr. Tyler's training and a kind and sympathetic congregation.

Those years until the fall of 1904, when I returned to my home town to be married, were very busy, happy ones, but without the assistance of the Guild I would never have heard that there was to be an opportunity for me to play in Brooklyn.

Since that time there have been many opportunities for me to continue with the work I loved most (organ and choral) and always the fact that I was an academic member of the Guild has been an asset. Not the least of the privileges of being a member of the Guild has been the opportunity to meet others with the same interests and the forming of friendships which have been a joy and inspiration.

It must be forty years since our Central New York Chapter was organized under the leadership of DeWitt C. Garretson, and since then it has done much to raise the standard of organ and choral music in that part of the state. Many of the greatest organists have been presented under its sponsorship and the annual choir festivals undoubtedly have encouraged the members to guide their choirs to an appreciation of the finest in choral literature. Under the efficient and energetic leadership of our present dean, John Baldwin, we are coming to a close of a most successful season. It is indeed a privilege to be a member of the American Guild of Organists.

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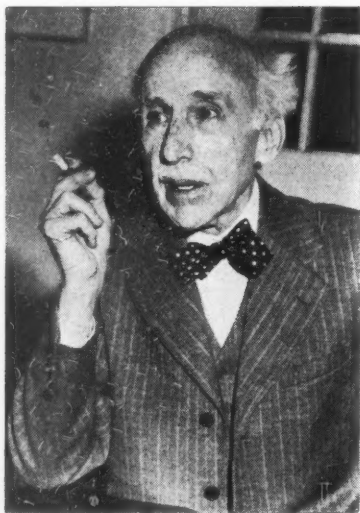
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DR. T. CARL WHITMER



written by the composer. A suite for viola and piano was played by Helen Walker and Mihail Stolarevsky. The college choir sang "Love Is a Sickness Full of Woes."

In his recital program at Carnegie Music Hall April 1 Dr. Marshall Bidwell included Dr. Whitmer's Chorale from "The Love Feast" and the Toccata "The King of Glory Passes on His Way." A feature of this recital was a series of variations improvised by Miss Carolyn Seaholm, pianist, who studied with Dr. Whitmer.

Dr. Whitmer, who lived in Pittsburgh for twenty-two years, left eighteen years ago, but returned last fall to establish an advanced course in composition at Pennsylvania College. He and Mrs. Whitmer will return to their home at "Dramamound," near Poughkeepsie, N. Y., in June and he will continue writing. The word "retire" has no meaning for Dr. Whitmer.

T. Carl Whitmer was born in Altoona, Pa., and educated at Franklin and Marshall College, after which he served as a church organist in Philadelphia and Harrisburg. For five years he was director of the school of music at Stephens College, Columbia, Mo. In 1909 he moved to Pittsburgh to be director of music at the Pennsylvania College for Women, retaining that post until 1916, when he transferred to the Pittsburgh Musical Institute to teach piano and composition. Later he occupied a similar position at the Fillion Studios. From 1916 to 1932 he served as organist of the Sixth Presbyterian Church.

Religious and symbolical music dramas have long occupied Mr. Whitmer's attention. In 1923 he founded "Dramamound," a small colony on the Hudson River, seventy-three miles north of New York City. Here, during the summer months, he has taught promising musical and dramatic students.

FOR THE McMYLER recitals at the Cleveland Museum of Art on Sundays, May 7, 14, 21 and 28, Walter Blodgett, curator of musical arts, will play the Sonata in D major by John Stanley: "Pange Lingua," by Kodaly; "Song of May" and Toccata, Jongen.

T. CARL WHITMER'S WORKS ON PITTSBURGH PROGRAMS

Pittsburgh musicians have been paying tribute recently to one of the city's eminent composers. T. Carl Whitmer, on the faculty at the Pennsylvania College for Women, has spent a large part of his life in Pittsburgh and has had the high regard of organists and others throughout the years. The Pittsburgh Symphony Orchestra at its concerts March 31 and April 2 played two dances from Dr. Whitmer's ballet "A Syrian Night." This is one of the composer's older works. Recently he wrote an orchestral work entitled "To the Invisible," which is dedicated to the orchestra.

The department of music of the Pennsylvania College for Women presented a program of Dr. Whitmer's compositions at its chapel April 3. Russell G. Wichmann played "Fulfillment" and "Prayer and Exaltation of a Mystic," the latter dedicated to the performer. Miss Marguerite Paoli sang a group of soprano solos, one of them, "The Bowl of Life," inscribed to Miss Paoli, to words also

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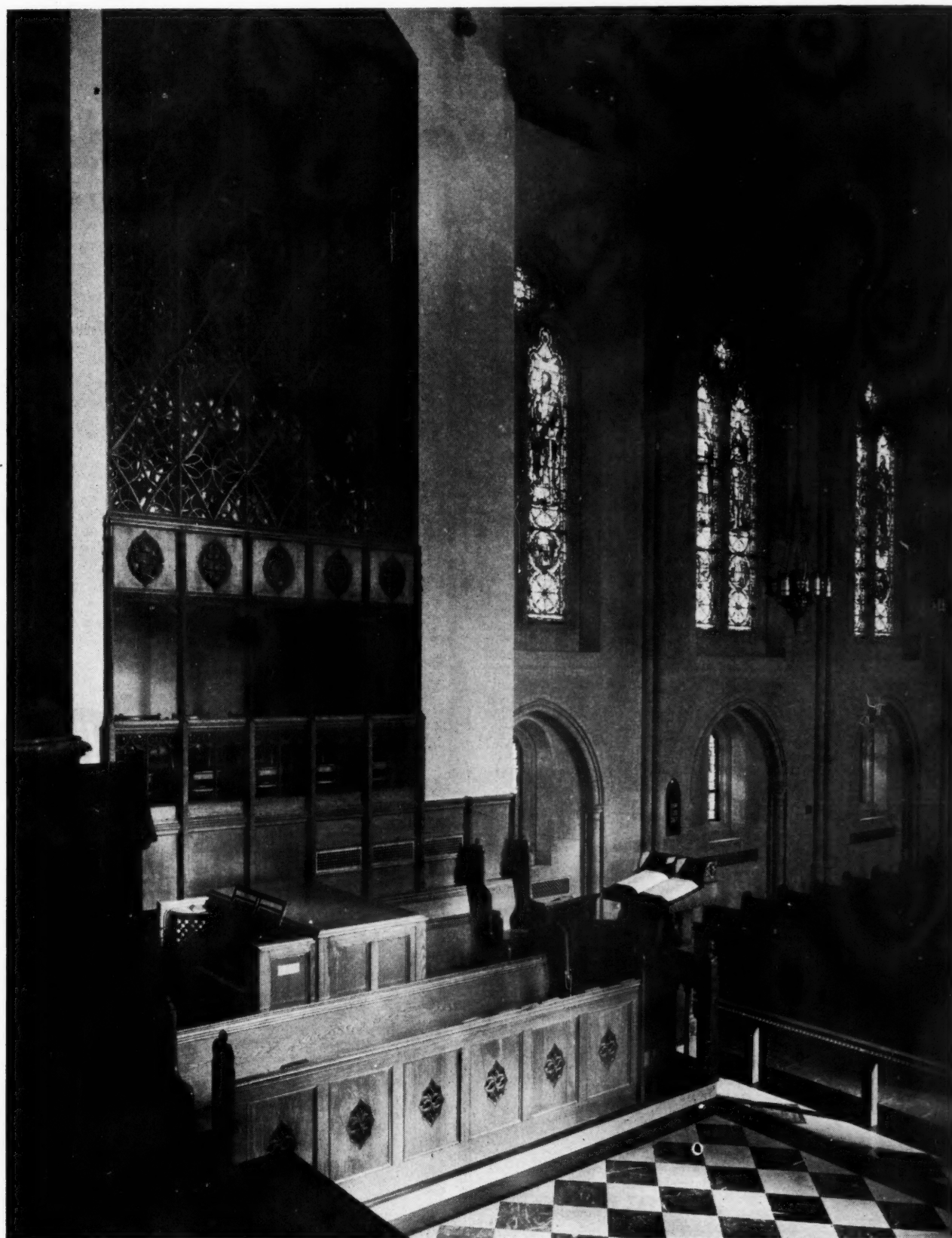


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CLAIRE COCI, CONCERT ORGANIST, WITH HER TWIN SONS



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MANY OF THE THOUSANDS of people in every part of the country who have heard Claire Coci in recitals in the current season never have heard that this concert artist also has the distinction of being the mother of twins—two boys who make life interesting and at times trying for her and her well-known husband, Bernard R. La Berge, the concert manager. On May 6 the two boys who grace the home of the La Berge family in Princeton, N. J., will be 7 years old. Bernard Emile and Philip Raymond are as agile as their mother appears to her audiences when she plays a rapid and intricate pedal passage. Bernard goes under the nickname of "Bumpy" and Philip as "Thumpy." Thumpy is showing promise of musical talent. Many times when his mother is practicing he will go to the organ and ask interesting questions. For example, "What are you playing?" "Does it always go so fast?" Recently Miss Coci heard him sing with accurate pitch the fugal subject of the G minor Fugue of Marcel Dupré. After hearing this she went to the organ and played it in the major key, whereupon Thumpy came in and informed her that it was incorrect.

Both boys are in the third grade. Bumpy has expressed a wish to be a physician, so he could give a lollipop to every little boy visiting his office.

"They are real boys, bursting with vitality," says Miss Coci. "A joy forever—a periodical nuisance—and at times a problem. With all this, I think my two little tornadoes, like every new boy born, are evidence that God is not yet discouraged over man."

Miss Coci's recitals this season include performances at the national convention of the Canadian College of Organists; in Buffalo, Schenectady, Harrisburg; at the conclave of the Guild in New York; in Cleveland, Cincinnati (third engagement), Columbus, Peoria, Birmingham, Macon, Atlanta (third engagement), Greensboro, N. C.; Juniata College, Huntingdon, Pa.; Methuen, Mass.; Youngstown, Ohio, May 19; two Bach

commemoration programs, May 21 and 26, at the David Mannes School of New York and a master class and recital in Jacksonville, Fla., June 28 and 29.

REDESIGNED AEOLIAN ORGAN OPENED IN DETROIT CHURCH

A redesigned Aeolian, with Schulmerich bells, in Redemption Lutheran Church, Detroit, Mich., has been installed by the Toledo Pipe Organ Company. Dr. Guy Filkins, F.A.G.O., of Central Methodist Church in Detroit gave the dedicatory recital. The program was as follows: "Psalm 19," Marcello; Sonatina from "God's Time Is Best," Chorale Prelude, "O Mensch, bewein Dein' Sünde Gross" and Prelude in G minor, Bach; "Idyll," Kinder; "The Deserted Cabin," Dett; "Mammy," Dett; Gavotte, Martini; "The Angelus," Shuey; "Fountain Reverie," Fletcher; "Rhapsodie Catalane" and "Romance sans Paroles," Bonnet; "Carillon," Vierne.

Redemption is regarded as one of the finest examples of modern romanesque architecture in the country and pictures of the church have appeared in leading national magazines. Robert Stratton is the choirmaster and Henry Graham is the organist.

E. POWER BIGGS PRESENTS THE BACH "ART OF FUGUE"

E. Power Biggs is presenting Bach's last large work, "The Art of Fugue," in three of his broadcasts beginning Sunday, April 16, over CBS from 9:15 to 9:45 a.m., Eastern time. The organ used is that at the Harvard Germanic Museum, Cambridge, Mass. "The Art of Fugue" was published shortly after Bach's death and was reissued in 1752 by his son, Carl Philipp. Only thirty copies were sold in the next three or four years, so he sold the plates as scrap. Recently the work has been republished in several arrangements for orchestra and in an arrangement for organ by Mr. Biggs.

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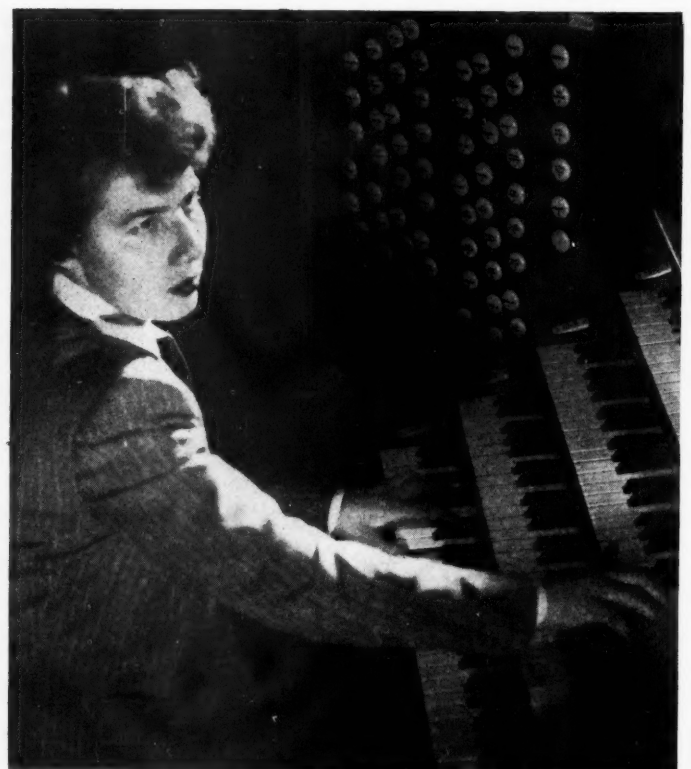
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SPECIFICATIONS

Stops

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8' Dulciana	8' Stopped Flute	16' Bourdon
8' Clarabella	8' Rohr Flute	16' Contra Bassoon
8' Gemshorn	8' Salicional	8' Flute
4' Octave	4' Orchestral Flute	8' Cello
4' Octave Gemshorn	4' Salicet	4' Choral Bass
2' Fifteenth	2' Flautino	
8' Tromba	8' Clarinet	
4' Tromba Clarion	8' Oboe	
* Chimes	8' French Horn	
	8' Vox Humana	
	8' Trompette	
	4' Clarion	

*Stop-key prepared for optional use.

Couplers

4' Great to Great	16' Swell to Swell	8' Swell to Pedal
16' Swell to Great	4' Swell to Swell	4' Swell to Pedal
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3 Great Combination Pistons	
4 General Combination Pistons (and Toe Studs)	Pedal Expression Switch
Swell Expression Pedal	Tone Color Variant
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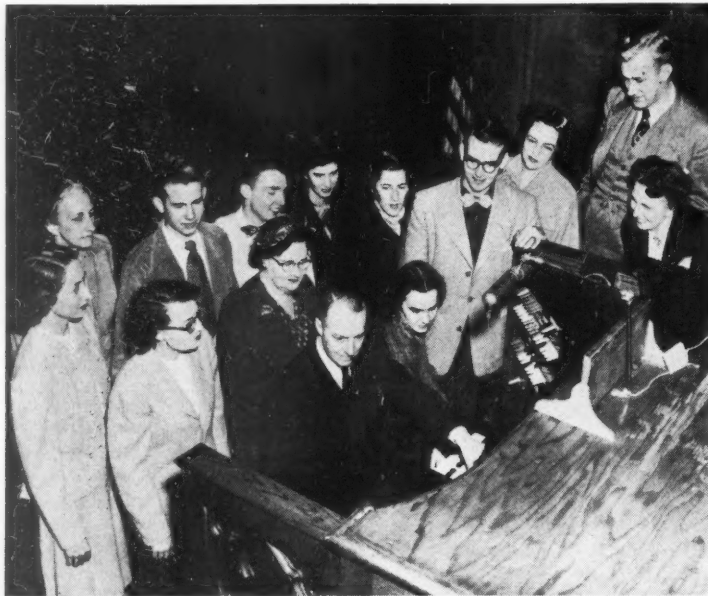
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BALDWIN

ELECTRONIC ORGANS

MIDWESTERN ORGAN CLUB FORMED IN WICHITA FALLS, TEX.



ORGANIZATION OF THE Midwestern Organ Club, composed of organ students enrolled in the Midwestern University organ department, Wichita Falls, Tex., is announced. The club is composed of more than twenty members. The sponsors are Dr. Nita Akin and Miss Joza Lou Bullington, teachers of organ at the university. The officers are: Robert Scoggin, president; Miss Frances Jeanne, secretary; Jimmy Farabee, historian.

Elizabeth Stephens of Boulder, Colo., was presented by the club March 24 at the First Methodist Church, where there is a four-manual Reuter organ.

The club meets on the second and fourth Saturdays of every month. It is planned to make a pilgrimage to the large and new organs in the city; to have a "workshop" around the organ, to listen to and study organ recordings, to show "movies" of interest, to present speakers, to sponsor concerts and to make out-of-town trips for recitals and to see new organs.

Frederick Marriott, concert organist from Chicago, spoke to the club before his recent recital on "Carillons and Improvisation."

Left to right, outer circle, in the picture are Miss Joza Lou Bullington, instructor and sponsor; Mrs. P. L. Pipes, Jimmy Farabee, David Dungan, Mrs. Betty Jean Ingram, Frances Jeanne, Robert Scoggin, Mrs. C. W. Norwood, Cecil E. Lapo, minister of music of the First Methodist Church; Dr. Nita Akin, instructor and sponsor. In the inner circle are Mrs. Max Kreutz, Mrs. James Smith and Patsy Barton. Mr. Marriott is seated at the console.

ERNEST DOUGLAS PINCHHITS FOR BISHOP AT CHOIR DINNER

The vestry of St. Barnabas' Episcopal Church in Eagle Rock, a suburban section of Los Angeles, Cal., were hosts to the choir of the church at an appreciation dinner March 23. The Rt. Rev. Robert B. Gooden, retired suffragan bishop of the diocese of Los Angeles, was scheduled to make the address, but was called away at the last minute to conduct a confirmation service. Dr. Ernest Douglas, F.A.G.O., was asked to fill the vacancy. Dr. Douglas began by saying that the position in which he was placed was not as bad as it might have been were the bishop not a former pupil of his, enjoying a common interest in church music. Speaking from the viewpoint of the choirmaster, with his duties and requirements and instances of his failures and successes told in an interesting and humorous way, Dr. Douglas held the attention of the people throughout this instructive address.

The choir of twenty-eight members closed this pleasant occasion by singing several anthems *a cappella*. Arnold Richardson is organist and choirmaster of St. Barnabas' Church.

TWO PITTSBURGH ORGANISTS BECOME CARMELITE SISTERS

The men's choir of St. Paul's Cathedral, Pittsburgh, sang the mass at the clothing ceremony of the Discalced Carmelite Nuns at the Carmelite Monastery in Cleveland, Ohio, April 15. Two former Pittsburgh girls received the habit at the ceremony, both of whom had been active organists in the Pittsburgh diocese. They are Sister Mary Carol, formerly Marilyn Potts of St. Raphael's Parish, who was organist at Holy Angels and St. Lawrence Churches, and Sister Mary Roberta, formerly Roberta Friend of St. Basil's Parish, Carrick, who was organist at St. Peter's Church. The Most Rev. Floyd L. Begin, auxiliary bishop of Cleveland, officiated at the clothing. The choir sang the mass "Ave Maria," for three and four male voices, by the Rev. Carlo Rossini, formerly organist and choirmaster at St. Paul's, now in Rome. The choir is under the direction of Paul Koch, organist and choirmaster at the cathedral.

HEINRICH FLEISCHER OF LEIPZIG PLAYS IN CHICAGO

Heinrich Fleischer, former organist for the University of Leipzig and a descendant of Martin Luther, was heard in a recital on the Rockefeller Memorial Chapel organ at the University of Chicago April 2 at 4 p.m. A staff member of the Leipzig Conservatory from 1937 to 1948, he fled the eastern zone of Germany nearly two years ago. Since September, 1949, he has been visiting associate professor of music at Valparaiso University. The program, sponsored by the Lutheran Council of the University of Chicago included Buxtehude's Passacaglia in D minor and Prelude and Fugue in F sharp minor; Bach's Prelude and Fugue in B minor and four chorale preludes for hymns by Martin Luther; and Max Reger's Fantasy and Fugue on "B-A-C-H." Op. 46.

ON PALM SUNDAY MORNING the thirty-voice adult choir of the First Congregational Church of Champaign, Ill., presented Bach's cantata "Christ Lay in Death's Dark Prison," completing a Lenten series of choral and organ works of Bach in commemoration of the bicentenary of the composer's death. Other music of Bach used at the Sunday services in Lent included several selections from Cantata No. 147, and the following organ works as postludes: Preludes and Fugues in A minor, E minor and G major; Fugue on "St. Anne"; Dorian Toccata, and the allegro movement from the A minor Concerto. As service preludes some of the chorale preludes appropriate to the season, as well as the Pastorale in F, Canzona on "In Deepest Need" and the slow movements of the D minor Concerto and Toccata and Fugue in C were played. Mildred J. Brannon is organist and choir director.

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RECITALS BY SIX ORGANISTS AT WORCESTER ART MUSEUM
 The Worcester, Mass., Art Museum is observing the 200th anniversary of the death of Johann Sebastian Bach with six organ recitals in April and May. The players are the following:
 April 16—Clarence Watters, professor of music at Trinity College, Hartford.
 April 23—David Fuller, organist of St. Michael's Episcopal Church, Milton.
 April 30—William Self, organist of All Saints' Episcopal Church and of the Worcester Art Museum.
 May 7—Femer Douglass, instructor of organ at the Oberlin Conservatory of Music.
 May 14—George Faxon, organist of St. Paul's Cathedral, Boston.
 May 21—Clarence Watters, professor of music at Trinity College, Hartford.

The entire series will be repeated at Trinity College, Hartford, Conn. The first recital there took place April 21, and the remaining five will be played on Monday evenings following their presentation in Worcester.
 The Worcester organ was presented to the Art Museum by Paul B. Morgan in 1942. It was built by the Aeolian-Skinner Company.

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"The Gospel in Hymns"

A noteworthy contribution to the literature of hymnology which has been published within the last month is "The Gospel in Hymns," by Professor Albert Edward Bailey. Taking the current hymnals of the eight largest Christian denominations, in addition to one independent hymnal and a popular Anglican book, the author has selected from these ten volumes those hymns which were found in at least six of the collections. The book deals with a total of 313 hymns, the story back of each one, the inspiration which influenced the authors and a wealth of historical data. There are also many beautiful illustrations.

In discussing each hymn Professor Bailey explains the significance of the words and what they mean to imply, thus providing the reader with an understanding of the hymns he sings. With the history, the interpretation, the story of how each hymn came into being a new association is given which renders the words more valuable and significant.

The author has rendered a service to those who love hymns and has placed invaluable information at the disposal of ministers and church musicians which few sources offer except for the hymnal handbooks published as supplements to some of the standard hymnals. He has tried to overcome a lack of interest which he sets forth in his preface when he writes: "I have attended church, Bible school, young people's meetings and prayer meetings (off and on) for upwards of sixty years. On these occasions I have sung at least ten hymns a week. * * * Yet I can count on the fingers of one hand the persons who in all that time ever said a word about either the hymn or its author. Nobody * * * ever called my attention to the glorious heritage * * * embodied in these hymns. * * *"

The book is the culmination of a lifetime of interest in the study of hymnology. It has been in active preparation for many years. Professor Bailey is the author of a number of books, among them "Daily Life in Bible Times" and "Christ and His Gospel in Recent Art," as well as a "History of the Hebrew Commonwealth" which has been selling continuously for twenty-nine years. He has had an eminently successful career as an educator, lecturer and author. Professor Bailey is currently teaching adult Bible classes in the First Baptist Church of Worcester, Mass.

The beautifully printed book of 600 pages is published by Charles Scribner's Sons, New York, and the price is \$6.

**WICKS ORGAN IS DEDICATED
WITH PAUL KOCH AT CONSOLE**

The newly-installed two-manual Wicks organ in Immaculate Conception Church, Bloomfield, Pa., was blessed and dedicated April 24. Paul Koch, organist and choirmaster at St. Paul's Cathedral, Pittsburgh, under whose supervision the organ has been installed, played the dedicatory recital. His program included compositions by Bach, Jawelak, Widor, Dupré, Tournemire, Peeters and d'Aquin. The choirs of men and boys, under the direction of Miss Madelaine Cuneo, organist and choirmaster at the church, sang a group of motets.

The evening was marked also by a dinner-meeting of the Diocesan Guild of Catholic Organists in the newly-decorated church hall. The group, together with the parishioners and the public, as well as a group from the Western Pennsylvania Chapter of the American Guild of Organists, then attended the ceremony in the church, which closed with solemn benediction.

HAYDN'S "CREATION" received an unusually fine performance by the Sonoma County Chorus under the direction of Chester Beck at Santa Rosa Junior College in California April 14 and Sunday afternoon, April 16. The junior college orchestra accompanied the group with Gordon Dixon, A.A.G.O., at the console of the Connonnata.

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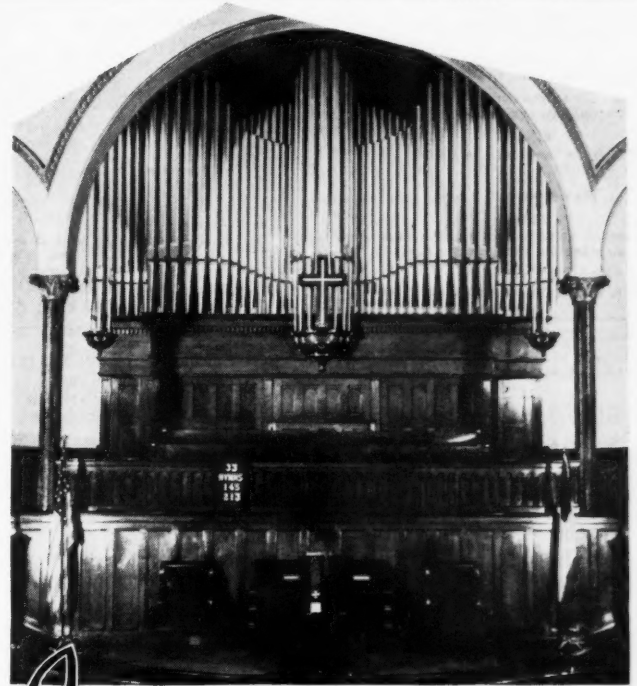
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WICKS ORGAN OF THE MONTH

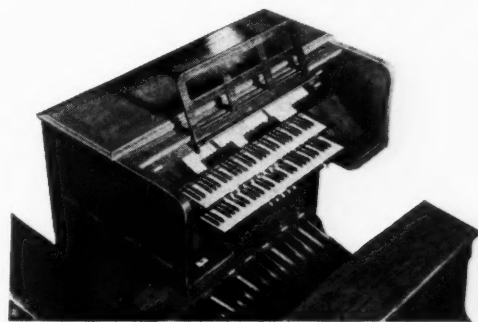


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The President's Column

Applications for all the examinations from May 23 to 26 are being received constantly and promise to make a record total. If sent to headquarters promptly, additional applications will be accepted. Full instructions are being sent to all examination centers and information concerning details to all the candidates.

The national pre-convention membership campaign is growing in effectiveness, resulting in encouraging increases in membership.

Another local organization of church musicians, in California, has voted to affiliate with the A.G.O.

The ten winners in the semi-finals of the young players' competition in 1949 will play at the finals in Boston just prior to the convention.

It is a matter of great interest that so many Bach festivals under Guild auspices, commemorating the bicentennial, are being given in all parts of the country. The climax will be the Bach service at the convention.

A letter just received from E. Power Biggs, program chairman, reminds us that "the convention is almost at hand" and gives us still further information concerning the great occasion June 19-23:

We hope you've considered the cards on the back page of the April DIAPASON. If you re-shuffle them a bit you'll find: Dr. A. T. Davison, Fred Waring, Ifor Jones, Everett Titcomb, Dr. Francis Snow, Alfred Nash Patterson, all acknowledged masters of choral work, offer you the finest of their knowledge and ability in lectures and performance.

Four information and discussion sessions—professional matters, organ design for music, planned acoustics for music and problems relating to Guild examinations. Your questions are requested on these four subjects. Please send them in advance to Box 35, Astor Station, Program Committee, Boston, Mass., or submit them in writing from the floor at the time of the meeting.

Fritz Heitmann will fly here from Berlin for the convention. Catharine Crozier will present a program of contemporary organ music. Arthur Poister will give a recital on the new organ in Symphony Hall. Mary Crowley Vivian, William Watkins and Robert Ellis—three young American virtuosos—will play three American concertos for organ and orchestra with a sinfonietta conducted by Arthur Fiedler. Virgil Fox plays the opening recital of the convention. Both the A.G.O. prize anthem, "Thy Mercy, O Lord," by Carl W. Landahl of Los Angeles, and the 1950 A.G.O. prize organ composition, a Chorale-Toccata, by Ivan Langstroch of New York, will be heard for the first time publicly and awards will be made to the winning composers.

In the unique series of ball-room concerts featuring concerted music you will hear Alexander McCurdy and Flora Greenwood (organ and harp), Fenner Douglass and Lawrence Moe (program for two organs), Ernest White (a unique program with string quartet), Robert Owen (a concert for a small organ and English horn).

There will be plenty of opportunity for fun! One special occasion will be the "AGO Night at the Pops." We have rented the entire floor of Symphony Hall and you can look forward to a very special evening. The program will be designed by Arthur Fiedler for visitors to the convention. Arthur Fiedler and the Boston Pops Orchestra—summer counterpart of the Boston Symphony—will perform the Concerto for Organ and Full Orchestra by Leo Sowerby, with E. Power Biggs. The first performance of this work was given by the Boston Symphony Orchestra and Dr. Serge Koussevitzky, and Koussevitzky was most enthusiastic in his praise of the work as one of the greatest of contemporary compositions.

Better than canasta is the card game shown in the convention advertisement on the back page of the April issue of THE

DIAPASON, where any way the cards are shuffled results in a good hand.

Registrations should be sent to convention headquarters, the Copley-Plaza Hotel. "On to Boston!"

S. LEWIS ELMER.

Notice of Annual Meeting.

To all members of the American Guild of Organists:

The annual meeting of the Guild will be held on Monday evening, May 15, at 8:30, at Stouffer's restaurant, 540 Fifth Avenue, at Forty-fifth Street, New York City.

Reports of A.G.O. activities for the year from May 1, 1949, to April 30, 1950, will be made, national officers and councillors will be elected and any other business will be transacted that may properly come before the meeting.

Ballots containing the names of officers and councillors have been sent to all deans and regents, thus enabling all members of chapters and branches to vote.

During the past few years we here at headquarters have been very much gratified at the increasingly large number of ballots cast in the national election. More votes were cast in the 1949 election than in any previous year. We confidently expect a truly representative ballot this year—even larger than last year—from all parts of the country.

HAROLD V. MILLIGAN,
National Secretary.

Mason City Chapter Organized.

The Mason City, Iowa, Chapter was organized March 12 in one of the reception rooms of radio station KGLO. Preceding the organization meeting the Vance Music Company, always helpful in things musical, presented Halsey Carstens, head of the organ department, in a program of Irish airs and folk-tunes. The program was broadcast.

The group then proceeded to its organization meeting. Mr. Carstens for several weeks had been interesting organists and choir directors in the Mason City area in the project. We are grateful to Earl Stewart, dean of the Waterloo Chapter and representative of the Guild, for his presence and helpfulness. In an informal talk he presented the Guild's aims and purposes and told of the mutual benefits to all members. Our charter has been granted and we have twenty-two active members.

The following officers were elected at the March 12 meeting: Dean, Halsey Carstens, Mason City; sub-dean, Mrs. C. D. Quafe, Hampton; registrar, Miss Ruth Racek, Forest City; secretary, Mrs. Frederick J. Clark, Mason City; treasurer, Miss Helen C. Johnson, Mason City. PRUDENCE E. CLARK, Secretary.

Raymond Berry South Dakota Guest.

The South Dakota Chapter had two consecutive evenings of inspiring musicianship with Raymond Berry in April at Sioux Falls. Augustana College and the chapter presented Mr. Berry April 2 in a recital at the First Congregational Church. The three-manual Möller, originally built in 1922 and rebuilt in 1932, responded well to his technique and interpretations. In honor of the bicentenary of the death of Bach, much of the recital was devoted to presentation of his works. On April 22 a dinner meeting of the chapter was held at the First Congregational Church. After dinner, served by women of the church, Mr. Berry brought a message inspiring those active in church music and laymen interested in the best in church music.

The South Dakota Chapter met Feb. 7 at the home of Mr. and Mrs. Elmer Garnes in Sioux Falls. Mrs. Miles Peck, sub-dean, was in charge of the meeting. Voicing words of appreciation for the leadership of Dr. Carl Youngdahl of

Officers Are Nominated

The report of the nominating committee is announced by the chairman, Dr. George Mead, as follows:

For national officers, 1950-1951—President, S. Lewis Elmer, A.A.G.O., F.T.C.L.; vice-president, Seth Bingham, F.A.G.O.; secretary, Harold V. Milligan, Mus.D., F.A.G.O.; treasurer, John Holler, A.A.G.O.; registrar, James W. Blecker, A.A.G.O.; librarian, M. Searle Wright, F.A.G.O.; auditors, Harold W. Friedell, F.A.G.O., F.T.C.L., and G. Darlington Richards, F.A.G.O.; chaplain, The Very Rev. Msgr. William T. Greene.

For councillors, term ending 1953 (vote for eight)—Ray F. Brown, A.A.G.O., Clarence Dickinson, Mus.D., A.G.O.; Clement D. Campbell, A.A.G.O., Franklin Coates, A.A.G.O., Vernon de Tar, F.A.G.O., Harold W. Fitter, F.A.G.O., Alice V. Gordon-Smith, A.A.G.O., James Philip Johnston, F.A.G.O., Edward Margetson, A.A.G.O., Albin D. McDermott, A.A.G.O., Anne V. McKittrick, F.A.G.O., Chm., Jack H. Ossewaarde, A.A.G.O., Luis Harold Sanford, A.A.G.O., George William Volkel, Sac.Mus.D., F.A.G.O., Frank E. Ward, A.A.G.O., F.A.G.O.

Augustana College, the retiring dean, Mrs. Peck reviewed the activities of the chapter from its inception. The following officers were elected for the coming year: Dr. Maynard Berk of Sioux Falls College, dean; L. Gilbert Piaggi, sub-dean; Miss Verona Rogness of Augustana College, treasurer, and Mrs. Elmer Garnes, secretary.

After planning promotional strategy for the work in South Dakota and bordering areas the meeting was adjourned. Refreshments were served, using a valentine motif. MAYNARD H. BERK, Dean.

San Francisco Class by Spelman.

Dr. Leslie P. Spelman conducted a master class for organists in San Francisco under the auspices of the Northern California Chapter April 15. The next afternoon he gave a recital in Grace Cathedral, San Francisco, after the annual Guild service. The program included the first performance of the Prelude from "Six Pieces for Use in the Synagogue," by Jacobi. The remainder of the program was as follows: Trumpet Voluntary, Jeremiah Clarke; "Our Father, Who Art in Heaven," Böhm; Prelude and Fugue in D minor, Lübeck; "My Heart Is Filled with Longing," Brahms; "Good Christian Men, Rejoice!"; "Dearest Jesus, We Are Here" and Fanfare Fugue, Bach; "Joseph est Bien Marie" (Noel and Variations), Balbastre; "Ricerca quasi Fantasia Sopra," Van Hulse; Pastorale on the Hymn-tune "Forest Green," Purvis; Toccata, Bonset.

Busy Program at Indiana "U".

The Indiana University Chapter held an informal meeting at the school of music in Bloomington Feb. 13. Dick Carlson, the newly-appointed dean, outlined activities for the year. The Guild will journey to nearby Columbus and Indianapolis to see and hear the fine organs in those cities. It was also announced that recitals would be given by two prominent mid-Western organists as well as by students this semester. Virgil Fox played in the Indiana University Auditorium April 13.

The chapter honored George Wilson, A.A.G.O., of the I.U. School of Music at a reception after his recital Feb. 17 in the I. U. Auditorium. Twenty-five greeted him in the home of Oswald Ragatz.

New officers are: Dick Carlson, dean; Hannah Morris, treasurer, and Wyatt Insko, program chairman.

DAVID DRINKWATER, Secretary.

Hear College Choir in Indianapolis.

The Indiana Chapter met at Marion College, Indianapolis, March 13 for dinner and a recital by the *a cappella* choir. This

was the first visit to the campus for many members. Dean Paul Matthews appointed the following nominating committee: Fred Koehn, chairman; Mary Helen Brook, Mrs. Russell J. Sanders, Harry W. T. Martin and the Rev. William E. Weldon, A.A.G.O.

The program was presented in the gymnasium and the choir of thirteen young women, under the direction of Sister Mary Vitalis, O.S.F., sang mostly liturgical numbers, including selections from the compline service. An explanation of each composition and composer was given by Audrey Kraus, student director, a very talented young woman. The choir sang with precision and understanding, and in spite of its small number made the music effective. Especially impressive was the Rachmaninoff-Kramer "To the Children," with the solo by Maxine McIntosh.

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

Activity at De Pauw University.

Members of the De Pauw University Chapter met in the Presbyterian Church at Greencastle, Ind., for their March meeting. The meeting was devoted largely to the election of officers for the coming year. Two senior organ students gave a short recital. Leon Harrel played the Prelude on an Old Folk-tune, "The Fair Hills of Eire, O," by Mrs. H. H. A. Beach; Charles Heaton played Variations on "America," by Charles Ives. The remainder of the meeting time was devoted to social activities.

On March 26 Morgan Simmons, a junior organ student, gave a recital in the Methodist Church which included organ numbers, brass and organ selections and a work in manuscript entitled "Divertissement," by Frederick James Kent, a senior in De Pauw.

Bach Cantatas Maine Subject.

The Portland, Maine, Chapter's March meeting was held March 20 at Alfred Brinkler's organ studio. Mrs. Francis Bailey gave an instructive talk on Bach's cantatas, selecting "Christ lag in Todesbanden" for her principal subject. Music scores were passed around among the members to sing with Mrs. Bailey at the piano. Later Mr. Brinkler played Bach's "Christ lag in Todesbanden" on the organ, after which recordings from the cantata were heard.

RUPERT C. LOVEJOY, Secretary.

Meeting of Utah Chapter.

April being such a busy month for organists in Salt Lake, the Utah Chapter decided to hold its monthly meeting March 31. Dinner was served to twenty-five members and friends at the Lion House Social Center. After dinner Gordon Greninger of Provo, Utah, told of his experiences while stationed as organist and assistant to the chaplain in Marburg, Germany, during world war 2. Mr. Greninger showed a number of pictures of churches he visited and organs on which he played in his travels on the continent.

ELEANOR H. TODD, Registrar.

North Louisiana Chapter.

The North Louisiana Chapter met April 16 in the chapel of the Barksdale air force base. The business meeting was presided over by the dean, Mrs. Bertha Moore, who gave a short history of the chapter, which was organized by her in 1946 with a membership of fifteen and which has grown to more than thirty, with a sub-chapter in Marshall, Tex. Every year an outstanding concert organist has been presented, including Alexander Schreiner, E. Power Biggs, Robert Rayfield and Frederick Marriot. Not the least of this year's attractions was the concert sponsored by St. Mark's Episcopal Church by Mrs. Dora Poteet Barclay, whose performance gave Shreveport a fine example of organ playing.

The following new officers were elected: Dean, William Teague; sub-dean, Mrs. Elizabeth Byars; secretary, Sergeant William R. Leonard; treasurer, Dr. F. G. Ellis; registrar, C. L. Brooke; chaplain, the Rev. W. A. Townsend.

Sergeant Leonard, base organist, played the following short preludes based on Gregorian hymn-tunes: Prelude on "Christe Redemptor," J. S. Matthews, and two preludes on "Vexilla Regis" by Edmundson and Titcomb.

MRS. ELIZABETH BYARS, Secretary.

News of the American Guild of Organists — Continued

Neighborhood Musical Services Held in Five New York City Boroughs

The public meetings committee of national headquarters arranged the first of its annual neighborhood musical services in the five boroughs of New York City March 14. This idea will bear constant cultivation as well as countrywide rotation, for it is a tailor-made plan frankly designed to present and disseminate at the local neighborhood level the aims and ideals of the Guild, with which too many people in too many churches are unfamiliar. In each of the boroughs—Brooklyn, Manhattan, Queens, Bronx and Richmond—a church was selected to present the service and Guild members in each borough were urged to invite their ministers to attend, with them, not only the service, but a dinner which preceded it.

The service in Brooklyn was held at the Flatbush-Tompkins Congregational Church, where Vaughn Ramsey is organist and choirmaster. As guest organist John Huston, choirmaster of Holy Trinity Church, opened the program with an appealing and effective interpretation of Sowerby's Prelude on "Malabar." The canticles used were the Magnificat and Nunc Dimittis by Searle Wright, whose service music is becoming increasingly popular. The principal part of the program was devoted to a series of anthems and solos, presented and unified by means of recitatives under the theme "The Quest Eternal." The solos included "The Heart Worships," Holst; "Blessed Jesus, Love Divine," Boulanger, and "The Call," by Vaughan Williams. The anthems were "Let All the World in Every Corner Sing," Malin; "God Be in My Head," Davies; "Psalm 24," Boulanger, and "Christ Conquereth," Clokey.

Mr. Ramsey deserves special commendation for the colorful recitatives composed for this service. Not only did they textually unify one number with another, but they resulted in effective modulations from one key to another. Dr. Robert Baker, organist and choirmaster of the First Presbyterian Church, concluded the program with Widor's Toccata in F.

At historic St. Mark's Church-in-the-Bouwerie, in the borough of Manhattan, a devotional reading of Faure's "Requiem" featured the service. David F. Hewlett, organist and choirmaster, had keyed his group of thirty to a sympathetic understanding of the text and the work was sung with assurance, but never became a kind of *tour de force*. The religious aspect was completely realized. Mr. Hewlett directed his group from the organ. The program opened with John Upham, organist and choirmaster of St. Thomas' Episcopal Church in Brooklyn, setting the mood with Cesar Franck's "Priere" in C sharp minor. The Tallis versions of the Magnificat and Nunc Dimittis were used. For the anthem Mr. Hewlett chose Searle Wright's "Jesus, All My Gladness," sung a cappella. In the "Requiem" soloists were Hattie Brown Payne, soprano, and Robert Blafield, baritone. Thelma Evensen assisted at the piano. Joseph Leonard, organist and choirmaster of Incarnation Lutheran Church, Brooklyn, played Buxtehude's Prelude and Fugue in G minor in brilliant fashion for the postlude. The Rev. Richard E. McEvoy, the rector, conducted evensong. Following the "Requiem" Dr. Harold A. Strickland spoke briefly about the Guild, its history and its work in relation to the churches. He commented especially on the motto of the A.G.O., and urged that integrated services be held and pleaded for recognition of organists and choirmasters as ministers of music.

The service for the borough of Queens was held in St. Mark's Episcopal Church, Jackson Heights, L. I., where a complete choral evensong was sung. Under the direction of John Holler, A.A.G.O., the combined children's choirs of forty girls and twenty-five boys presented a service notable for its simplicity and careful attention to detail, and particularly praiseworthy considering the youthful age of the singers and the fact that this was their first attempt at a complete evensong service. An address was delivered by Guild President S. Lewis Elmer, who traced the development of the Guild from its early years, pointing not only to the

increase in membership throughout the country but to the ever-widening influence of the organization in churches of all faiths.

The principal part of the musical service was Shaw's Modal Magnificat and the Nunc Dimittis in A, by David McK. Williams, and "Jesus, Meek and Gentle," by John Holler. For the prelude and postlude Mr. Holler played Rowley's "Benedictus" and Sortie in G by Boellmann.

As part of the five-borough neighborhood night in the borough of the Bronx the musical service was held at the Fort George Presbyterian Church. The choir was under the direction of Mary Arabella Coale, A.A.G.O., organist and director of the Fort George Choir School. Mary Canberg, violinist, was guest soloist. The program included works by Vivaldi, Marcello, Bach, Hugh Wilson, Tschaiakowsky, Shelley and Vitale, and a Mozart adaptation by Miss Coale. General hymns from the Genevan Psalter of 1551 were sung by the choir and congregation and a descant, composed for the Fort George Church by Dr. T. Tertius Noble, was sung to "Old Hundredth."

Very interesting historical notes were presented to introduce each number by George Litch Knight of Union Theological Seminary. The Rev. L. Richard Mellin, minister of the church, gave a word of greeting. Lee Hastings Bristol, Jr., secretary of the headquarters public meetings committee, delivered a brief address, citing the work of Miss Coale in developing the choir school.

"As a devout Christian and loyal Guild member," he said, "she early recognized how music and a choir could bring young people into closer touch with their church—young people who might otherwise have been casual about their church allegiance."

In the borough of Richmond the neighborhood service was held in the Summerfield Methodist Church, Mariner's Harbor, with Mrs. Mildred Kammeyer, A.A.G.O., organist of Trinity Lutheran Church, Stapleton, as guest organist. For her first group she presented "From God I Ne'er Would Turn," Buxtehude, and Prelude and Fugue in A minor, Bach. As a second group she played Hindemith's Sonata No. 2 and Vierne's "Lamento" and "Carillon." The augmented choir of the host church, under the direction of James Lenney, organist and choirmaster, sang Handel's "Behold, the Lamb of God," Wood's "Expectans Expectavi" and Bach's "Jesu, Joy of Man's Desiring," with violin obbligato by Mrs. Rosa Judd of the Summerfield Church. Other numbers by the choir were "God Shall Wipe Away All Tears," Marks; "Go to Dark Gethsemane," Noble, and "Turn Back, O Man," Holst.

The Rev. Clark L. Van Auken presided and the women's society of Christian service served a turkey dinner. Staten Island organists, choristers and music-lovers made up the audience and there were guests from as far away as New Brunswick, N. J.

Massachusetts Chapter.

The Massachusetts Chapter joined with the New England Choir Directors' Guild April 11 at the Harvard Church in Brookline for a dinner and meeting. The musical part of the program was presented by the Boston University Choral Art Society under the direction of Dr. H. Augustine Smith. The impressive program consisted of the following numbers: "How Blest Are They," Tschaiakowsky; "Cometh Earth's Latest Hour," from "Horo Novissima," Parker; "There Is a Balm in Gilead," Dawson; "Comin' through the Rye," arranged by Simeone; "Onward, Christian Soldiers," arranged by Simeone; "Russian Picnic," Ender; "Lontano, Lontano," from "Mefistofele," Boito; "Give Me Your Tired, Your Poor," Berlin, arranged by Ringwald; "Alleluia," Thompson.

The Choral Art Society sang with inspiration and gave a fine musical interpretation of all the selections.

MARJORIE FAY JOHNSON, Secretary.

Program for York Chapter.

The York, Pa., Chapter held its monthly meeting April 12 in the Union Evangelical Lutheran Church. Mrs. Pauline Lecrone is the church organist and presented a program of organ and choir music. Her organ numbers were: "Jesu, Joy of Man's Desiring," Bach; "Marche Solennelle," Lemaigre; "Gethsemane," Malling; "Good Friday Spell," Vretlad;

"Alleluia, Pascha Nostra," Titcomb; Fanfare, Lemmens.

The new three-manual organ in this church was built by Paul Frische and dedicated Passion Sunday by the pastor, the Rev. Clarence Rhode, at the morning service. It has 2,400 pipes. The opening recital was played by Guiseppe Moschetti, organist of St. John's Lutheran Church, Allentown.

This closes the activities of the chapter for this season except for a banquet in May. DORIS L. WAREHEIM, Sub-dean.

Attend Catholic Service in Waterloo.

The Waterloo, Iowa, Chapter attended a special service Sunday afternoon, March 26, at St. Edward's Catholic Church. The children's choir sang under the direction of the Sisters of St. Francis. The Rev. Father John M. Fischer spoke on the origin of Gregorian chant in the Catholic service. The organist was Sister Mary Jern.

A reception and meeting in the lower auditorium followed the service.

MRS. ADELAIDE E. ALTLAND, Chairman Publicity.

Vo'kel Speaks in Long Island.

George W. Volkel, Sac.Mus.D., F.A.G.O., was the guest speaker at the meeting of the Long Island Chapter March 20 at the studio of Jean Pasquet in Garden City. A short business meeting was held at which plans were made for the annual choral evensong at the Cathedral of the Incarnation on Guild Sunday. Five new members were added to the chapter since the last meeting.

After the business meeting Dr. Volkel gave a lecture on the art of improvisation in the church service, demonstrating his methods on the piano and organ. His lecture was of the greatest practical value and packed with humorous remarks. We recommend to all chapters that they try to engage Dr. Volkel for this lecture.

JEAN PASQUET, Dean.

Missouri Chapter Hears Home Talent.

The Missouri Chapter has been entertained by members of the chapter at the last two meetings. On the evening of Feb. 27 Miss Marion Gibson, Douglas Schlueter and Mrs. Margaret Mrazek gave a joint recital at Our Lady of Sorrows Catholic Church in St. Louis. Miss Gibson played Widor's "Symphonie Romane." Mr. Schlueter the Introduction and Passacaglia in D minor by Reger, two chorale improvisations by Karg-Elert and the Second Concert Study by Yon. Mrs. Mrazek concluded the recital with Pachelbel's Toccata and Pastorale, "Psalm Prelude," by Howells, and Prelude and Fugue on "B-A-C-H" by Liszt.

March 27 the chapter was entertained by Mrs. Beatrice Bloomer in a recital on the Aeolian-Skinner organ of St. Mark's Episcopal Church. Later the meeting continued in the church parlors. Plans were discussed for the forthcoming recital in St. Louis by Robert Noehren of the University of Michigan. Paul Friess, assisted by his wife, described his recent tour of Europe and gave an interesting account of the famous old world organs he saw. A. H. STELLHORN, Publicity Chairman.

News from Wilkes-Barre.

The Wilkes-Barre Chapter held a business meeting March 20 at the First Baptist church house. The Rev. Mr. Burnett of the Greenridge Presbyterian Church in Scranton gave an interesting lecture on symbolism in the church. This was illustrated with slides showing the recent revival of interest in architecture and liturgy.

At St. John's Lutheran Church March 21 one of the Guild members, George Seipe, gave a very well received recital. He played: "Grand Jeu," DuMaze; a Bach chorale; Suite from "Water Music," Handel; "The Musical Clocks," Haydn; Fugue in G major, Bach; "Carillon," Vierne; Chorale, Karg-Elert; Passacaglia, West; "Poeme Mystique," Purvis; Ballade in D, Clokey, and "Suite Gothique," Boellmann.

March 31 members of the Wilkes-Barre Chapter were guests of Temple Israel at their annual musical service. The chapter always looks forward with much pleasure to this service. The program was followed by a reception.

LOIS M. LEE, Secretary.

Meet in Petersburg, Va., Home.

The Petersburg, Va., Chapter held its monthly meeting March 21 at the home of Miss Mary Patteson, with Mrs. Clyde Laushey, the dean, presiding. Mrs. J. Westmore Brown led an interesting discussion on the topic "Better Music from Better Organs" and compared electronic, rebuilt and new pipe organs, pointing out

what to look for and what to avoid in the selection of an organ. At the conclusion of the program refreshments were served. MRS. CLYDE LAUSHEY, Dean.

Faure Work Sung in South Bend.

The choir of the First Presbyterian Church of South Bend, Ind., presented Gabriel Faure's "Requiem" before the St. Joseph Valley Chapter and guests on Palm Sunday afternoon in the host church. Mrs. Hugh Van Skyhawk, organist of the church, played a short recital including: Processional March, "Die Meistersinger," Wagner; "La Fille aux Cheveux de Lin," Debussy; "Grusian Song," Rachmaninoff; "Dreams," Wagner, and Chorale Prelude, "O God, Be Merciful to Me," Bach. The cantata was under the direction of Helen De Vries and the solos were sung by Don West, tenor, and Evan Davies, baritone. Mrs. Van Skyhawk served as accompanist. The postlude was the Melody in G minor, by Schumann.

On Sunday afternoon, Feb. 26, members of the St. Joseph Valley Chapter literally shoveled and pushed their way through one of the winter's worst snowstorms to be entertained in the new suburban South Bend home of Professor and Mrs. Daniel H. Pedtke. Professor Pedtke holds the rank of F.A.G.O. and is the head of the music department of the University of Notre Dame.

Dean Albert P. Schnaible presided at a business meeting and spoke on "Guide Posts for the Church Musician," published by Paul Swann. Chester S. Collier spoke on fugue form and piano examples were given by Herman Wilson, Norris Freed and Professor Pedtke. Professor Pedtke then discussed the Guild examinations and urged the group to form classes for study in preparation for the examinations. He also played a short piano program, after which an informal social hour was enjoyed. MRS. WILLIAM FERRIN, Registrar.

Bach Program in Montpelier.

A Bach program of organ and choral music was the feature of the meeting for the Montpelier district of the Vermont Chapter March 19. The recital was shared by Miss Patricia Garrigus, F.A.G.O., of Middlebury and G. Robert McKee of Montpelier. Miss Garrigus included the Toccata, Adagio and Fugue in C major, "When Thou Art Near," Fugue in E flat and "Nun komm, der Heiden Heiland" in her program. Mr. McKee played the Fantasia and Fugue in G minor, "Komm, süsster Tod," Siciliano, from Sonata No. 2 for flute, violin and clavier, and two chorale preludes. The program was given at Bethany Congregational Church in Montpelier and the church choir, under the direction of Mrs. Fred Laird, assisted by Mrs. George Martin, organist, presented "Rejoice, Ye Christians" and "Happy Flocks in Safety Wander," both from Bach cantatas.

A buffet supper was served at the Montpelier tavern after the program and a short business meeting was held. It was voted to have a statewide choir festival in Rutland in the fall.

EDNA PARKS, Registrar.

Hymns Central Florida Subject.

The Central Florida Chapter met March 14 in De Land. Dinner was served in the Lexington Hotel to fourteen members from De Land, Sanford, Orlando and Winter Park. At the First Methodist Church Dr. Helen Allinger, organ director of Stetson College, assisted by her students and choir members of the college, presented a program on "History of Hymns." In the course of the program organ students played hymns for congregational singing. This was interspersed with solos by choir members. Concluding the program the congregation sang the adopted A.G.O. hymn, "Our God, Our Help in Ages Past."

A business session was presided over by Mrs. R. H. Walthour, the dean.

MRS. J. L. MCEWAN, Secretary-Treasurer.

South Carolina Chapter.

The South Carolina Chapter, of which Mrs. Margaret Hook Davis is dean, has completed an enlistment of subscribing members for the 1950 season. These subscribing members are not active in the organization but are especially invited to all of the Guild functions and recitals of the year and were entitled to reserved seats at the annual choir festival, held Feb. 15 at the Shandon Methodist Church, Columbia. At this festival Dr. Roberta Bitgood of Buffalo conducted a group from various church choirs. She also played organ numbers, and a short cantata, "Job," written by her, was sung under her direction.

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News of the American Guild of Organists — Continued

Nashville, Tenn., Choirs
in Third Annual Festival
at Ward-Belmont College

The third annual choir festival of the Central Tennessee Chapter was held March 21 at Ward-Belmont College, Nashville. More than a dozen choirs took part in some excellent singing. The program as given was: Prelude and Fugue in E minor, Bach (Mrs. W. A. Seeley); "With a Voice of Singing," Shaw (Westminster Presbyterian Church choir, Ross Dowden director, Mrs. Thomas Hudson organist); "Hear My Cry, O God," Kopyloff (Belmont Methodist Church choir, Mrs. Harry Wilk organist-director); "To Thee We Sing," Kirchengesang (Hobson Methodist combined choirs, Mrs. Charles Swain director); "Lo, My Shepherd Is Divine," Haydn (Vine Street Christian Church quartet, Mrs. C. E. Bowers organist-director); "Go Not Far from Me," Zingarelli (First Presbyterian Church choir, Cyrus Daniel director); "Holy, Holy" ("The Vision Eternal"), Runkel (Calvary Methodist combined choirs, Brooks Davis organist-director).

The massed chorus, under the direction of Allan G. Burt, with Mrs. Anna Noland at the organ, sang: "Thy Kingdom Come," Christiansen; "O Thou from Whom All Blessings Come," Tschai-kowsky; "Jesu, Joyance of My Heart," Bach, and "The Lord My Pasture Shall Prepare," Shaw.

DOROTHY SEELEY, Secretary.

Denver Hears Catharine Crozier.

The highlight of the year for the Rocky Mountain Chapter was the presentation of Catharine Crozier in a recital at St. John's Cathedral in Denver March 17. As usual Miss Crozier played a brilliant and difficult program. Her playing was with great understanding of the music as well as the instrument. March 18 the Guild entertained Miss Crozier at a luncheon.

The April meeting was held on the 17th in the organ building workshop owned by Fred Meunier. Mr. Meunier gave a short dissertation on the problems in building an organ and told some of his interesting experiences in building new organs and keeping old organs in good condition. The Casavant "movie" "Singing Pipes" was shown. After the meeting was adjourned Mrs. Meunier served refreshments to the members.

ESTELLA C. PEW, Publicity Chairman.

Spring Recital in Harrisburg.

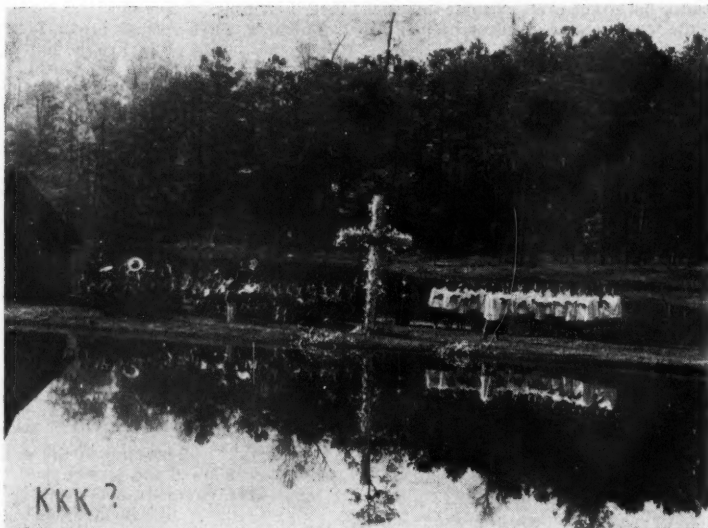
The spring recital of the Harrisburg Chapter was held at the home of Dr. H. D. Rhein April 1. Organ numbers were played by Mrs. John P. Gibbel, Harrisburg; Donald H. Pfaff and Miss Doris E. Baker of Hanover. A trio composed of Mrs. Edythe Wareheim, piano; Miss Rebecca Stouffer, violin, and Chester Livingston, cello, from York, Pa., played and Earl D. Miller, baritone, director of the choirs of the Market Square Presbyterian Church, organist by Mrs. John R. Henry, organist of the church, sang three numbers.

A reception was held for nineteen new members received into the Guild in the past year. Dr. Rhein was the recipient of a beautifully decorated birthday cake and potted plant in celebration of his birthday.

IRENE BRESSLER, Registrar.

Bach Lecture in Youngstown.

The Youngstown Chapter held its March meeting in the Helen Chapel of the First Presbyterian Church, Youngstown, Ohio, on the evening of March 18. The meeting date was set ten days ahead of the regular meeting time in order to take advantage of the presence of Professor Harold Hough of the school of music of the University of Michigan. Mr. Hough had gone to Youngstown to appear as narrator in the performance of Bach's "Passion according to St. Matthew" at the First Presbyterian March 19. The performance, complete, with organ, harpsichord and orchestral accompaniment, was under the direction of our dean, the Rev. W. Frederic Miller, associate minister at the First Church. At the chapter's meeting Dean Miller introduced Mr. Hough, who delivered an informal lecture on "The Passion" and on



THE ALABAMA CHAPTER was the sponsor for one of the most beautiful of the many Easter sunrise services held in the Birmingham district. Dr. Estes H. Hargis, a patron of the Guild, offered his country estate, "Daffodil Hills," where the service was held on a small island with 800 worshippers grouped on a hillside sloping gently to the water's edge. A twelve-foot hewn oak cross covered with fresh dogwood blooms was placed near the shore of the island and the speakers' stand was just back of it. A public address system carried the Scriptural account of the Resurrection and a sermon by Dr. Ramage, pastor of the First Presbyterian Church. The choir of thirty voices of the

young musicians' group was under the direction of Hugh Thomas. The Zamora Temple (Shrine) band accompanied the choir and played the processional and familiar Easter carols. At the conclusion of the service coffee and doughnuts were served. The entire service was televised and broadcast over radio station WBRC.

At a business meeting the new officers elected to serve the chapter for the coming year are: Miss Virginia Metcalf, president; Mrs. W. D. Saunders, vice-president; Mrs. William Kroh, recording secretary; Mrs. Trevor Mordecai, corresponding secretary; Mrs. Laura Jackson Davids, treasurer.

WILLIAM KROH,
DIAPASON Correspondent.

Bach. It was a splendid preparation for the greater appreciation and enjoyment of the Sunday evening rendition of the oratorio.

Members of the chapter featured the music of Bach at the services in their churches March 19. Professor James Evans of Westminster College, New Wilmington, Pa., was chairman of the observance.

Radio station WFMJ in Youngstown, Ohio, was host to the Youngstown Chapter at its meeting Feb. 27. Ronald Richards, musical director at WFMJ and choral director at the Evergreen Presbyterian Church, is a colleague of the chapter and planned the program for the evening. Two films were screened—"Rehearsal" of the telephone hour and the second, well described by its title, "Stepping Forth into Television." Mr. Richards then gave a talk on the general subject of "Music in Radio." With his background of study both in this country and abroad, his successful years in public school music, his experience with church choirs and during the past five years in radio, he described the evolution that he has needed to face in his thinking on the subject of repertoire. His informal and helpful talk evoked questions and some good discussion.

The chapter organists planned to observe the Bach bicentenary March 19 with Bach numbers featured at their church services. James Evans of New Wilmington, Pa., organist at Westminster Church in Youngstown, was chairman of the observance.

FAERY HUBER ADAMS, Secretary.

Two Events in Omaha.

Two events of interest to organists marked Eastertide in Omaha, Neb. March 28 the Nebraska Chapter of the Guild presented one of its newest members, Eugene H. Wickstrom, in a public recital at the First Baptist Church. The soloist played the following numbers: Toccata and Fugue in D minor, "When on the Cross the Saviour Hung" and "Hark! A Voice Saith All Are Mortal," Bach; Con Moto Maestoso and Andante Tranquillo, Third Sonata, Mendelssohn; Chorale, Jongsen; "Elegy," Howe; "Chapel in the Smokies," DeLamar; "Nef," Mulet; Finale from First Symphony, Vierne. Mr. Wickstrom was ably assisted by Miss Betty Lind, soprano, in three selections.

The second event was a return engagement for Virgil Fox, who was presented in a recital at the First Methodist Church April 14 as a subscription concert for the Morning Musicales. Through the cooperation of the Nebraska Chapter the recital was open to the public. Mr. Fox began the recital with Erik Satie's "Messe des Pauvres," a new mass written for the organ but calling for an antiphonal chorus and organ. The latter was provided by

a group of Omaha artists under the direction of Mrs. Howard Rushton.

Both events were followed by informal coffee-hour receptions for the artists.

MILFRED I. MOWERS, Secretary.

Miss Hoyle Heard in Springfield, Ill.

The Springfield, Ill. Chapter presented Miss Wilma Jean Hoyle in a recital at the First Presbyterian Church Sunday afternoon, April 16. Miss Hoyle, at present studying organ under Catharine Crozier at Eastman School of Music, Rochester, N. Y., formerly lived in this part of Illinois, at which time her father held pastorates in Virden and Virginia, Ill. This recital was in the nature of a homecoming for Miss Hoyle and a large audience of friends gathered to hear her. Her program included: "Grand Jeu," DuMase; Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; Fugue in C, Buxtehude; Chorale Preludes, "When in the Hour of Utmost Need," "Rejoice, Beloved Christians" and "We All Believe in One God, Creator," Bach; Chorale in A minor, Franck; "The Bells of Riverside," Bingham; Scherzo from Symphony 4, Widor; Berceuse, Alain; Dorian Prelude on "Dies Irae," Simonds.

After the recital a reception and tea was held in honor of Miss Hoyle in the church parlors. Mrs. Philip Turner, the dean, presided at the tea table, assisted by Mrs. V. Verrall, secretary-treasurer, and Mrs. Walter Stehman, sub-dean.

ANNETTE M. WIESENMEYER,
Corresponding Secretary.

Student Group Visits Organs.

The Santa Rosa Junior College student group spent another enjoyable and instructive day in San Francisco Saturday, March 18. After attending the service at Temple Emanuel the members gathered around the console while Ludwig Altman demonstrated the organ. After luncheon the group spent a very instructive hour in the Schoenstein organ factory. Then Mr. Schoenstein took the group through the large Austin organ in the Civic Auditorium. Richard Purvis demonstrated the beautiful instrument in Grace Cathedral as the climax of an interesting day. After supper at a characteristic little French restaurant the group spent the evening enjoying the dance recital of Angna Enters. Eighteen members and the instructor, Gordon Dixon, made the trip.

For Preliminary Tests

Announcement is made by the chairman of the examination committee, Harold W. Friedell, F.A.G.O., of the requirements for 1950 in the preliminary tests. Dates of the tests are Oct. 5 and 6. The requirements are as follows:

TESTS AT THE ORGAN.

1. To play the whole or any portion of both of the following pieces: (a) Prelude and Fugue in E minor, No. 3 of Eight Little Preludes and Fugues, by Bach (Widor-Schweitzer edition, G. Schirmer, Inc.). Any standard edition may be used. (b) Chorale Prelude, "Kommt her zu mir, spricht Gottes Sohn," by Dietrich Buxtehude, revised and edited by Eric DeLamar (M. Witmark & Sons). (The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.)

2. To play at sight a passage of organ music in the form of a trio.

3. To play at sight from vocal score, G and F clefs, four staves.

4. To harmonize at sight, in four parts, a given melody.

5. To harmonize an unfigured bass at sight in four parts, without pedal.

6. To accompany a recitative at sight from a figured bass.

7. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.

8. To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required.

PAPER WORK TESTS.

(First session; four hours allowed.)

9. To add to *canti firmi* strict counterpoint, in two and three parts; the latter in first species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required.

10. To write an answer to a fugue subject, also a countersubject in double counterpoint at the octave. Show the inversion.

11. Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by F. S. Crofts & Co., New York.

(Second session; four hours allowed.)

12. Ear tests: To write down from dictation two short melodies, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

13. To add alto, tenor and bass parts to a given melody.

14. To add soprano, alto and tenor parts to an unfigured bass.

15. To add to a given string part another string part in free counterpoint, with bowing marked.

16. To write a hymn-tune.

Candidates may take these examinations at headquarters or at any other specified center. No one will be admitted to the tests whose dues are in arrears. Candidates should write to national headquarters for application blank and register not later than Sept. 1 by paying the specified fee for the test. Candidates are required to take both sections (organ work and paper work). The fee is \$10.

A study of the following textbooks is required: "The Art of Counterpoint," Kitson (Oxford University Press), or "Counterpoint," Jeppesen (Prentice-Hall). "A History of Musical Thought," by Ferguson (F. S. Crofts & Co.). The following will be found useful: "Elementary Harmony," Kitson (Oxford Press); "Unfigured Harmony," Percy Buck (Oxford Press); "Fugue," Higgs (H. W. Gray Company); "Preparatory Exercises in Score Reading," Morris and Ferguson (Oxford Press); "Thirty Trios," Heeremans (M. Witmark & Sons). It is advisable for candidates to practice working out a full set of paper work tests within the time limit specified. Write to national headquarters for price list of examination booklet; the pamphlet "How to Pass the A.G.O. Examinations," by Dunham, and other helpful material. To pass the tests candidates must secure at least 50 per cent of each item and 70 per cent of the total maximum marks in each section.

Ruth
Barrett **ARNOLD**
THE FIRST CHURCH OF CHRIST, SCIENTIST
BOSTON

News of the A.G.O.—Continued

Louisville Meeting.

The Louisville Chapter met April 10 at Christ Church Cathedral. Dinner and a brief business meeting preceded the program. Three moving pictures were shown to the group. The first of the three featured the Coolidge String Quartet and the last two described the Washington Cathedral, Washington, D. C., and Westminster Abbey, London, England.

The Louisville Chapter held its monthly dinner meeting March 6 at St. Mark's Episcopal Church. A choral evensong featuring special Lenten music was sung. Organ works by Karg-Elert, Byrd and Healey Willan and choral works by Ruffo, Farrant, Handel, George C. Martin and Charles Wood were heard. Robert Hobbs is organist and choirmaster. For the first time many heard the newly-installed three-manual Möller organ at this church.

Thomas H. Webber, Jr., A.A.G.O., was presented in a recital by the Louisville Chapter Feb. 20 at the Fourth Avenue Presbyterian Church. Mr. Webber is the second organist this season to be presented by the chapter. He is organist and choir director of the Idlewild Presbyterian Church, Memphis, Tenn. A reception followed the recital.

The choir of St. Andrew's Church presented their third annual offering of the Bach "St. Matthew Passion" April 2. The performance included practically all of the choruses, chorales and recitatives of the oratorio. The adult and children's choirs were under the direction of Robert Crone, organist and choirmaster of the church, who conducted from the console.

The Louisville Chapter held its February dinner meeting at the Arts Club. A brief business session preceded the program. Edward Barret presented the Louisville Philharmonic Chorus of forty members in a program of contemporary sacred music. Copies of the music were distributed among members of the Guild in order that they might follow the score. The following music was heard: First Movement of the Stravinsky Mass, Hymn-tunes arranged by Virgil Thomson, William Schuman's Prelude and Madrigals of Ned Rorem.

St. Andrew's Episcopal Church presented Klaus Speer, director of music and associate professor of organ and piano at Lincoln Memorial University, in a recital at the church Feb. 12.

MAIVA DICKSON, Registrar.

Anthem Survey in Colorado Springs.

The March meeting of the Colorado Springs Chapter took the form of a choral music survey. Four of the churches represented by the membership lent anthems or motets and both members and guests enjoyed singing them in informal choir rehearsal style. During the social hour, at which refreshments were served, the group listened with delight to the Telefunken recordings of Bach's German Organ Mass (the third part of the "Clavierübung").

On May 7 a Guild service will be held at Shove Memorial Chapel, on the Colorado College campus, and May 16 an open forum on church music will be sponsored jointly by the chapter and the El Paso County Ministerial Alliance. The latter meeting is the direct outgrowth of a short forum on church music held at a luncheon meeting of the alliance, at which Ray Berry, dean of the chapter, spoke.

FRANCES POND,

Director of Public Relations.

Varied Activities in Cincinnati.

Dean George Higdon and Sub-Dean Robert G. McIntosh arranged for members of the Southern Ohio Chapter to inspect the inner workings of the two principal types of organ mechanism and action—electro-pneumatic and all-electric—on March 20. The technical lecture on the subject was by Harold Wilson, local organ expert. The organists visited first the Bethlehem Methodist Church, Cincinnati, which has a three-manual Austin organ with echo in the rear. They next went to the First United Church and learned much about the all-electric action in the three-manual Wicks organ, which is used frequently by the local chapter for recital purposes.

On April 17 members of the chapter and their friends attended a gay 30's party at the First United Church, using the auditorium and stage for the show and the downstairs recreation room for the square dances and refreshments. This gala affair was opened by the Guild's symphony orchestra playing a number of appropriate selections under the direction of J. Alfred Schehl, A.A.G.O. Dean Higdon then started the game by throwing the first ball, one on which the names of the Cincinnati Reds had been autographed. There was a mad scramble in the audience to get this ball. The members then sang "Take Me Out to the Ball Game," accompanied by the orchestra. Members in appropriate costumes took part in the stage show, including soprano solos by Mrs. Ada Williams, violin solos by Mr. Schehl and a clarinet solo by one of the orchestra players in which, to the surprise of all, a

large balloon was blown up on the end of the clarinet and exploded with a terrific crash. The Metropolitan Ballet included actual performances of "Bicycle Built for Two" and "Man on the Flying Trapeze." The piece de resistance was the prima donna soprano from Paris Opera Comique, Madam Tinkle Tonsil Ganzel, accompanied on the piano by Irana Ganzel. The prima donna then put on a strip tease dance which brought to light Dr. Arnold Ganzel as the prima donna and his wife, Irene, as the pianist. Dr. Ganzel had developed over a period of years a very high falsetto tenor voice which filled the auditorium.

A large box was placed on the stage by husky stage-hands from the Guild and from this Sub-Dean McIntosh presented those on the program with a variety of presents, while Past-Dean Sears Pruden circulated among the audience with a WCPO microphone, impersonating Dick Bray, who interviews people at random, adding to the hilarity of the occasion. Ballots were then released to be captured in a scramble for them, each containing a pass to the ball game.

The program was in charge of Miss Goldie R. Taylor. Colored photo flashes of the events were made by Past-Dean Bob Alter.

ROBERT S. ALTER,
Chairman of Publicity.

Service at Mercersburg Academy.

The Cumberland Valley Chapter participated in a service held at the Mercersburg Academy Chapel, Mercersburg, Pa., March 14, preceded by a fifteen-minute carillon recital by Bryan Barker. The music and address were as follows: Processional hymn, "God of Our Fathers," played by George F. Hamer, Jr.; prelude, Toccata in F major, Bach, and Chorale in B minor, Franck (played by William Sprigg of Hood College); anthems, "O Bone Jesu," Palestrina, and "Lo, a Voice to Heaven Sounding," Bortniansky (Mercersburg Academy Choir); address, the Rev. James Moyer, pastor of the Reformed Church, Mercersburg; "Benedictus," Max Reger (played by Isabel D. Ferris of Wilson College); postlude, Prelude and Fugue in B minor, Bach (played by Marjorie A. Peacher of First Christian Church, Hagerstown, Md.).

IDA MAE BECKLEY, Secretary.

Music Festival in Paterson, N. J.

The Northern New Jersey Chapter will sponsor a music festival Tuesday evening, May 23, at the First Presbyterian Church of Paterson. G. Robert Frieling, minister of music at the First Reformed Church of Little Falls, will direct the performance. Other organists participating are Richard Warner, First Baptist Church of Paterson; Raymond Tarantino, Union Avenue Baptist Church of Paterson, and Mrs. B. Kraemer of Totowa Borough. Church choirs which will take part are: Union Avenue Baptist, First Baptist, First Presbyterian, Third Presbyterian, Second Reformed and Wesley Methodist of Paterson; First Reformed of Little Falls, St. Mary's Episcopal of Haledon and Caldwell Methodist.

JAMES HEALY, Publicity Chairman.

Wisconsin Chapter Concert.

Dr. O. M. J. Wehrley, dean of the Wisconsin Chapter, arranged a program of organ music at Calvary Presbyterian Church, Milwaukee, March 26. Mrs. James D. Nicholls opened the program with the Fantasia and Fugue in G minor, Bach; Ballade in D, Clokey, and "Unto the Hills," Bingham, was played by Donald Palmer; Mrs. Arno Fromm played "Sonata da Chiesa," Andriessen; "Cantilene Anglica Fortunata," Scheidt, and "Elegy," Healy Willan, was offered by Dr. Harvey P. Pettit; Mrs. Harvey Whysol completed the program with "The Cathedral at Night," Frederick Marriott, and Toccata from Fifth Symphony, Widor.

Supper was served in the dining-room of the church after the concert and our guests on this occasion were the choir-masters and choir directors of Milwaukee. The speaker of the evening was Dr. Viola Brody of Milwaukee State Teachers' College. Dr. Brody spoke on "Changing Viewpoints in Voice Production and Choral Techniques."

JANE KRENKEL, Secretary.

Recital by Lancaster Members.

The feature of the April meeting held by the Lancaster Chapter was a recital by members of the chapter, which took place in Emmanuel Lutheran Church April 19. Members participating were Dale L. Hershey, organist at Advent Lutheran Church, playing Prelude and Fugue in G, Mendelssohn, and "In Death's Strong Bonds," Bach; Mrs. Raymond Fetter, organist of Christ Lutheran Church, Elizabethtown, Pa., playing Toccata in G, Dubois, and "Romance sans Paroles," Bonnet; Mrs. Harold Yoder, organist of Grace Lutheran Church, playing Scherzo from Sonata in C minor, Guilmant; "The Nightingale and the Rose," Saint-Saens, and "Poem," Maitland; Miss Nancy Norbury, guest soloist from the choir of Christ Lutheran Church, who sang "They Have Taken Away My Lord," Sullivan, and Amos Kreider, organist of Emmanuel

Lutheran Church, playing Adagio from Sonata in C minor, Guilmant, and "Cortege et Litanie," Dupré.

DALE L. HERSHEY, Registrar.

Baltimore Features Own Composers.

The meeting of the Chesapeake Chapter April 10 was held at the First Presbyterian Church. Original compositions of some of the members were featured, as follows: Fantasy on "Concord," Howard R. Thatcher (played by Mr. Thatcher); anthem, "Ye That Love the Lord," Edmund S. Ender; Italian Shepherds' Carol (for women's voices), Margaret Page Ingle, F.A.G.O.; anthem, "I Sought the Lord" (for men's voices), Margaret Page Ingle; anthem, "Sing, O Heavens," and Interlude for organ, C. Tighman Lang (played by Carl Schroeder); anthem, "Easter Alleluia," Loyd Hutson (Brown Memorial choir); carol, "Deck the Hall," Frederick Erickson, F.A.G.O.; Allegretto, Katharine E. Lucke, F.A.G.O. (played by Richard Ross); anthem, "Come Ye and Let Us Go Up to the Mountain," Katharine E. Lucke (Brown Memorial choir).

Syracuse Chapter.

The Syracuse Chapter has been enjoying several valuable programs. One of these was the presentation Feb. 19 of a complete liturgical service at the First English Lutheran Church. Jeanette Kelsen, organist and choir director, arranged the music with the choir offerings, while Pastor Shimer gave an introductory explanation preceding the service.

Another pleasant evening was recorded March 14, when Professor Colburn, organist and choir director of the Delaware Baptist Church, entertained us. Several of our members played Lenten and Easter selections. Among these members were Professor Colburn, Arthur Stasko, Frank Hensel and Joseph McGrath. After these offerings a group of choir numbers were interpreted by Harold Schweitzer, director at the Park Central Presbyterian Church.

Our membership was invited to a service at the Cathedral of the Immaculate Conception March 25, when the "Missa Spes Mea" of Joseph J. McGrath was sung by 2,000 school children under the direction of Leo J. Fisselbrand, with the composer at the organ. Both composer and director are active members of the Syracuse Chapter.

M. LILLIAN JEROME, Secretary.

Pettinga Lectures in Urbana, Ill.

The East Central Illinois Chapter presented its dean, Paul Pettinga, in a lecture-recital on the chorale preludes of Johann Sebastian Bach in Recital Hall of Smith Memorial Hall of the University of Illinois March 20. This program had been postponed from February because of the power shortage resulting from the miners' strike. The lecture-recital was open to the public. Mr. Pettinga spoke informally and played a selected group of chorale preludes on the three-manual Skinner organ.

Mr. Pettinga holds the degree of master of music and is an associate professor of music at the University of Illinois. He is organist and choirmaster of the University Place Christian Church, Champaign. Every Monday afternoon from 4:30 to 4:55 he plays a recital over radio stations WILL and WIUC (FM), operated by the university.

Chico, Cal., Chapter.

The Chico, Cal., Chapter met at the home of Mrs. W. M. Lynch March 10 for a program and business meeting. Mrs. Ben A. Leatham presented Mr. and Mrs. Johnson, who sang two solos. Charles van Bronkhorst, the dean, conducted the business meeting and the group discussed the choir festival to be held the latter part of May. The choir directors sang several of the anthems they hope to present at the festival. Refreshments were served by Mrs. Lynch and Mrs. Leatham at the close of the evening.

The Chico, Cal., Chapter journeyed to Oroville Feb. 10 and was entertained by the Oroville members. The group met at the First Methodist Church, where Peter Gibson, assistant organist of that church, played: "Grand Choeur," Dubois; "Toward Evening," Ellsasser, and Prelude and Fugue in E minor, Bach. Then they went to the Congregational Church, where the other two Oroville members—Mrs. Joyce Graves, organist of that church, and Mrs. Marie Conk, assistant organist—presented the remainder of the program. Mrs. Graves played "Carillon," Clark, and Mrs. Conk "Praeludium," MacDowell. Then, with Mrs. Graves at the piano, the two women played the following piano and organ duets: "Awakening," Engelmann, and "Seheherazade," Rimsky-Korsakov. Members of the Guild were served refreshments and then held a business meeting at which they discussed a choir festival to be held in April and plans for future radio broadcasts.

JOANN MEIER, Publicity Chairman.

Redwood Empire Chapter.

A joint meeting of the Redwood Empire Chapter and the Sonoma County branch of the California Music Teachers' Association was held at the First Methodist Church in Santa Rosa, Cal., on the evening of April 12. June Johansen Jones, contralto, pupil of Miss Helen Cochrane, sang

"Care Selve," Handel; "Thrush in the Moonlight," Tonelli; "Basque Love Song" and "June Morning," by Willeby. Marilyn Jeffery, a member of the Redwood Empire Chapter and a pupil of Dean Coltrin, played "We All Believe in One God," Bach; "In Paradisum," Dubois, and "Marche Religieuse," Guilmant. The Rev. Arthur Farlander, dean of the Church of the Incarnation in Santa Rosa, spoke on the general subject of church music. Miss Jeffery repeated her part of the program for the members of the Santa Rosa Junior College student group on the following Tuesday morning.

Hans Hoerlein played the following recital at St. Mary's Episcopal Church, Napa, Cal., to conclude the annual Guild service of the Redwood Empire Chapter Sunday afternoon, March 5: "Les Cloches," Le Begue; Elevation, Couperin; Chorale Preludes, "Te Deum," "O Lord, to Me, Unworthy," and "Praise God, Ye Christians," Buxtehude; Prelude in D major, Bach; Prelude and Fugue in E minor, Bach; "Carol and Musette," Williams; Suite in D major, Handel. The Rev. Luther Ison conducted the evensong service and Mrs. Marianne Morell directed the children's choir which sang "Come Unto Him," from Handel's "Messiah."

GORDON DIXON.

San Diego Chapter Events.

The San Diego Chapter met April 3 at the home of Irene Graham. After the business meeting an interesting program was enjoyed. Florence Strom Chino played two piano numbers, Intermezzo, Brahms, and Chopin's Ballade in G minor. Lucille Mendenhall, soprano, sang three numbers.

Howell Louis, from La Mesa, led a discussion on mutual problems of the church organist. The hostess entertained us further with five organ recordings and refreshments were served.

The San Diego Chapter was invited to attend a liturgical service of choral evensong March 6 by the choir of St. Paul's Episcopal Church. Lillie M. High is director-organist at this church. The Rev. Harold Barret Robinson, the rector, spoke on the liturgical principle. It was a beautiful service from the standpoint of both music and worship.

On March 13 a student recital was given in the First Presbyterian Church. Arlene McDougall, pupil of Charlotte Dewse; Helen Gudmundson, pupil of Ethel Kennedy; Ruth Puryear, a pupil of Marguerite Nobles; Elizabeth Gehring, a pupil of Ethel Kennedy, and Grace Bentley, a pupil of Marguerite Nobles, played. The collection taken at this recital will go to the fund for scholarships for worthy students.

EDITH GOTTFRID, Publicity Chairman.

Geraint Jones in San Jose, Cal.

The San Jose, Cal., Chapter presented the English organist Geraint Jones in a recital Feb. 9 at Trinity Episcopal Church in San Jose. After the program a reception was held at the home of Mr. and Mrs. LeRoy V. Brant.

The regular meeting of the chapter took place March 12 at the First Methodist Church. The concert series for the 1950-51 season was discussed. Announcement was made of the birth of a son to Mr. and Mrs. Herbert Nanney of Palo Alto. Mr. Nanney is organist of Stanford University and sub-dean of this chapter.

The program chairman, Reginald Greenbrook, presented LeRoy V. Brant, who gave an interesting account of his trip to Finland and a visit with the composer Sibelius. Mrs. Brant showed the fine colored pictures they took on this trip. Refreshments and an informal social hour with Mrs. Dorothy Edgar brought to a close an enjoyable afternoon.

ALICE B. OLTZ, Recorder.

Los Angeles Hears Geraint Jones.

The February meeting of the Los Angeles Chapter was held Feb. 6 at the Miss Ann restaurant in Hollywood, where some sixty-five members and guests assembled for dinner, with Geraint Jones, English concert organist, as guest of honor. After dinner the members adjourned to the First Methodist Church of Hollywood, where Mr. Jones played a brilliant recital before a large and enthusiastic audience. The recital marked the first appearance of Mr. Jones before a west coast audience and the fine response to his playing was proof of his technical ability, thorough musicianship and mastery of registration.

WILLIAM G. BLANCHARD, Dean.

Recital by Asper in Cheyenne.

The Cheyenne, Wyo., Chapter presented Dr. Frank W. Asper, organist of the Mormon Tabernacle, Salt Lake City, in a recital at the Presbyterian Church in Cheyenne, March 14. The spontaneous applause and demands for encores evidenced the enthusiastic reception accorded Dr. Asper. His varied and highly pleasing program included: "The Heavens Declare the Glory of God," Marcello; Chorale Preludes, "Sleepers, Wake!" and "Jesu, Joy of Man's Desiring," Bach; Fantasia and Fugue in G minor, Bach; Musette and Minuet, Handel; French Ronde, Boellmann; Chorale in A minor, Franck; "Thou Art the Rock," Mulet; "Divertissement," Bedell; Toccata, Andriessen.

MYLDRUD BOYER, Secretary.

News of the A.G.O.—Continued

Meeting in Ann Arbor
Draws Organists from
All Parts of Michigan

The April meeting of the Eastern Michigan Chapter took the form of a pilgrimage to Ann Arbor, where we were entertained by the student group of the University of Michigan on the afternoon and evening of April 17.

The meeting was not exactly planned as a state convention, but that is practically what it was. There were representatives from every chapter in the state and from every student group, and the deans of the chapters and the leaders of student groups were in attendance. The program opened with a recital in Hill Auditorium by Irene Robertson of the organ department of Oberlin College. The guests then went to the Rackham Assembly Hall, where the Tudor Singers, a small, well-trained vocal ensemble under the direction of Professor Maynard Klein, sang a short program of early English part-songs by Morley, Wilbye, Bennett, di Lasso, Gibbons and Purcell. The entire group then journeyed to Ypsilanti, where dinner was served in St. Luke's Episcopal Church. After dinner a recital was given on the new three-manual Holtkamp organ by Miss Patricia Baumgarten and William MacGowan of the university student

The monthly meeting of the Eastern Michigan Chapter was held March 21 at the Episcopal Church of the Epiphany in Detroit. Benjamin Laughton, organist of the church, was the host of the evening. About fifty members and guests sat down to a dinner served by the women of the church, after which a business meeting was conducted by Dean Elizabeth Root Murphy. The principal item of business was a report from the executive committee on an investigation of the unfair practices of certain churches in their dealings with organists. The dean announced that a committee on ethics will be appointed to act jointly with a committee from the Detroit Council of Churches.

At the conclusion of the business meeting a recital was played by Mr. Laughton on the Casavant organ in the church. Mr. Laughton's numbers were: Voluntary on the 100th Psalm-tune, Purcell; Toccatina, Adagio and Fugue in C, Bach; "After an Old French Air," Whitlock; "The Musical Clocks," Haydn; "Noel," Mulet; and "Carillon," Vierne.

After the organ program Mr. Laughton delivered a very interesting talk on "The Romance of the English Cathedral," illustrated with slides which he had made.

MARK WISDOM, Secretary.

Chapter Hears New Organ.

The April meeting of the Western Michigan Chapter was held at the Central Park Reformed Church of Holland April 10. John J. Davis, Jr., played a program on the organ recently built by the Michigan Organ Company. Arthur Watson of the Michigan Organ Company was host for the evening.

Albert McConnell, sub-dean of the local chapter, gave the last in a series of member organ recitals April 16 at the Wallin Congregational Church, assisted by William Schreiber, vocal soloist. An offering was received to raise funds for the scholarship given to the winner of the annual spring competition for young organists. Mr. McConnell played: Prelude and Sarabande, Corelli; "Twilight at Fiesole," Bingham; "O Sacred Head Now Wounded," Bach; Prelude, Fugue and Variation, Franck; "Carillon," Sowerby; "Christus Resurrexit," Ravanello.

The February meeting of the Western Michigan Chapter was held in the Westminster Presbyterian Church, Grand Rapids, Feb. 6 with Kenneth Jewell as host. A choir composed of members of the Guild sang some unusual and beautiful anthems and Kenneth W. Jewell and John Dexter played a group of interesting organ numbers.

Meeting at Olivet College.

The monthly meeting of the Southwest Michigan Chapter was held at Olivet College, Olivet, Mich., March 27. This took the place of the April meeting, the date being advanced one week because of Holy Week activities. The members assembled for an excellent dinner in Dole Hall, followed by the business meeting. Dean Frank K. Owen introduced President Ashby of Olivet College, who greeted the members of the chapter. Dr. Avis Thomas, head of the music department, also greeted the members. Announcement was made of a Guild service and choir festival Sunday, May 7, at the First Methodist Church, Kalamazoo.

After adjournment of the business session the members proceeded to Olivet Church, where they joined an audience

of college and townspeople for an interesting musical program. Clark B. Angel, sub-dean, spoke briefly and supervised the playing of the records "Studies in Organ Tone" produced by G. Donald Harrison and Ernest White in collaboration with the Aeolian-Skinner Organ Company. This was followed by the playing of an excellent recital on the Walter Holtkamp classic organ in the chapel by Miss Eileen Einhardt, assistant organist at St. Thomas' Church, Battle Creek. Miss Einhardt played: Prelude and Fugue in C minor, Bach; Passion Chorale, Euxtehude; Toccatina in D minor, Bach; Chorale, Jongen; "Chant de Paix," Langlais; "Carillon," Vierne.

MARIBELLE HALVERSON, Registrar.

Hear Weinrich in Columbia, Mo.

In line with its policy of holding monthly meetings in connection with a major musical event, the Central Missouri Chapter March 6 enjoyed a recital by Carl Weinrich at the Stephens College auditorium in Columbia. Prior to the recital Mr. and Mrs. Weinrich and Guild members had dinner at the home of Dean and Mrs. R. F. Karsch. Two evenings later Mr. Weinrich conducted a master class.

On April 2 the meeting was held in conjunction with a presentation of Bach's "St. Matthew Passion" at the Missouri Methodist Church, Columbia. Choirs from the Methodist and Episcopal churches, with the assistance of soloists, presented the work and the accompaniment was provided by orchestra, organ and harpsichord. Dr. Charles Voگان was director.

ROBERT F. KARSCH, Dean.

Akron, Ohio, Election.

The Akron, Ohio, Chapter held a meeting Feb. 6 at Calvary Evangelical U. E. Church. Mrs. Russell Martin was hostess. The theme of the meeting was "Organ Music Suitable for Church Services." Harold Tower, former dean of the chapter, was the speaker. The following members played groups of selections which they have used in church services: Mrs. Ethel Anderson, Mrs. Ardis Fassinger and Mrs. Arden Yockey.

The Akron Chapter held a dinner meeting April 11 at the First Baptist Church. Mrs. Vance Keister was hostess. Elmer Ende, professor of music at the University of Akron and former dean of the chapter, spoke on "Improving at the Organ."

Election of officers for the 1950-51 season was held. The following were selected: Frank Johnson, dean; Meredith Harding, sub-dean; Dorothy Deinger, secretary; Arden Yockey, treasurer.

ANNE FELBER, Registrar.

Syracuse, N. Y., Chapter.

An interesting meeting was enjoyed April 10 at the Park Central Presbyterian Church by many members of the Syracuse, N. Y., Chapter. The feature of the meeting was the showing of the film "Singing Pipes," acquainting us with the production of Casavant organs. Also on the program was a paper on the origin and development of the present organ, ably presented by Leo Fisselbrand, F.A.G.O. A forum followed this program. The principal business of the meeting consisted of election of officers. M. LILLIAN JEROME, Secretary.

Guests at Organ Factory.

Members of the Western Pennsylvania Chapter were guests of the Moorhouse, Bowman & Brandt Organ Company at a dinner in the Presbyterian Church of Castle Shannon Feb. 20. In addition to a showing of "movies" of the Möller plant there was a display of magnets, leathers and other organ parts. Sets of chimes from four leading companies were mounted for examination. A recital by Sylvia Palmore was performed on the new Möller "Artiste" organ. As a souvenir each member received an organ pipe.

VALENTINA WOSHNER FILLINGER, Registrar.

Sherman-Denison Service.

The Sherman-Denison Chapter held a Guild service March 20 at St. Stephen's Episcopal Church, Sherman, Tex. The Rev. William Tate Young, the rector, read evening prayers. Organists taking part were Mrs. Jack Hannah, Mrs. Frank Spindle and Reuben Frantz. The choir of St. Stephen's, directed by Francis Mitchell, sang a group of anthems and a festival setting of the Magnificat and Nunc Dimittis by Dudley Buck.

MRS. JACK HANNAH.

Program in Lubbock, Tex.

The Lubbock Chapter met at the Shepherd King American Lutheran Church in Lubbock, Tex., April 10. Mrs. Travis White, the dean, presided. Preceding the regular program Bob Scoggin played a brief recital of Bach compositions. Miss Margaret Huff read a paper on "Hymnology," giving the history of hymns from Psalms to the present time. Mrs. Marlin R. Smith discussed and played hymns of the Christian Science Church. She discussed the order of service, concentrating on the communion service, which is held twice a year. Mrs. David Sieberg played and discussed hymns and liturgy of the

American Lutheran Church. Mrs. Karl Keller played and discussed hymns of the Lutheran Church, Missouri Synod, concentrating on the origin of congregational hymn singing in the Protestant churches, beginning with the Reformation. Dr. and Mrs. H. L. Spitzer and son were visitors. Out-of-town members attending were Mr. and Mrs. Marion Hutchinson of Tahoka.

A business meeting was held, at which officers for next year were elected. They are: Dean, Miss Imogene Webster; sub-dean, Mrs. Ernest A. Filpitz; secretary-treasurer, Mrs. C. M. Trout.

The Lubbock, Tex., Chapter met at the Westminster Presbyterian Church March 13 with Mrs. Carl Scoggin presiding. Frank Latta said the music for Christian funerals should be triumphant rather than tragic. He demonstrated some numbers at the Baldwin organ and suggested the use of such hymns as "The Strife Is O'er" and "Be Still, My Soul." Mrs. Mamie I. Neal, speaking on wedding music, said it should be quiet but not sad. Bach's chorales are good, as well as gay, pastoral music. She advocated the avoidance of popular music at weddings. A list of good wedding selections was presented. Anna V. Moren and Gerre Hancock played selections.

On April 16 the Jenkins Music Company, in connection with the Guild, presented William Watkins in a recital on the concert model Hammond.

ROBERT SCOGGIN.

Bach Tribute in Dallas.

A program in recognition of the bicentennial of the death of Johann Sebastian Bach was the highlight of the Texas Chapter's March meeting. This program was given March 20 at St. Matthew's Cathedral, Dallas. Mary Crowley Vivian was the organ soloist and accompanist. Her numbers were: Fantasie and Fugue in G minor; Trio-Sonata No. 1; Chorale Prelude, "O Innocent Lamb of God." Dr. Fred Gealy's Cathedral Singers sang the Bach motet No. 3, "Jesu, Priceless Treasure."

Preceding the program fifty members and subscribers sat down to dinner, after which, at the business session, reports from standing committees were presented. Mrs. Fred Buchanan, the dean, presided.

ALICE KNOX FERGUSON.

Dinner and Address in Fort Worth.

The Fort Worth Chapter held a dinner meeting in the new banquet hall of the Baptist Seminary April 4. Miss Janie Craig presided. Two colleagues were admitted to membership. The speaker of the evening was W. W. Wall, choral director of the a cappella choir at the seminary, who delivered an address on "Worship in Music." A program of organ and choral music was given afterword in the auditorium of Cowden Hall. The Southwest Singers presented two groups under the direction of Mr. Wall. Mrs. W. S. Oaks played the Sonata in D minor by Guilmant and Arthur King Bach's Passacaglia.

Mrs. Mary Elizabeth Stephens appeared in recital at the Hemphill Presbyterian Church March 26 under the auspices of the Fort Worth Chapter. She was the guest at a reception for her by John Newton after the program.

ELIZABETH HOUSE, Secretary.

Texarkana Chapter.

The Texarkana Chapter met April 25 at the First Presbyterian Church. Mrs. William Hibbitts played the following organ numbers: "Sleepers, Awake," Bach; "Piece Heroique," Franck; "Clair de Lune," Karg-Elert. An interesting talk on American composers of organ music was given by Mrs. T. A. Bain.

DOROTHY ELDER, Registrar.

Clergy Oklahoma City Guests.

The Oklahoma City Chapter had a dinner for the clergy and guests April 11 in the new dining hall of St. Paul's Episcopal Church. The toastmaster was Finley G. Williams, piano teacher at Oklahoma City University, who is a patron of the Guild. Bayard Auchincloss, teacher at Casady Hall, gave a fine talk on "Modern Church Music in the United States." A tour of inspection was made of the new St. Paul's Cathedral Center.

The Oklahoma City Chapter presented Carl Weinrich in a recital Jan. 27 in the First Baptist Church. The performance was followed by an informal reception at Bishop's restaurant.

On Sunday, Feb. 19, a program was given at the Crestwood Baptist Church. The following members played: Marilyn Fawcett, Mrs. Juanita Ellis, Finley Goldthwaite Williams, harpist, and Mrs. D. W. Faw, organist.

MARY ELIZABETH MCCRAY, Secretary.

New Hampshire Guild Service.

The New Hampshire Chapter presented its first Guild-sponsored service Jan. 30 at the Church of the Good Shepherd, Episcopal, in Nashua. James A. Wood, organist and choirmaster of the church, who directed the choir and played the service, gave a fifteen-minute recital on the newly-installed three-manual Aeolian-Skinner organ. The choir sang music by Tye, Stanford, Vaughan Williams, Voris and Titcomb. The sermon, on the subject of music in worship, was delivered by the Rev. Elsom Eldridge, rector of the church. The service was sung by the Rev. Robert

H. Dunn, rector of St. John's Church, Portsmouth, N. H., who has received high praise for his portrayal in the recent motion picture "Lost Boundaries." The service was fine in every detail and most rewarding to all who were present.

DOUGLAS L. RAFTER, A.A.G.O., Dean.

Tacoma and Seattle Exchange.

The March meetings of the Tacoma Chapter were exchange programs for Seattle and Tacoma organists. The Tacoma Chapter met at Christ Episcopal Church March 13 to hear Canon Poland H. Miller of St. Mark's Cathedral, Seattle. Canon Miller, assisted by "God's Country" radio choir, presented a workshop demonstration of Anglican chant, plainsong and Gregorian chant. The audience participated in the demonstration, thus learning the basis for good chanting by actual experience. The meeting was well attended and many denominations were represented.

The same evening D. Robert Smith, dean of the Tacoma Chapter, was guest speaker at the meeting of the Washington Chapter, Seattle. Mr. Smith discussed Sowerby's cantata "Forsaken of Man" and played recordings of this work as sung a year ago by the First Methodist Church choir, directed by Mr. Smith, with Doris Helen Smith as organist.

DORIS HELEN SMITH, Secretary.

Central New Jersey Recital.

Through the efforts of the Rev. Lawrence Pitt, who is Central New Jersey's chaplain, and of James E. Harper, who presides at the three-manual Austin organ in the Temple Auditorium, the A.G.O. and Scottish Rite members were privileged to hear a well-arranged program played by Mr. Harper March 13. The auditorium, recently redecorated at a cost of \$106,000, is gorgeous to behold, and \$5,000 has been put into reconditioning the organ.

Dr. Pitt greeted the audience and gave a brief description of the organ. He mentioned that its music was a vital part of the order's ritual.

Mr. Harper, who is also organist of the State Street Methodist Church, Trenton, played the following program: Five Chorale Preludes and Fantasie and Fugue in C minor, Bach; Allegro assai from Sonata 4 in D minor, Guilmant; Pastorale from "Le Prologue de Jesus," Traditional; four movements from Sonata in C minor, Edward A. Mueller, past dean of the chapter and teacher of many organists who have held church positions in Trenton for years. The sonata sparkles with interesting highlights and has true musical merit. Mr. Harper played it with the brilliance it deserves. Mr. Mueller was present and received many congratulations.

The Tetra-Tones, a male quartet from Philadelphia, sang numbers by Bach, Schubert, Noble and Robert Franz.

RAMONA C. ANDREWS Registrar.

Southern New Jersey Chapter.

The monthly meeting of the Southern New Jersey Chapter was held in the First Methodist Church, Vineland, Jan. 31. Final plans were made for the recital of Carl Weinrich, Feb. 22, in this church. The program of the day consisted of three talks on choral music. Charles Wright gave us many helpful suggestions on choosing anthems. Miss Carrie E. Livingston spoke on accompaniment and Lowell C. Ayars closed the meeting by telling how to assist choirs in better rendition of choral music.

Choral Festival in Toledo.

The Toledo Council of Churches held its third annual music festival in cooperation with the Museum of Art and the Toledo Chapter of the Guild Feb 11 at the Art Museum. Four hundred voices from thirty churches participated before an audience of 2,200 people. The chorus was conducted by Henry N. Switten, Mus.D., F.A.G.O. Margaret Weber was at the piano and the organists were Grace Erler, Wesley R. Hartung, Mary C. Anderson and Thomas J. Tonneberger.

A NEW ORATORIO, "Requiem Yiskor," has been composed by A. W. Binder in memory of the late Rabbi Stephen S. Wise. The work, for baritone and alto solos, chorus and organ, was given its premiere performance under the composer's direction at the festival of Jewish arts at Carnegie Hall, New York City, March 4.

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Recitals

News of the A.G.O.—Continued

JAMES W. BLEECKER, chairman of the committee on members' interests, has requested that all questions be addressed to him in care of A. G. O. Headquarters, 630 Fifth Avenue, New York 20, N. Y.

Address by Olin Downes.

At the annual May dinner, to be held May 15 at Stouffer's Restaurant, Fifth Avenue at Forty-fifth Street, New York, Olin Downes, music critic of the *New York Times*, will deliver an address on the significance to organists of the life and work of Johann Sebastian Bach. The dinner will begin at 6:30.

On the evening of Ascension Day, Thursday, May 18, at 8:15, there will be a special festive service of the Guild at St. Bartholomew's Church, New York. Music for this service will be taken from the works of Bach and will be performed by combined choirs under the direction of Harold W. Friedell, F.A.G.O., F.T.C.L., organist and choirmaster.

Kraft Plays Van Hulse Work in Tucson.

The Southern Arizona Chapter presented Edwin Arthur Kraft of Trinity Cathedral, Cleveland, in a brilliant recital Sunday afternoon, April 16, at the Scottish Rite Cathedral in Tucson. This proved to be one of the outstanding events of the season. Playing for an audience which filled the hall to capacity and which appeared pleased equally with the winning personality of the Cleveland artist and with his playing, Mr. Kraft showed masterly control of the instrument and a dazzling virtuoso technique.

Mr. Kraft shared honors with Tucson's composer, Camil Van Hulse, whose "Jubilee Suite" was the climax of the program. Written in 1948 for Mr. Kraft, this work, performed repeatedly during the past year, has received high praise. The first two movements recall the classical lines of a prelude and fugue. The third movement is a graceful canzonetta for solo stops. The last movement is a grandiose passacaglia in four sections. This was the first performance of the "Jubilee Suite" in Tucson and the audience spontaneously accorded the player and composer an ovation.

Van Hulse's Postlude on "Veni Creator" opened the recital. Next came the Sonata in G by Sir Edward Elgar. The "Regina Pacis" from the First Symphony by Guy Weitz was played with sweeping majesty. Mr. Kraft's own arrangement of an Aria from "Ptolemy" by Handel and a Beethoven Minuet evinced a delicate quality. Insistent applause brought two encores—Cantilena, McKinley, and Toccata on "O Filii," by Van Hulse.

After the recital a reception was held for A.G.O. members and their friends at the studio of Mr. Van Hulse. The artist and the composer each were presented with neckties on which the theme of the Passacaglia was hand-painted.

GENEVIEVE DOYLE.

Hear New Addition in Richmond.

The monthly meeting of the Virginia Chapter was held at Pace Memorial Methodist Church in Richmond April 18. There was a recital by three members—Mary Elizabeth Ball, Granville Munson, organist and choirmaster of St. Stephen's Episcopal Church, and Florence Clarke, organist of St. John's Episcopal Church. The program was played on the new model 10 Baldwin electronic organ. A reception in the church parlor was held by Wade H. Poling and son.

LUCILLE F. BRITTON, Registrar.

Robert Baker Plays New Organ.

Dr. Robert Baker on March 21 played the first public recital on the new Austin organ at the West Hartford Congregational Church, which was recently dedicated. The recital was sponsored by the Hartford Chapter and Austin Organs, Inc. A large audience heard Dr. Baker's program and many organists and friends filled the choir stalls after the recital for a demonstration of the organ's resources.

March 21 being the Bach anniversary date, the important latter part of the program was devoted to his works, as follows: Toccata in C major; "Rejoice, Good Christian Folk"; "I Call to Thee, Lord Jesus Christ," and Toccata and Fugue in D minor. The program also included: Adagio and Finale, Concerto in G major, Handel; Adagio from Concerto in D minor, Vivaldi; Rondo for the Flute Stop, Rinck; Fantasia in F minor, Mozart;

"Carnival," a suite for organ, which is a new work from the pen of Robert Crandell, organist of the Cadman Memorial Church in Brooklyn; "The Nativity," Langlais; "Pastoral Dance," Milford; "Litanies," Alain, and Fantasia and Fugue on "B-A-C-H," Liszt.

In dedicating the organ the Rev. Elden H. Mills spoke of the organ as a "splendid example of the harnessing of our common energies of life to the highest of service."

"We love music," he said, "because God loves music; He has filled His creation with it."

ETHEL S. BESTOR, Publicity Chairman.

Play Los Angeles Composers' Works.

The April meeting of the Los Angeles Chapter was held April 3 at Immanuel Presbyterian Church. The program was preceded by the usual dinner. After the dinner a sound motion-picture dealing with organ construction was presented by J. H. Andreatte of Casavant Freres. At 8:15 in the sanctuary an interesting program consisting of unpublished compositions by members of the chapter was presented before a large audience. The program was arranged by H. Endicott Hanson, chairman for the April meeting. Compositions by John Burke, Roland Diggle, Ernest Douglas, Douglas Green, H. Endicott Hanson, Bruce Prince-Joseph, Clarence Mader, Hamilton McClean and Albert Tessier were performed and included numbers for organ, piano, violoncello and voice.

William G. Blanchard was named official delegate to the convention in Boston in June.

WILLIAM G. BLANCHARD, Dean.

Evening Devoted to Franck.

An evening of Cesar Franck music was enjoyed by the Long Beach, Cal., Chapter at the First Methodist Church March 7. Four Guild members presented the following program: Chorale in A minor, played by S. Raymond Parmalee; Pastorale, played by Agnes Spies; "Grande Piece Symphonique," played by Ruth Archipley; Finale in B flat, played by Howard Moore.

Board members of the Long Beach, Cal., Chapter met Feb. 7 at the Pacific Coast Club for dinner. Dr. Edward Shippen Barnes of Los Angeles, author, editor and composer, was the guest. Later in the evening, after the regular business meeting at the First Congregational Church, Dr. Barnes gave an interesting lecture and demonstration of improvisations and modulations.

MARIE LYMAN, Reporter.

San Jose Chapter.

The San Jose, Cal., Chapter enjoyed an outstanding meeting and program Sunday afternoon, April 16, at Watsonville. The meeting was held at the First Presbyterian Church, with John Flynn as chairman. The program was as follows: Organ, Chorale in A minor, Franck (Dean Keesler); Concerto for piano and clarinet, Mozart (John Flynn, piano). Six numbers were sung by the children's choir of St. Patrick's Catholic Church and Notre Dame convent of Watsonville, with Mr. Flynn at the organ.

Mrs. Mabel Van Geisen, social chairman, invited the group to her home, where refreshments were served amid beautiful surroundings.

ALICE OLTZ, Recorder.

Kern County, California.

The Kern County Chapter at Bakersfield, Cal., held its February meeting Feb. 6 at the residence of Mrs. A. R. Hoisington. After a short business meeting a very inspiring program entitled "The Bible Enriches Life through the Great Oratorios" was presented for members and their guests. The music was played by Mrs. Hoisington on her new Baldwin organ.

GERTRUDE L. SILL, Registrar.

Petersburg, Va., Chapter.

The Petersburg, Va., Chapter held its monthly meeting Jan. 24 at the home of Miss Mary Patteson, with Mrs. Clyde Laushey, the dean, presiding. Sixteen members and three applicants for membership were present. The program was an "anthem clinic" and proved both interesting and helpful, especially to those members who were new at directing. Each organist or choir director had been asked to bring one or two anthems suitable for Easter which had been used successfully in his or her choir. These were passed around for examination and discussion.

MRS. CLYDE LAUSHEY, Dean.

Wheeling, W. Va., Chapter.

The monthly meeting of the Wheeling Chapter was held April 18 at the Vance Memorial Presbyterian Church. Sub-dean John K. Zorian presided at the business session. Two major projects were discussed—the organ-harp recital May 1 at St. Matthew's Episcopal Church by Alexander McCurdy and Flora Greenwood, and the choir festival May 14 by the combined youth choirs of local churches.

The program for the evening consisted

of recordings of Faure's "Requiem" as sung by the Vance Memorial Church choir under the direction of Grier Davis, with Irene Clubby as organist, and the Easter music at St. Matthew's Episcopal Church, with John K. Zorian, organist and choir-master. Refreshments were served by the social chairman, Miss Corina Frederick, and her committee.

HELEN B. GORDON, Recording Secretary.

Central Tennessee.

The Central Tennessee Chapter met at the home of Mrs. Harry Wilk in Nashville on the evening of Feb. 21. Mrs. C. E. Bowers, who presided over the business meeting, read several interesting letters from members who have moved away. A social hour followed this, with Brooks Davis leading the group in games and stunts, after which refreshments were served.

Sherman-Denison Chapter.

The Sherman-Denison Chapter met April 17 at the Grand Avenue Presbyterian Church in Sherman, Tex., with the dean, Mrs. Charles Dannel, presiding. Francis Mitchell, head of the fine arts department at Austin College and organist and choir director of St. Stephen's Episcopal Church, spoke on "Liturgical Music of the Episcopal Church." Organists appearing on the program were Miss Janis Horton, Miss Doris Landalt, Mrs. Dannel and Miss Virginia Fisher. Miss Janet Lindsay, soprano, sang a group of numbers.

MRS. JACK HANNAH, Publicity.

Metropolitan New Jersey Chapter.

The April meeting of the Metropolitan Chapter of New Jersey was held April 17 at the Church of the Holy Communion in South Orange. After a business meeting held in the parish-house J. Clifford Welsh led an interesting discussion of "The Organist and Weddings." The question was brought up as to the ethics of an organist playing for a wedding in another church.

We then adjourned to the sanctuary, where Leon H. Wood, organist and choir director of the host church, demonstrated the Müller organ, designed by Frederick C. Mayer, organist of the West Point Chapel.

The February meeting of the Metropolitan New Jersey Chapter was held Feb. 13 at the First Baptist Church of Montclair, where Alice Gordon-Smith is organist. The feature was an organist-minister dinner. Virginia Grant Collins recited a number of her excellent poems. Dr. C. Marshall Muir, chaplain, presided over the meeting which followed the dinner. After a group of piano solos by Frederick Berry, Dr. Muir introduced the speaker of the evening, the Rev. Hugh Giles of New York, who spoke interestingly and wittily about music and the church. He emphasized the related work of the minister, organist and director of religious education and that just as ministers must prepare and study, so the organist must practice and contribute to the service, especially in the accompaniment of the choir. Mr. Giles answered many questions until the lateness of the hour made closing of the meeting necessary.

ERNEST F. WHITE, Secretary.

THE BACH CHOIR of Bethlehem, Pa., announces that the public demand for seats for the festival May 19 and 20 is such that plans are going forward for a second festival May 26 and 27. Applications for course tickets will be considered in order of receipt and those who have not already done so are asked to apply at once for May 26 and 27 seats. The program will include the Christmas Oratorio, the Magnificat and the Mass in B minor.

AT THE ANNUAL Palm Sunday choral service April 2 at 8 p.m. the sanctuary choir of the Edgewater Presbyterian Church, Chicago, sang the Bach "Passion according to St. Matthew," part 2, commemorating the 200th anniversary of the composer's death. The performance was conducted by Alden Clark. The Rev. Adolph Bohn, D.D., minister of the church, was the narrator.

THE THIRD ANNUAL CONCERT of the Bach Choir of Evanston, Thomas Matthews, director; John Klem Christian, organist, will take place May 3 at 8:15 p.m. in St. Luke's Church, Evanston. There is no admission charge.



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MARION HUTCHINSON



MARION HUTCHINSON, F.A.G.O., well-known Minneapolis organist and member of the faculty of the MacPhail School of Music, gave dedicatory recitals on the Möller organ in the First English Lutheran Church of Alexandria, Minn., March 3 and on the Möller in Our Saviour's Lutheran Church, Great Falls, Mont., March 26.

Miss Hutchinson continues to give weekly recitals which are broadcast from station WCAL, the St. Olaf College radio station. These recitals are played on the organ in the Central Lutheran Church, Minneapolis, every Sunday from 1:30 to 2 o'clock.

DON ALEJANDRO MONESTEL'S
WORK HEARD IN COSTA RICA

A musical link between the United States and the countries to the South to which the attention of THE DIAPASON has been directed by Edmund Jaques, whose career as an organist covered a large part of a lifetime in New York, has existed for a number of years through Professor Don Alejandro Monestel. Professor Monestel until his retirement was dean of the Conservatory of Music in San Jose, Costa Rica, and an active organist and prominent composer. He was a pupil of Guilmant in Paris at the same time as Mr. Jaques. Later he was organist of an Episcopal Church on Long Island. In the

early 90's Mr. Jaques, then organist of St. Paul's Chapel in New York City, gave Professor Monestel the opportunity to hear some of his own compositions when they were presented under Mr. Jaques' direction.

Last December the National Symphony Orchestra in San Jose gave a performance of Professor Monestel's Nativity cantata. This was the first Costa Rican performance and was conducted by Carlos Enrique Vargas.

Professor Monestel is spending his old age in a cottage built with his own funds on the grounds of a home for the aged. He continues some teaching, though paralysis has affected his fingers so that he no longer can play.

SUMMER WORK ANNOUNCED
BY PIUS X SCHOOL, NEW YORK

The Pius X School of Liturgical Music, New York City, will conduct a summer school for six weeks from June 29 to Aug. 10, it is announced by Mother Aileen Cohalan, R.S.C.J., who succeeded Mother Georgia Stevens, founder of the internationally-known school. Weekly concerts and lectures by eminent musicologists will supplement the regular courses, and among the faculty this summer will be the Very Rev. Monsignor Frederic Teller, D.D., Ph.D., and the Very Rev. Monsignor Martin B. Hellriegel of the Church of the Holy Cross, St. Louis. The Rev. John J. Dougherty, S.T.L., S.S.D., of the Immaculate Conception Seminary, Darlington, N. J., will give daily lectures on liturgy.

This is the thirty-fourth meeting of the summer session, which large numbers of students from all parts of the United States and Canada attend yearly. Courses are open to both men and women, who may register for the B.A. or B.Mus. degree or as non-matriculated students. The curriculum includes courses in Gregorian chant and accompaniment, conducting, polyphony, liturgical singing, vocal production, history of music, keyboard harmony, music education, counterpoint, etc. Private lessons in organ, piano and singing are also offered.

DR. GEORGE WILLIAM VOLKEL, organist and choirmaster of All Angels' Episcopal Church, New York City, will bring the current series of special oratorio services to a close Sunday afternoon, May 7, with the annual rendition of Haydn's "The Creation." His guest soloists are Marjorie Prescott, soprano; Virgil Day, tenor, and Chester Watson, bass. On Monday evening, May 8, Dr. Volkel will play another Bach program in All Angels' Church.

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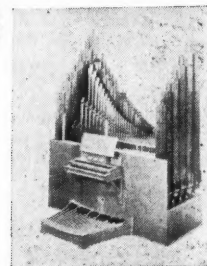
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Nies-Berger Forces
Bring Lenten Series
to Beautiful Close

BY HAROLD W. FITTER

The Central Presbyterian Church in New York City March 21 presented as the last in its Lenten series of evenings of music the Nies-Berger Chamber Orchestra in a program for strings, organ and harp, conducted by Mr. Nies-Berger. The group was assisted by John Corigliano, solo violin; Hugh Giles, organist, and Theodore Cella, harpist.

This concert was marked by two "first performances"—George Frederick McKay's "Homage to a Sixteenth Century Musician, Louis Bourgeois" (circa 1500) and Marco Enrico Bossi's "St. Catherine of Siena"—the last in memory of the twenty-fifth anniversary of the composer's death. Church musicians are, as a rule, familiar with the music of Louis Bourgeois—two of his hymn-tunes, the German "Freu Dich sehr, O meine Seele" and the French "Rendez à Dieu" ("Bread of the World, in Mercy Broken") being particularly well known; and, indeed, it was these two that Mr. McKay used to form two movements in the piece—the German represented by the "Rondelet" and the French by the "Cortege Joyeux." The first movement, "Meditation over an Ancient Hymn-tune," was, in concept, beautiful and edifying, its modal cadences and counterpoint being characterized by a delicacy in the strings all too often unattainable in the average small group. The section called "Choeur Celeste" served to emphasize the period and Mr. McKay is to be complimented on giving us music not only beautiful in its essential simplicity but sonorous in quality and written with knowledge and skill as to the century's string technique.

There followed the Organ Sonatas 15 and 9 of Mozart, in which Mr. Giles was the soloist, and the "Concerto Grosso" in G minor by Geminiani. The Mozart works were brisk and rhythmic and Mr. Giles, using a ringing and glassy registration, played with his usual delicacy and lightness of touch, quite in the Mozart manner. Mr. Nies-Berger presented the concerto vigorously and gave a full reading to a very moving score.

"St. Catherine of Siena" is an impressionistic piece that moves in a suggestive and colorfully mystic manner and Mr. Nies-Berger, with the Messrs. Giles, Cella and Corigliano, presented it with devout and fervent understanding. Mr. Corigliano played with feeling, marked by a rich tone, and Mr. Cella's work at the harp was above reproach. The two dances, "Sacree" and "Profane," of Debussy, were done with lightness and spirit. They were in pleasant contrast to the solemnity of the "St. Catherine."

The program closed with Peter Warlock's "Capriol Suite." This delightful music is too infrequently heard, with the exception of recordings, for there is about it a spirit that is at once moving and poignantly reminiscent of the English countryside; and it was played that way.

This was an arduous program and there were surprisingly few difficulties as to pitch and intonation. The cohesive quality attendant in the group was a tribute to the unifying force of its conductor.

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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.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and Business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: Harrison 7-3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Back numbers more than two years old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

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, MAY 1, 1950

An American Institution

Several of our great organs are entitled to rank as American institutions; and certainly the huge instrument in the Wanamaker store in Philadelphia rates a place at the front among them. Attention to this organ, the largest, or at least one of the largest two, in the world, is directed in the March issue of the Wanamaker house organ, *The Eagle Speaks*, a copy of which has been received by THE DIAPASON. Nine pictures cover the front page, one of them showing the late Louis Vierne standing beside the console. Seated at the console are Charles M. Courboin, Rollo Maitland, Virgil Fox, Richard Ellsasser and the late Enrico Bossi, while Marcel Dupré's hands are pictured at the keyboards. In a cut showing the vast array of tilting stop tablets is Miss Mary Vogt, staff organist, whose daily programs have been for a number of years a feature that has drawn customers to the grand court of the Wanamaker establishment. On other pages are various views of the interior of the organ, showing William Ruff, chief technician, who sees that the instrument is always in perfect trim; Andy Friel, Mac McCormack and others whose time is devoted to the care of the organ, at their work.

It is interesting to note that every business day since the organ was installed in 1912 it has been heard at specified hours, and in those thirty-eight years nearly every outstanding concert organist of America and Europe has played it in recitals. The 30,067 pipes behind the gold front, if they could speak in any language other than that of "speaking" organ pipes, could tell a story that would recount much organ history.

Many of our readers are familiar with the Wanamaker organ and its stoptist, which, when it reached its full growth, was published by THE DIAPASON in the July, 1943, issue. They may recall that in 1909 George Till, now retired, was commissioned to purchase and move to Philadelphia the St. Louis fair organ. It was transported to its new home in thirteen freight cars. Mr. Wanamaker almost immediately set about having it enlarged, and by 1914 8,000 pipes had been added to the original 10,000. Then in 1919 a completely new console of five manuals was built. In 1923 Rodman Wanamaker had Dr. Alexander Russell and Charles M. Courboin undertake even greater changes. Between 1923 and 1930 they brought the organ up to its present size—a six-manual.

Mr. Fleming, who built the original organ for the Los Angeles Art Company in 1903, and Mr. Buzby, another experienced organ builder, made all the new

wooden pipes and accessories. They aged most of the wood in the warehouse and it took 1,000 feet of sugar pine to construct one 32-ft. diapason weighing 1,735 pounds. Mr. Till and Mr. Ruff made all the electrical installations and did the tonal work. Everything was made in the Wanamaker organ shop except the metal pipes, which came "raw" and were voiced by Mr. Till and his associates.

Since the beginning of their history organs have served the church; they have served the music hall and the great civic auditoriums; for a time they served the amusement palaces of the nation, large and small. A great merchandising establishment likewise has been served with distinction for nearly two-score years. One can hardly claim as much for any other musical instrument.

Seeking a Cure for Neglect

It is always refreshing to find sympathetic understanding of one's profession outside of that profession. In our January issue we reproduced an interesting editorial published in the *New York Times*. In the April issue we reprinted a suggestive article in the *Boston Herald* of Feb. 12 by Rudolph Elie, its music critic, in which he lamented the neglect of the organ and the organist, stating that the concert-going public "has never quite caught on to the vast musical rewards the organ is capable of bestowing on the informed listener." This contribution to a prominent newspaper elicited so many communications that Mr. Elie followed it with a second article, published in the issue of March 5.

Mr. Elie writes as a much-to-be-desired music-lover who simply loves organ music, but admits that he is not familiar with the mechanism of the instrument or the technicalities of organ playing. Nor has he any prejudices on behalf of the baroque or the romantic, and he is not subject to any of the other narrowing allergies to this or that type of instrument or school of composition, for, as he writes: "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."

This is a man of a kind that any recitalist would wish for an appreciative auditor.

Mr. Elie's criticism of the average church organist is expressed in these words: "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."

Much of this the majority of us will admit.

Now what does this critic suggest for our thoughtful consideration? After paying his respects to certain types of music committees and a "vocal minority" of "musical and artistic illiterates who in many instances gain control of the musical programs of their churches," he comes to the following conclusion:

In any event, although I still feel there is room for very considerable improvement in organists themselves, both as to their musicianship and their musical taste, it is clear that the organists, no matter how gifted and how blessed with artistic integrity, cannot lift the standards of church music quite alone. They must have—if have music committees they must—the services of really informed musical people—people who know that if left to themselves any audience seeks the lowest common musical denominator. They must have ministers who, having first arrived at a common meeting ground with them, will stand back of them and defend them in the faces of the cultural laggards. Then, most of all, they must have the tenacity and patience and conviction to stick by their own guns, taking comfort, if necessary, in reflecting on the fact that Sebastian Bach himself fought with the vocal minority of the St. Thomas' Church of Leipzig for thirty years—and won.

No doubt Mr. Elie has written a good prescription. The problem is to have it filled and administered.

RISING ORGANIST ON WAY UP



HERE WE HAVE AN UNUSUAL picture—an organist up in the air. The suspended church musician uplifted by a derrick is in a pose quite out of the ordinary; the majority are uplifted by the sermons to which they are subjected from Sunday to Sunday or by the work of their choirs, as the case may be. But in this instance Julian R. Williams was photographed as he rose to extraordinary heights, the photographer being one of the clergy of his church, St. Stephen's in Sewickley, Pa., prominent Pittsburgh suburb.

By way of explanation—and an explanation is due our readers—let it be said that the church recently added a large bell to its carillon. Mr. Williams amused himself by taking a short cut to the tower, a distance of eighty feet, in the same manner in which the bell and workmen made their ascent. The clergyman gleefully made use of the opportunity to take a shot at the organist.

NEW YORK ORATORIO GROUP SINGS BACH B MINOR MASS

The Oratorio Society of New York gave its twenty-fourth complete performance of Bach's B minor Mass in Carnegie Hall on the evening of March 24. Alfred Greenfield conducted and the vocal soloists were Susanne Freil, soprano; Lydia Summers, contralto; Brent Williams, tenor, and Floyd Worthington, baritone.

On the whole the interpretation was in the same tradition that one has come to expect from this organization. This means that the chorus was adequately drilled and that it achieved a full texture in the more direct portions of the mass. Dynamics, from *pp* in the "Crucifixus" to the tremendous *fff*'s for the closing chords of the more spirited numbers, were enthusiastically handled, although sometimes to the detriment of the polyphonic line. Mr. Greenfield kept a steady rhythmic beat throughout the score. He and the chorus are to be commended for courageously presenting these annual performances of what would otherwise be a rare work.

The vocal solos were sung with musicianship. The instrumental soloists were: Frank Gullino, violin; Frederick Wilkins, flute; Lois Wann, oboe; John Ware, trumpet; Weldon Wilbur, French horn; Harrison Potter, piano and harpsichord, and Hugh Porter, organ. The chorus was assisted by the New York University Chapel Choir.

CAROLINE L. HAWKINS.

ROBERT ELMORE DIRECTS SEVEN MUSICAL SERVICES

Seven Sunday afternoon musical services are being presented at the Church of the Holy Trinity in Philadelphia under the direction of Robert Elmore, organist and choirmaster. The series began March 12 and will continue until May 21. The schedule of offerings is as follows:

March 12—Psalm settings by Gustav Holst and Vaughan Williams.
March 26—"The Redeemer," Martin Shaw.

April 2—"The Darkest Hour," Harold Moore.

April 9—Easter candlelight service.

April 23—"The Thirteenth Psalm," Liszt.

May 7—"The Creation" (part 1), Haydn.

May 21—"Praise Our God in All His Splendor," Bach.

Looking Back into the Past

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

Francis Hemington gave his 150th recital at the Church of the Epiphany, Chicago.

John G. Pfeffer, a pioneer organ builder, died in April at his home in St. Louis. He was born in Prussia and was 87 years old. Mr. Pfeffer built organs in St. Louis from 1860 until 1900.

A receiver was appointed for the Hope-Jones Organ Company of Elmira, N. Y.

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

Charles Steele, senior warden of St. Thomas' Church, New York City, made an Easter present of \$300,000 to that parish for the endowment of St. Thomas' Choir School.

Oak Park, Ill., was to have its sixth four-manual organ, a Skinner for the First Methodist Church.

The contract for a four-manual for Holy Trinity Episcopal Church, Brooklyn, N. Y., was awarded to the Skinner Organ Company.

The Reuter Organ Company won the contract to build a four-manual for the First Presbyterian Church at Okmulgee, Okla.

Other specifications of new organs for the month included a four-manual Moller for the Congregational Church of Easthampton, Mass., and a municipal organ for Dallas, Tex., to be built by the Bartola Company of Oshkosh, Wis.

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

Miss Frances Anne Cook, a prominent Chicago organist for many years, and in charge at the North Shore Baptist Church for nineteen years, collapsed at the console in the midst of a largely-attended evening service April 14 and died in a few minutes.

At a meeting of stockholders of the Aeolian-Skinner Organ Company, held at the factory in Boston April 2, G. Donald Harrison was elected president and treasurer to succeed George L. Catlin. William E. Zeuch was elected vice-president and Walter G. Keating assistant treasurer. Mr. Harrison had been with the Aeolian-Skinner Company since 1927, when he came from England, where he had been associated with Henry Willis & Sons and had earned an enviable reputation as an organ designer and craftsman.

In honor of Dr. T. Frederick H. Candlyn's twenty-fifth anniversary as organist and director of the choir of St. Paul's Episcopal Church, Albany, N. Y., an evening service was held at St. Paul's Church April 14.

CARL WEINRICH APPOINTED LAMB LECTURER AT HARVARD

The appointment of Carl Weinrich as Horatio Appleton Lamb visiting lecturer in music at Harvard University for 1950-1951 is announced by Provost Paul H. Buck. As Lamb lecturer, under the auspices of the department of music, Mr. Weinrich, who is nationally known for his recitals and recordings, will give a series of recitals at the Memorial Church in the Harvard Yard next fall. The Lamb lectureship, which has brought to Harvard such musical figures as Georges Enesco, Gustav Holst, Hugo Leichtentritt, Bela Bartok and Aaron Copland, was created in 1928 by the gift of Mrs. H. A. Lamb in memory of her husband.

Dr. Weinrich is director of music of the Princeton University Chapel and teacher of organ at Columbia University. He has taught organ playing at Princeton (1936-1946) and at Wellesley (1936-1946) and formerly was organist-choirmaster of the Church of the Holy Communion, New York. He was graduated from New York University in 1927 and studied for three years at Curtis Institute in Philadelphia. He has given recitals in all parts of the United States and Canada since 1934.

RICHARD ELLSASSER, minister of music at the Wilshire Methodist Church, Los Angeles, was guest speaker at the church music conference conducted by De Pauw University, Greencastle, Ind., the last week in April. Mr. Ellsasser delivered five lectures and concluded his stay at Greencastle with a recital at the university. He is to give recitals the first week in May in Georgia and Florida. On May 21 he will be soloist at the last concert of his organ loft series at the Wilshire Church.

C. ALBERT SCHOLIN



WITH A TOTAL OF 192 compositions to his credit, C. Albert Scholin, M.Mus., the St. Louis organist, has forged to the front in the ranks of creative American writers for choir and organ. His latest work, which was published in March, is a setting of "O for a Closer Walk with God," an anthem for SATB, which Mr. Scholin himself has published. Another recent work is a setting of "Thy Life Was Given for Me," published by the Westminster Press. He is at work on a Christmas cantata which will be published by Belwin in New York.

Among the publishers who have issued compositions of Mr. Scholin are G. Schirmer, Harold Flammer, the B. F. Wood Music Company, Belwin, Inc., and the Hunleth Music Company of St. Louis. These compositions include original anthems in four parts, arrangements for choruses, junior and senior choirs and two and three choirs, and five organ solos.

Mr. Scholin was born May 24, 1896, in Jamestown, N. Y., and is at present minister of music of the Kingshighway Presbyterian Church in St. Louis. He received the degrees of bachelor of music and master of music at the American Conservatory in Chicago after having studied piano with Victor Garwood, Josef Lhevinne and Allen Spencer, organ with Wilhelm Middelschulte, Frank Van Dusen, Herbert E. Hyde and Edgar Nelson and theory with Arthur Olaf Andersen and Leo Sowerby. Mr. Scholin married Ruth B. Worley in Waterloo, Iowa, and Mr. and Mrs. Scholin have three children—Ray A., Kenneth E. and Roberta Jane.

WILLIAM O. TUFTS ON LEAVE TO STUDY IN CANTERBURY

William O. Tufts, organist and choir director of the Takoma Park, Md., Presbyterian Church, has been granted temporary leave from his position to study at the Royal School of Church Music in Canterbury, England. He left New York City April 14 on the Queen Elizabeth. It is his expectation to visit many of the cathedrals both in England and on the continent. The itinerary, as projected, will include the Passion Play at Oberammergau.

FOUR ORGANISTS ARE HEARD AT ALL SAINTS', WORCESTER

The Worcester Chapter, A.G.O., and the Worcester Association of Church Musicians sponsored a series of four recitals at All Saints' Church in Worcester, Mass., on Monday evenings in March. Visiting recitalists gave three of the recitals and the fourth was by William Self, organist of All Saints'. Edgar Hilliar of St. Mark's Church, Mount Kisco, N. Y., was heard in the following program March 6: Prelude and Fugue in F major, Buxtehude; "Air Tendre," Loeillet; Flute Tune, Arne; Passacaglia and Fugue in C minor, Bach; Adagio, Bridge; "Ronde Française," Boellmann; Finale, Symphony 1, Langlais; "Romance sans Paroles," Bonnet; "Blessed Jesu Christ," Schroeder; Toccata, Symphony 5, Widor.

David R. Fuller of St. Michael's Church, Milton, Mass., played these compositions March 13: Prelude and Fugue in B minor, Bach; Air, Prelude and Gavotte, Wesley; "The Reed-Grown Waters," Karg-Elert; Sonata 2, Hindemith; Sonata on the Ninety-fourth Psalm, Reubke.

On March 20 George Becker of the Congregational Church in Farmington, Conn., played: Prelude and Fugue in C major, Chorale Preludes, "O Sacred Head, Now Wounded," and "In Thee Is Gladness," Bach; Adagio, Fiocco; Noel, "Pour l'Amour de Marie," Le Begue; "Basse de Trompette," Clerambault; Chorale in B minor, Franck; Two Versets, Clarence Watters; Finale from Fifth Symphony, Vierne.

Mr. Self's offerings March 27 were these compositions of French composers: "Dialogue," Clerambault; "Cromorne en Taille," Le Begue; Noel in G major, d'Aquin; "Tierce en Taille," Marchand; "Amen," from "Hymns of the Church," Titelouze; Moderato, "Symphonie Gothique," and Scherzo, Fourth Symphony, Widor; "In dulci Jubilo," Dupré; Reverie, Bonnet; Finale, Symphony 3, Vierne.

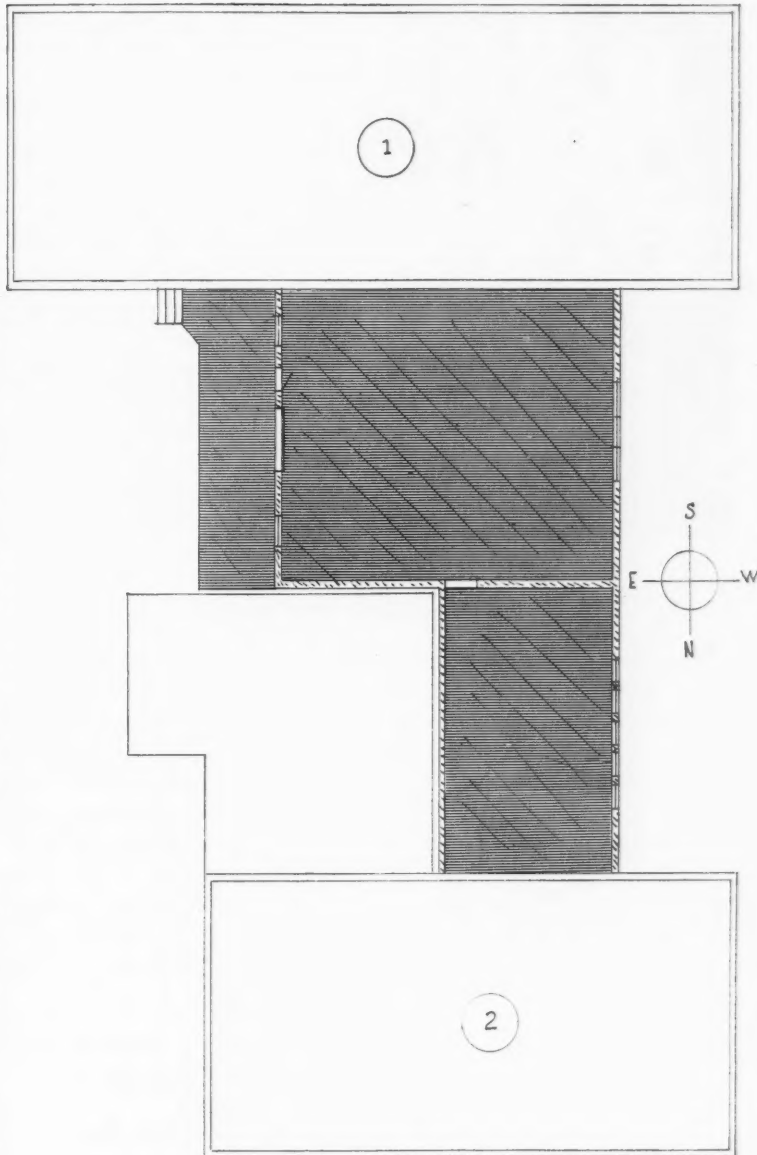
LOUIS L. BALOGH'S WORK SUNG UNDER HIS DIRECTION

At the sixtieth annual concert of the John Carroll University glee club at Severance Hall in Cleveland March 19 the director, Dr. Louis L. Balogh, conducted this group, assisted by the Cleveland Heights High Little Symphony, in the first complete performance of his own musical setting of Alfred Noyes' poem "The Highwayman."

"Here was an interesting example of what creative industry can accomplish by working modestly with and through available amateur talent," wrote one critic. "Dr. Balogh is to be congratulated, not only upon his composition, which has merits, but also on his ability to engage the support of this large group of young people in bringing about its realization in concert."

MUSIC FOR STRINGED instruments and organ was featured at the fifth of the Central Union concert series, March 7 at the Central Union Church, Honolulu, Hawaii. Boles Whitcomb, M.S.M., A.A.G.O., Ch.M., assisted by Konrad Liebrecht and Robert Carbaugh, violinists, and Ana Dritelle, cellist, played the following program: Toccata, Muffat; Trio-Sonata in D major for strings and organ, Corelli; Sonata 1, Hindemith; Sonata in F major for strings and organ, Mozart; Sonata in C major for strings and organ, Mozart; Chorale in A minor, Franck.

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KENNETH W. JEWELL



WEEKLY HALF-HOUR RECITALS are being played by Kenneth W. Jewell at Westminster Presbyterian Church, Grand Rapids, Mich., for broadcasting from station WFUR. The first of these recitals was presented April 10. The series will be continued throughout the year if sufficient interest is shown. The programs will include the best examples of worthy service music, as well as varied recital numbers. These will be the first radio programs of this nature in Grand Rapids.

Mr. Jewell received his musical training at the Oberlin Conservatory of Music and has done graduate work at the University of Michigan School of Music. Prior to going to Grand Rapids in September, 1948, he was instructor of organ and theory at Eureka College, Eureka, Ill., and minister of music at the First Christian Church of Eureka. In his Grand Rapids church he has five choirs, with a total membership of 200.

Mr. Jewell has written several organ compositions, several choral numbers and an article or two for church publications on church music.

JEWELL'S NEW WORK SUNG AT GRAND RAPIDS FESTIVAL

The second annual music festival at Westminster Presbyterian Church, Grand Rapids, Mich., was inaugurated Sunday, March 21, by Kenneth W. Jewell, minister of music, who played a recital at 4 p.m. The recital was the first of four programs. Palm Sunday, April 2, the sanctuary choir under Mr. Jewell's direction sang parts 2 and 3 of Handel's "The Messiah"; Friday, April 14, the carolers and boy choirs, directed by Mrs. Jewell, presented "Playday in Happy Holland," an operetta, and April 30 a recital was given by Miss Helen Whitney, soprano; Mrs. Mary Mangrum, violinist; Mrs. Jewell, pianist, and Mr. Jewell, organist.

On Palm Sunday morning the sanctuary choir sang a new choral work written for the choir by Mr. Jewell. The composition, entitled "Penitential Psalm," for

chorus and organ, is an extended setting of the 130th Psalm. The Sunday organ recital included: Prelude in B minor, Bach; "When in the Hour of Utmost Need," Bach; Symphonic Chorale, "Jesu, geh voran," Karg-Elert; "Harmonies du Soir," Karg-Elert; Sketch in D flat major, Schumann, and "Symphonie de la Passion," de Maleingreau.

LENTEN VESPER SERVICES UNDER STOFER'S DIRECTION

An impressive list of musical events marked the vesper services at the Church of the Covenant in Cleveland, Ohio, from Feb. 26 to Easter, under the direction of Robert M. Stofer. A special event was the singing of Bach's "St. John Passion" April 2 by the Covenant choir and soloists. This rendition elicited high praise from musicians. Philip McGregor sang the role of Jesus and a string orchestra supplemented the organ. The list of offerings in the series included:

- Feb. 26—"Hora Novissima," Parker.
- March 5—Kent State College a cappella choir, Caro M. Carapetyan director.
- March 12—Girls' chorus of the College of Wooster, Eve Roine Richmond director.
- March 19—"Messe Solennelle," Gounod, Covenant choir and soloists.
- March 26—"Forsaken of Man," Sowerby, Covenant choir and soloists.
- April 2—"St. John Passion," Bach, commemorating the 200th anniversary of the death of Bach.
- April 9—Service of Easter carols, junior and senior choirs.

On Wednesday evenings in Lent Mr. Stofer and guest organists gave recitals. Mr. Stofer's program March 1 consisted of the following: Fourth Concerto, Bach; Air, Tartini; "Air Tendre," Lully; "Basse et Dessus de Trompette," Clerambault; Fantaisie in C major, Franck; Psalm-Prelude, Howells; "Carillon," Eric De-Lamarter; "Marche Triomphale," Karg-Elert.

The visiting recitalists were Marie Beidler of the West End Congregational Church, Akron, Ohio, March 8; Lee H. Richardson, A.A.G.O., of St. John's Evangelical and Reformed Church, Cleveland, March 15; Thelma Merner Goldsword of the First Methodist Church March 22 and William C. Holmes, a student at the College of Wooster, March 29.

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GEORGE LITCH KNIGHT



GEORGE LITCH KNIGHT, director of religious education at the Fort George Presbyterian Church, New York City, is a "musical clergyman." He attended the University of Chicago and is a graduate of Centre College in Kentucky. While in college he was organist and was active in community musical planning at Danville, Ky.

During his student days at Union Theological Seminary Mr. Knight has served on the staff of the Fort George Church since 1947. At present he is the ministerial assistant and is closely associated with Mary Arabella Coale, A.A.G.O., director of the church choir school, in its musical activities. Mr. Knight is active in the A.G.O. and served until recently as secretary of the national committee on members' interests. He arranged the celebration of Guild Sunday at Fort George May 8, 1949, honoring the late Professor Samuel A. Baldwin, and recently planned and edited historical annotations for the Guild neighborhood service held in his church, with special music presented by the Fort George choir school.

Mr. Knight is the editor of the Hymn Society of America's new twenty-four-page quarterly, *The Hymn*. He and Miss Coale have directed three unique hymn festivals—1947, the centenary of Henry Francis Lyte; 1948, the bicentenary of Isaac Watts, and last Jan. 29, a commemoration of the tercentenary of the Scottish Psalter.

Mr. Knight frequently is a speaker before church and school groups, lecturing on church music, hymnody, sacred art and recently on the Scottish Psalter. Under his leadership the Hymn Society

Dr. Harold W. Thompson, who reviews choral music for THE DIAPASON, was not able, because of severe illness, to prepare his usual contribution for this issue. The thousands of organists and choir directors who have depended upon Dr. Thompson for his evaluation of new publications, will regret to hear that he may not be able to resume his work for this magazine before fall, according to word from his home in Ithaca, N. Y., where he is professor of English at Cornell University.

has promoted the American observance of the tercentenary and Mr. Knight has edited a leaflet containing psalms and tunes from the early Psalters.

FIRE DESTROYS LARGE ORGAN AT SOUTHWESTERN COLLEGE

Fire destroyed the administration building of Southwestern College, Winfield, Kan., April 16. The famous landmark, Richardson Hall, crowning a high hill, overlooked the Walnut River valley and the city of Winfield. The chapel with its three-manual Kimball organ was housed in Richardson Hall. This organ was presented to the college in 1938 by Henry Kibbe as a memorial to his wife. Mrs. Cora Conn Redic was head of the organ department at that time and designed the instrument. She retired from active teaching in 1944 and was made professor of organ emeritus. W. Arnold Lynch is professor of organ at the present time at Southwestern. Albert Riemenschneider dedicated the organ Oct. 9, 1938. Many other concert organists have given recitals on it.

IVAN LANGSTROTH WINNER OF A.G.O. COMPOSITION PRIZE

The prize offered by J. Fischer & Bro., the New York publishers, for the best organ composition submitted in the 1950 contest under the auspices of the American Guild of Organists has been awarded to Ivan Langstroth of New York City, according to an announcement made late in April. The title of the winning composition is "Chorale-Toccata." The winner receives a cash prize of \$100 and his composition is published.

The board of judges consisted of Dr. Philip James, chairman; Frederick Marriott, Dr. George Mead, Richard Purvis and Camil Van Hulse.

IN ADDITION TO the usual private instruction, class or group instruction in several subjects will be offered this summer at the Peabody Conservatory of Music in Baltimore. Richard Ross, organ instructor, will conduct a class in organ repertoire, from the pre-Bach era to the present. The summer session will begin Monday, June 26, closing Saturday, Aug. 5.

BEFORE HE SAILS for Europe for a four months' visit Robert Leech Bedell, Ph.D., Mus.D., of the Brooklyn Museum will attend the commencement at Findlay College, Findlay, Ohio, to receive the honorary degree of doctor of literature in recognition of the contribution he is making to musical literature in the fields of organ and choral composition.

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Performing Baroque Church Music Today; Tempo, Dynamics, Etc.

BY RICHARD T. GORE, F.A.G.O.

[Professor of Music and Director of the Conservatory of Music at the College of Wooster.]

The title of this paper is misleading. I do not propose to confine it to showing how church music was performed in the baroque period; I am more concerned with the problems of performing this music today. Naturally one must know the original performance conditions; our problem is to discover to what extent we can duplicate them and to what extent we have to change them to suit modern circumstances.

The performance of music written two and three centuries ago is beset with one gigantic difficulty—the great changes that have taken place in the world of music in the intervening years. Not only have all the instruments then in use undergone drastic alterations—some have even disappeared—and singers lost the technique that was then a commonplace, but the manner of composing music has passed since 1750 through at least half a dozen cycles. In this year of grace 1950 we are hearing mostly the music of the last quarter of the previous century; whether we like it or not, all our performance practice is geared to the demands of the music of Wagner, Tchaikovsky and Brahms. It is only occasionally that a singer, player or conductor, in performing music written before 1750, is able to view it in its own period. He usually looks at it with the rose-tinted glasses of the romantic era. I do not think it possible or desirable to forget the music written since 1750, and I doubt whether anyone would want to return to the performance conditions of 1650, but I believe our compromise should be something like this: To try to perform baroque music in the baroque spirit, but with an intelligent use of the forces available today.

Disposition of Voices

We are inclined to forget that in the seventeenth and early eighteenth centuries there was nothing like a chorus or an orchestra, within the church or outside it. The church music was performed—even works like the "Matthew Passion"—by choirs of from twelve to twenty boys and men, supported by an instrumental ensemble of varying strength, but never with more than two or three players on any of the string parts. I think it would be delightful to return to the custom of having instruments other than the organ in our services, particularly since we still perform a great deal of music designed for them. For such music the organ is a miserably inadequate deputy. But the choir of men and boys was then, and still is, a mixed blessing. It is, of course, merely a hangover from the barbaric period when women were denied any part in the worship service; and the notion that boys' voices are purer or more beautiful than carefully selected women's voices is simply nonsense. If you don't agree, listen to the recordings by the Fleet Street Choir of London. The points worth remembering about the baroque ensembles of singers and players are that they were small, that there were as many players as singers, and that when winds were present, as they were in the majority of Bach's cantatas, they made up 40 per cent of the instrumental ensemble. Furthermore, most of the music was designed to be sung in churches of relatively small size, seating from 400 to 800 people.

Much of the instrumental music in Schuetz, Purcell, even in Bach, was written for such obsolete instruments as the viola d'amore, the viola da gamba, violoncello piccolo, oboe d'amore and high trumpets in C and D. Some of these instruments can be purchased—the oboe d'amore, the viola da gamba, the high trumpets; for others substitutes can be found—the flute for the recorder (which, in spite of its availability today, is too weak to hold its own against our modern strings), the harp for the lute, the contrabass for the violone. The violins, violas and 'celli, too, are built and played differently today from the way they were 300 years ago. Our singers nowadays, influenced by 100 years of romantic opera singing, sing with an opulence, also with a vibrato, unknown in the choir lofts of the seventeenth century. They also sing with far less dependence on the printed

notes. Many of them cannot, indeed, read the notes; hence their singing has an improvisational casualness that may be all right in Violetta's sick-room, but is inadmissible in a baroque ensemble. Both singers and players should remember, when they perform baroque music, that the baroque spirit discourages any kind of individual display; it discourages extremes in dynamics, tempo and articulation. It requires, on the other hand, exact rhythmic precision, a kind of rhythmic logic largely unknown in nineteenth century music. The singers should be as exact as the players. This does not preclude their singing expressively. Perhaps this is an appropriate moment to question the thesis that "expressiveness" in musical performance means the distortion of the dynamic and rhythmic scheme. I would rather say that expressiveness in the delivery of baroque music means, first of all, understanding; secondly, correct phrasing; thirdly, correct accentuation.

Tempo

Presentday conductors of works by baroque composers tend to hurry the movements marked "allegro," "vivace" or "presto," and to drag those marked "andante," "adagio" or "largo." One would do well to remember that the speed of a baroque movement is governed by the context and by the number of notes in a measure. The Italian designation is a guide to the mood of the piece and should always be taken literally; hence "allegro" means simply "happy"; "andante," "going"; "largo," "broad." An allegro with never more than three notes to a measure can be taken faster than one with twelve. Furthermore, the actual meter signature has very little to do with the speed of a piece. The signature 3/2, used in the nineteenth century generally for slow pieces, may be as rapid as 3/8 in baroque music, other things being equal; and the 3/1 measures found in the early seventeenth century, which contain generally only two or three notes, may move as fast as a moderate 3/4 today. The "Hallelujah Chorus" from "The Messiah" is usually rushed because the conductor fails to note that "allegro" means merely happy, not fast. "I Know That My Redeemer Liveth" is marked "largo" ("broad"). There are never more than six notes in a bar. The piece will sound broad if it is performed at a smoothly-flowing speed, say 88 to the quarter. Again, time and again at the ends of choruses Handel writes "largo," but at the same time he writes notes of much larger value; hence the largo is achieved by the notes themselves and one only makes the ending illogical by slowing down the counting unit. And that leads to a point that cannot be overstressed: In baroque music, and in a great deal of other music as well, it seems to me that the Italian—or any other language—designation of mood or speed refers to the denominator of the meter signature, not to subdivisions thereof, save in certain compound meters. Thus in a Beethoven adagio in 3/4 time it is the quarters that are adagio, not the eighths; in the lento "Crucifixus" in 3/2 time from Bach's great Mass it is the half-notes that are lento, not the quarters. And in the 12/8 larghetto movements so common in Handel it is the dotted quarters that are larghetto, not the eighths.

I cannot leave the section on tempo without raising a protest against the utterly unauthorized use of *accelerando* and *rallentando* in baroque music. I challenge anyone to find a single piece of baroque music on which the composer wrote any such direction. Schweitzer cried out against this abuse forty years ago, but to little avail. It is not a question of the music's being more "effective" in a distorted rendition; the question is simply, Who knows more about it—the composer or the performer? We would not dream of dealing in this fashion with works of a living composer; isn't it a bit cowardly to take advantage of a creative artist just because he is dead? As Pierre Montoux has observed, it is like strolling up to a Rembrandt painting and putting a bit of red on the nose.

Dynamics

We are inclined to think of dynamics in music as an everturning kaleidoscope, in which the values are constantly and sometimes very subtly changing, whether the music be written for piano, chorus, organ or orchestra. It is hard for us to imagine an era when changes of volume in organ tone could be produced only by adding or retiring stops or by changing manuals, in orchestral tone by adding or dropping out instruments, in choral tone by reducing or increasing the number of parts—in other words, in *terrace* fashion. The typical in-

strument of our time, in point of dynamic range, is the electronic organ, where simply by moving a lever one can progress from a scarcely audible mutter to a deafening roar of sound. But this concept of gradual crescendo and diminuendo, as well as the whole idea of loudness as an expressive factor in musical performance, is the product of the latter half of the eighteenth century and achieved its final stages early in the twentieth century. I would very much like to see the words "crescendo" or "diminuendo" in the unedited score of any music written before 1750, having searched for many years in vain. For not only is it perfectly evident that the baroque composers had a much different but no less valid system of dynamic variation—that of terraced dynamics—but it is further important to remember that their ensembles, even some of the instruments themselves, were incapable of any gradual change of volume. The piano was unknown; the organs had no swell shutters; on harpsichords one could achieve only several levels of sound; with the string and wind instruments it was much the same. Extremes in dynamics from any one instrument are never needed, simply because the system of terraced dynamics makes them superfluous. Trumpets and drums are, in baroque music, invariably to be played forte. (A rare instance of piano in a trumpet part may be found in Bach's Cantata No. 147.) That can be seen from the rarity with which they are used. The use of soft drums and trumpets was the work of the next generation, that of the Mannheim composers.

In baroque music one sometimes finds dynamic marks—most often in arias. *Piano* is in the instrumental parts at the point where the voice begins, *forte* when it stops. After one has examined many such spots, one is compelled to agree with Schweitzer (in his "J. S. Bach") that "in the arias the sign 'p' means merely the entrance of the vocal part"; that is, it is a warning to the player not to cover up the singer, but it does not mean that he should play much more softly. There is also good reason to think that the sign *p*, so placed, also means that the ripienists are to stop playing, leaving only one player to a part. Surely a better result is obtained this way than when one has the whole section play *pp*, giving a vague shadow of line where one needs sharp delineation.

Articulation

An examination of the original scores and parts of baroque compositions reveals a number of useful facts. First, since most of these compositions were intended for performance under the direction of the composer involved, they are almost devoid of phrasing or bowing indications. This meant two things: That the composer gave his directions verbally and that he relied upon the musicianship of the players. Secondly, the pieces that contain any marks at all contain very few. In "He Shall Feed His Flock" Handel put bowings in the first measure only, knowing that the players would continue in the same style. Thirdly, we can learn from the Bach works that are copiously marked (the "Matthew Passion," the "Christmas Oratorio," the great "Mass," and certain cantatas—that is, works that he thought might be performed elsewhere) that the baroque system of phrasing and bowing was very different from ours and that there was much more use of the single bow. A good case in point is the famous passage from "Messiah." "And suddenly there was with the angel." Handel left the passage unbowed because he knew that the sixteenth notes, played with short single strokes by the violins, would suggest the glittering of angels' wings. The well-meaning Dr. Prout, however, bowed these notes in pairs, the resulting sound suggesting slightly drunken angels wallowing in a celestial gutter. One can, then, be overzealous in providing "practical editions" of baroque music; whatever we add should be in the spirit of the original music.

Another factor of prime importance in recreating the music of this period is the relationship of meter to rhythm and stress. The bar lines found in baroque music are placed there solely so that the music can be performed; they may or may not have much to do with the rhythmic design. Most Bible texts, as we know, are prose, not poetry; but the process of forcing prose into regular metrical musical patterns, which became a commonplace in the nineteenth century, was not the rule in the seventeenth and early eighteenth centuries; the typical phrase in baroque music is of unpredictable length. Furthermore, the still valid guiding rhythmic principle of the sixteenth century music—namely, that the musical stress proceeds from the stress of the text—coupled with the still valid device of imitative counterpoint, gives baroque music an essentially horizontal nature. Another matter of great importance is the fact that the climactic point in a given phrase, that point toward which the phrase is building and from which it recedes, is generally near the end of the phrase and often not on the down-beat. On the other hand, one must not, in dance-like pieces that are strongly rhythmic, seek to obscure

the rhythmic pulse. One should think linearly within the rhythmic frame. Also worth noting here is the fact that the phrase length as determined by the harmony is sometimes longer than the melodic fragments it supports, as in the final chorus of the "Matthew Passion." Melodically the first four bars contain two phrases; since, however, the four bars are harmonically only one phrase, it seems at least worth trying to sing them in one breath.

On the subject of ornamentation in baroque music one could write entire books. Some have been written! Only the most cursory observations are possible here. First of all, it seems well established that all baroque embellishments begin on the beat and rob that beat of some arithmetical part of its value. The best authority for the performance of Bach's ornaments is Bach himself, not, if you please, his sons. Old J. S. B. left clear indications in the preface to the "Goldberg Variations" and there are many places in the cantatas and Passions where an ornament is indicated sometimes by the sign, sometimes by the written-out formula. (A list of these may be found in my essay "Problems of Performance in Bach's Church Music," which is on file at Columbia University.) The ornament least understood by presentday performers is the *appoggiatura*. According to baroque practice it should be inserted at the cadences in recitatives wherever there is the downward jump of a third; and in cases where the vocal part ends with a drop of a fourth the upper note, not the lower, should be repeated. Furthermore, an *appoggiatura* in instrumental pieces, choruses or arias should rob the next note of one-third, one-half or two-thirds of its value, according to the context. But it should never be treated as an *acciacatura*, a short grace-note with a line through the stem. The Bach reprints that contain such notes are all spurious. We cannot do better in this regard than to follow the example of the Bach Aria Group, whose director, William H. Scheide, probably knows more about Bach than any living man except Albert Schweitzer.

Vocal Problems

I have said that church music in the baroque period was performed by small ensembles of singers and players. These performers were, in the best sense of the word, professionals, that is, they were thoroughly trained and constantly in practice. Most churches had choir schools where the boys really learned music—to read it, to sing it, to play it and to compose it. Nowadays only a professional chorus like the Collegiate Chorale can sing at sight the music that the youngsters of St. Thomas' in Leipzig in Bach's day sang as a matter of course. And the solo singers who can really articulate what Bach and Handel wrote for single voices are few indeed. Even the few singers who can read music and possess a fair technique are so thoroughly schooled in the free style of opera and "Lieder" delivery that they are unable to bring to baroque singing what it chiefly demands—objectivity. They are always trying to do something to the music—to hold back, to rush ahead, to make *piano subitissimo*, harsh *sforzandi* or oleaginous *portamenti*. These things are fine in Wagner and Verdi, but they are false in baroque music, because the notes themselves contain all the expressiveness that is needed. As Arnold Schering wrote (in "Joh. Seb. Bachs Leipziger Kirchenmusik," page 112), "The more smoothly, impersonally, unaffectedly Bach's recitatives are performed, the more gripping and true in style they are; the more Wagnerianly one sings them, the more one distorts them."

The hymn stanzas or chorales in the works of Bach, Buxtehude, Schein and other baroque composers present special problems. First, they should always be accompanied. The scores and parts indicate clearly that they are to be accompanied by all the instruments present. Many of Bach's make no harmonic sense unless the bass is supported by an instrument of 16-ft. pitch, since it crosses the tenor. Secondly, they should be sung simply, in a straightforward style and with enough motion so that a phrase can be sung in one breath. Thirdly, these simple, moving hymns are rendered unintelligible if one tries to introduce "expressive" elements, or, as Schweitzer put it, "Through monstrous swellings and subsidings, through *rallentandi*, long pauses on the fermatas, the lovely, simple line of the chorale melody is lost." Schering wrote: "It would raise the monumentality of the Passions into the colossal if the chorales, which are not connected with the Passion story, were placed as bronze pillars of the church, as the voice of all Christian people—not as the reaction of a poor little choir in the choir loft, shattered and shaken by sentimentality. It would take a lot of trumps out of the conductor's hand and rob the hearers of the time-honored illusions."

Finally, the fermatas, so-called: For the Viennese composers of the late eighteenth century and ever since this sign has meant a pausing on a note. In Bach's usage it indicated merely the end of a phrase, a breathing-mark. If you question the authority of Schweitzer and Max

Schneider, who are agreed on this point, take a look at the pieces in "The Little Organ Book." There this sign is used at the ends of chorale lines, although the figuration in the lower voices is continuous. Also of interest in this connection is the new LP recording of the "Matthew Passion," issued by Vox.

Basso Continuo

One respect in which the baroque differs from all other periods in music is its consistent use of the functional elements known as the "basso continuo" or figured bass. Its purpose and character have been and still are to a large extent misunderstood. In nearly all the music written between 1600 and 1750 and in much thereafter—in opera recitatives and in church music clear into the 1800's—it is a necessary element. The only pieces in which it is not called for are those that lack an actual bass (for example, "Aus Liebe will mein Heiland sterben" from the "Matthew Passion") and the few pieces conceived in an archaic *a cappella* style, such as the motets of Lotti and the Passions of Schuetz. Often the figuring is missing, either because the score was reconstructed from a set of parts of which the figured continuo part had been lost, or because the composer, being also the organist, had the figures in his head and did not need to write them out. In such cases they can be supplied by anyone who has surmounted elementary harmony. That figured bass is required in Bach's so-called "motets" is apparent from the many places where, as in the chorales, the tenor crosses the bass—also from the fact that Bach himself wrote out instrumental parts for "Der Geist hilft" and provided "Lobet den Herrn, alle Heiden" with a continuo different from the vocal bass.

What instruments should play the continuo? In church music of this period, as Schering has pointed out, the only keyboard instrument allowed was the organ. (The Handel oratorios, designed for concert performance, follow the operatic tradition and require cembalo.) As to the use of the harpsichord in Bach's church music, Schering has made it clear that Bach was bound by contract to avoid everything operatic in his church music. Hence the organ is the only keyed instrument used in his cantatas and Passions. It is certainly the only one mentioned in the scores. It is incredible that conductors the world over have followed the arbitrary decision of Max Seiffert and other editors, who dreamed up out of whole cloth the odd notion that the cembalo is to play the figures in the solos, the organ

in the choruses—when they have before them the composer's own scores with the simple word "organo" on every page.

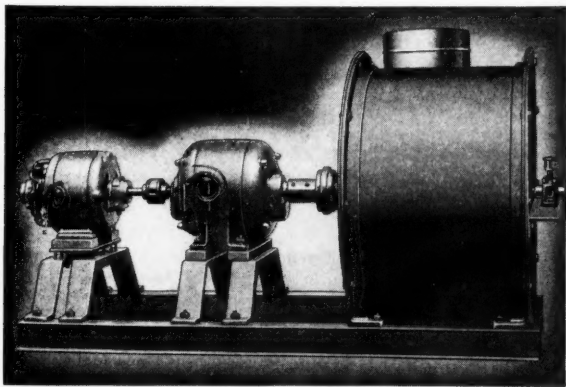
The melodic bass instruments that go along with the organ vary with the set-up of the piece in question. Normally a single 'cello is sufficient in a piece for a solo singer and one or two obbligato instruments; in such pieces the addition of a contrabass makes the texture too heavy. But at least one contrabass is presupposed when the full string orchestra is in use. If there be oboes with the strings, a bassoon is needed to balance them and give clarity to the bass line.

How are the figures to be realized? Bach's pupil Kirnberger's realization of the figuring in the "Musical Offering" is reprinted in volume 26 of the Bach-Gesellschaft edition, and there exists a realization by Bach himself of a passage from Cantata No. 3. From these and other sources (for example, "The Art of Playing from a Thoroughbass," by F. H. Arnold) we know that the figures were to be realized as simply as possible, so as not to obscure the movement in the upper parts or, in the arias with continuo alone, so as not to detract from the melodic bass part.

In Conclusion

I have tried to touch on some of the problems that confront those who undertake the performance of baroque church music. We need, not only in our musical services and choral concerts, but also in our week by week church services, to use more of the music produced during this period from 1600-1750, the greatest era in Protestant Church music. We need the deep conviction, the nobility, the humanity, the serenity and sanity of the music of such men as Tünder, Schuetz, Buxtehude, Purcell, Praetorius and Bach. We need this music to offset the shallowness, tawdriness, sentimentality and hysteria of the present day and the recent past. The nobility in these musical treasures will speak to what is noble in us *only* if we make the effort to meet the music in its own terms and perform it, as nearly as possible, in its own spirit.

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Toronto Centre.

An interesting lecture on the life and music of Bach was given March 20 to members of the Toronto Center by J. J. Weatherseed, F.R.C.O., president of the College. Mr. Weatherseed traced Bach's historical background and showed how his music was influenced by the Lutheran chorale, German folk-song and earlier Italian opera. Touching briefly on the principal events in Bach's life, the lecturer traced in more detail the development of the master's genius in composition from its beginnings in choral harmonization to its supreme fulfillment in the great fugues, church cantatas, instrumental suites, Passion music and the B minor Mass.

To illustrate his talks Mr. Weatherseed played on the organ and presented in recordings a number of the preludes, fugues, movements from the suites and excerpts from the cantatas chosen to illustrate the many facets of Bach's versatile genius.

Refreshments were served in the church parlors.
 H. G. LANGLOIS.

Montreal Centre.

A general meeting was held in the parish-house of Christ Church Cathedral, Montreal, March 18. For the occasion the T. Eaton Company, Limited, had provided a two-manual Wurlitzer organ and nine C.C.O. members were asked to play examples of good organ music suitable for church use. It was felt that the College should be a clearing-house for church music, choral and instrumental, and the object of the program was to assist organists to add to their repertory. Each member was asked to bring at least two pieces and these, with a large supply of samples from the Western Music Company, gave the opportunity to examine a considerable amount of music.

CLIFFORD JOHNSTON,
 Secretary-Treasurer.

Brantford Centre.

The Brantford Centre accepted an invitation from the Galt Centre to take part in a joint meeting with the centres of Galt, Kitchener and Guelph, which will be held in Galt in May.

At a meeting of the local centre at the home of Mrs. A. G. Merriman April 1 the committee of the British Organ Restoration Fund reported that it had been unsuccessful in plans for an organ recital in the spring. The proposed recital will be held next fall. Plans were made for the annual banquet the first week of June in Galt.

Lance MacDowell, Simcoe, and George

Fox were in charge of a demonstration of the technique of choral conducting, with the other members taking part. Recordings were made and played back.

A social half-hour was spent after the meeting with Mrs. J. Schultz and Mrs. George A. Smale assisting Mrs. Merriman. Vice-President George Sweet conducted the meeting in the absence of President William Findlay.

MARJORIE A. COOK, Secretary.
St. Catharines Centre.

Members of the Hamilton Centre were guests of the St. Catharines group Saturday evening, March 25, at the Knox Presbyterian Church in St. Catharines. The evening opened with a bright sing-song followed by a short business meeting. The Rev. R. Arthur Steed of Zion United Church, Hamilton, gave an interesting talk on the golden rule as applied to organists and their dealings with one another. The gathering then adjourned to the church auditorium, where George Hannahson played the following program: Toccata, Adagio and Fugue in C major, Bach; "Benedictus," Rowley; Finale (Six Pieces for Organ), Franck. After the recital a social hour was enjoyed in the parish hall.

Thomas J. Crawford of Toronto was presented in a recital of his own compositions at the St. Paul Street United Church Sunday evening, April 2. An offering was taken for the B.O.R.F.

GORDON KAY, Secretary-Treasurer.

Galt Centre.

An interesting meeting was held in Wesley United Church March 25 by Galt Centre. A program under the direction of A. F. Murray Timms was given by four student organists. The following were the performers and their numbers: Lloyd Henderson—Prelude in C major, Bach, and Berceuse, Harris. Hugh Murray—Adagio and Fugue in B flat major, Bach; "Menuet Francaise," Amedee Tremblay. George Schaller—Prelude and Fugue in F major, Bach; Prelude and Fugue in G major, Bach; "Berenice," Handel. Dorrairie Ross—Andante Pastorale, Wesley; Fugue in C major, Bach; Prelude and Fugue in D minor, Bach.

Charles R. Kilgour, Mus.B., commented on the excellence of the performance of these young people. W. U. Lethbridge, A.T.C.M., also voiced his appreciation of the recitalists.

Arrangements were completed for a combined meeting of Brantford, Galt and Kitchener Centres in Galt to hear a talk by the C.C.O. president, J. J. Weatherseed, F.R.C.O. This meeting will be held May 8.
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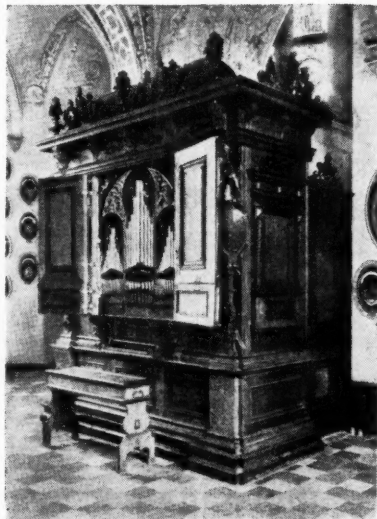
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MISS MARION E. DAHLEN



MISS MARION E. DAHLEN, president of the Chicago Club of Women Organists, was married April 30 to Robert E. Johnson at Salem Lutheran Church, Chicago, where she is organist and director of music and where a new three-manual Kilgen organ was installed last year. Hazel Atherton Quinney played the wedding music and Helen Berggren, contralto, from Minneapolis, sang "Sheep May Safely Graze," Bach; "God Is My Shepherd," Dvorak, and "Ruth," a composition by the late Walter Flandorf.

Comments of Yesteryear

[Reprinted from the issue of Dec. 1, 1939.]

Our Silent Municipal Organs

One of the saddest chapters in the history of the organ in the last twenty years could be written with the municipal organ as the subject. Public-spirited men and women have spent many thousands of dollars to provide a number of cities with large and excellent instruments, and many of these instruments are silent the year round or are heard only at great intervals, and then sometimes only to enliven a flower show or an exhibit of domestic pets. Two decades ago we had a long list of distinguished municipal organists who gave regular recitals. We still have these recitals in Pittsburgh and in a limited way in Portland, Maine, and at a number of the large universities there are excellent organs and noted players. But what use is being made of the great organs in Minneapolis, St. Paul, Cleveland, Chattanooga, Atlanta, Denver, Memphis, Portland, Ore., and other places that do not immediately come to mind?

The foregoing lament is induced and provoked by a pathetic story from Dallas, Tex., where the *Herald* heads an article of more than two newspaper columns with the words "City's \$50,000 Pipe Organ, Once Pride of Music World, Is Reduced to Pile of Junk." The writer of the story starts out by recalling Oct. 10, 1925, which, he says, was a red-letter day in the history of Dallas, for visitors came from all parts of Texas for the dedication of the half-million-dollar Fair Park Auditorium and its organ. More than 3,000 people on that occasion heard the new instrument as played by Clarence Eddy. By way of contrast the writer in the *Herald* asks what has happened to the instrument and gives his own answer: "In plain words, Dallas' \$50,000 cultural investment is worth no more than a pile of junk." The console has been moved backstage and is gathering dust. The instrument is silent. And in this it has joined too many other fine instruments the country over. Our city governments throughout the land seem not to have found an answer to the question what to do to break this silence. Perhaps some of our organists can devise a solution that will make these costly instruments resound once more.

BACH'S B MINOR MASS will be presented by the college choir and chamber orchestra of the College of Wooster, Wooster, Ohio, at 7:30 May 2. The performance will be conducted by Richard T. Gore, director of the department of music. Proceeds will go to the organ fund of the college.

THE DEDICATORY RECITAL on a two-manual organ built by the Reuter Organ Company and installed by Frank C. Wichlac in Grace Lutheran Church, Chicago, was played by Mrs. Florence Reimer, M.Mus., Sunday afternoon, March 12.

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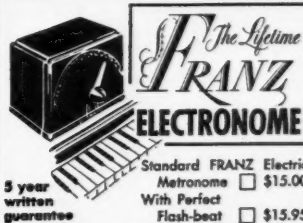
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Readers of THE DIAPASON have surely noticed the wealth of announcements of summer schools, conferences or institutes on church music available to organists and other church musicians this summer. The number is increasing and there is great variety in the facilities offered. A week or two invested thus will refresh and stimulate any one of us.

On March 22 a delightful event was enjoyed by many members and friends at Union Seminary, New York. It opened with an informal dinner, which was noteworthy for the lively sequence of greetings and remarks by those present. President Edwards welcomed Mr. and Mrs. David N. Robertson after a prolonged absence from the city. President Elmer of the A.G.O., Dr. Hugh Porter and Dr. Russell Bowie were heard from, as well as our special guest, Professor Edward R. Hardy of Berkeley Theological Seminary, New Haven.

For the public meeting we adjourned to the choir seats of the James Memorial Chapel at the seminary.

As announced last month, the scheduled speaker was Canon George Wallace Briggs of Worcester Cathedral, England. But a terrific Atlantic storm had delayed his ship and Dr. Hardy took his place at the last minute, giving us a brilliant analysis of "Modern Anglican Hymns." He traced the eighteenth and nineteenth century traditions and movements that found their culmination in "Hymns Ancient and Modern," and he sketched the developing phases of Percy Dearmer's thinking, which found expression in "The English Hymnal" and later in "Songs of Praise." He then referred to the American Episcopal "Hymnal of 1940," its inclusive policy being a great advance over the "unobjectionable" "Hymnal of 1918." He noted also that there is a place for what may be called "dated" hymns, written to voice the aspirations of Christians in national or other special situations, in addition to those hymns which have the elements of permanence.

Then followed the singing of four of Canon Briggs' hymns, revealing the spiritual fervor so characteristic of their author. This had been planned for use before his scheduled address.

An unexpected treat was a short message from the Rev. Eric W. Baker of the British Methodist Board of Christian Education. The Lambeth Mission, where our comrade, the Rev. Thomas Tiplady, is superintendent, operates under this board, and we sent warm greetings to him. Mr. Baker was returning to England after a flying trip of six weeks in America. One of his comments should be recorded here. He said that in our larger churches the choir often reigns supreme and the hymns are reduced to only three, of which two, the processional

and recessional, do not afford full scope for vigorous singing in the pews. He pleaded for at least *one* more hymn in the service. At home five hymns were often used. We may well ask ourselves: Does the choir tend to dominate and, if so, what are the reasons? Perhaps the choir itself is not interested in hymns.

Scottish Psalter Tercentenary

A second (and corrected) edition of the leaflet containing ten metrical Psalms has just been delivered. With the first edition of 10,000 copies the total printing is now 25,000. Several advance orders have been received. To be certain of procuring the desired number please take action soon. Sample copies and the sheet of suggestions for these festivals are available on request. Many community-wide festivals are being planned, including several promoted by chapters of the A.G.O. Those who can lay out the musical events of their churches in advance should include a celebration of the "Scottish Psalter of 1650" in the early fall.

Bach Bicentenary

We are receiving important programs of concerts and services in honor of Bach's death in 1750. A series of distinguished concerts is being held in London, Ont., organized and directed by Ernest White. The nine programs comprise a wide variety of Bach's major works. The dates have been announced in THE DIAPASON. Early in the year a two-day festival was held at the College of the Pacific, Stockton, Cal. Carl Weinrich played seven chorale preludes, while the brass choir gave forth nearly twenty chorales from the tower of the auditorium.

REGINALD L. MCALL.

CANTATA BY HERBERT GRIEB PRESENTED IN BIRMINGHAM

A Lenten meditation (solo cantata) composed by Herbert Grieb was presented Sunday, March 19, at the Church of the Advent vesper service in Birmingham, Ala. The cantata was written for this penitential season. Mr. Grieb has also composed a Te Deum, a communion service and several cantatas, including "The Last Supper," "The English Requiem" and a "Magnificat." He has been organist and choir director of the Church of the Advent for the last twenty-five years.

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God, Our Father.....	Ralph A. Harris	.18
Psalm 150 (S.A.T.B. and Juniors, <i>ad lib</i>)....	W. L. Curry	.20
The Earth is the Lord's.....	Clair Leonard	.18
My Shepherd Will Supply (T.T.B.B.)....	Virgil Thomson	.16
Praise to the Lord (S.A.B.).....	arr. Alfred Whitehead	.18
Praise to the Lord (S.S.A.).....	arr. Alfred Whitehead	.18
Praise to the Lord (T.T.B.B.).....	arr. Alfred Whitehead	.18
I Love Thy Kingdom.....	Garth Edmundson	.15
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ELMER S. COLE



ELMER S. COLE, organist and choir-master of St. Peter's Episcopal Church, Beverly, Mass., conducted performances of Handel's "Messiah" on two consecutive Sundays this season. This was the fifth year for this presentation and the choirs of two churches united to form the chorus.

Mr. Cole has a musical heritage. His father was a horn player in several bands and under his tutelage the son studied cornet when only 4 years old. Later he studied piano, violoncello, organ, harmony and composition under well-known teachers, the last one being Harris S. Shaw.

Mr. Cole was appointed to his first church position at 14 and held another appointment for twenty-two years. While in high school money earned working for an organ builder helped toward lessons. He was appointed to St. Peter's Episcopal Church in Beverly at the beginning of the Advent season in 1944. Here he has a junior choir of thirty young people and a senior choir of thirty-five.

Mr. Cole is particularly interested in hymn interpretation and choral work and has delivered lectures on church music and organ history. He is a member of the Massachusetts Chapter, A.G.O., of the New England Choir Directors' Guild and of the Beverly Organists and Choir Guild, of which he was a co-founder and the first president. He is a teacher of piano and organ and has been consulted on several new organ installations.

OPEN EVANSVILLE ORGAN ON CHURCH'S ANNIVERSARY

St. Lucas Evangelical and Reformed Church, Evansville, Ind., arranged a series of four recitals on the new Aeolian-Skinner organ in that church, in connection with the celebration of the church's sixtieth anniversary. On April 16 and 24 recitals were played by Fenner Douglas of the Oberlin College Conservatory and Margaret Davis Haeussler of Evansville. April 30 a program was presented by the church organist, Alberta Bromm, and the three choirs of the church, under the direction of Robert B. Dickey, M.Mus., accompanied by the church school orchestra, conducted by Elmer G. Bruck. The final recital in the series will take place May 9, when E. Power Biggs will be the performer.

PILGRIM CONGREGATIONAL, OAK PARK, HAS ELECTRONIC

A new Haygren electronic organ has been installed in Pilgrim Congregational Church, Oak Park, Ill., where Drexel V. Mollison is minister of music. The contract called for a three-manual console built to A.G.O. specifications. Each manual has five preset pistons adjustable at the console. There are three balanced expression pedals and one balanced crescendo pedal. An echo organ is installed in the rear of the sanctuary. The organ has a tower system and the chimes and harp are played at planned intervals throughout the week. The organ, which is a memorial gift, was dedicated in April at ceremonies commemorating the founding of the church seventy-five years ago.

JOHN S. GRIDLEY TO GIVE HIS FINAL BACH RECITAL

John S. Gridley, organist of the First Presbyterian Church, Cumberland, Md., this month will give the final recital in his series of twelve annual recitals, in which he has presented the complete organ works of Bach. This will be the culmination of a project undertaken in 1939. The twelfth recital will take place Tuesday, May 9. The program includes a number of chorale preludes, two sinfonias and a variant of a prelude played earlier in the series.

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WEDDING MUSIC: Angel's Serenade (Braga); Ave Maria (Schubert); Ave Maria (Bach-Gounod); Bridal Chorus (Wagner); Dedication (Franz); I Love Thee (Grieg); On Wings of Song (Mendelssohn); O Promise Me (De Koven); Thou Art Like a Flower (Schumann); Wedding March (Mendelssohn); Wedding Prelude (Diggle).

CHRISTMAS CAROLS: First Nowell; It Came Upon The Midnight Clear; O Come All Ye Faithful; O Holy Night (Cantique De Noel); Silent Night, Holy Night; Star Of The East.

SACRED MUSIC FOR OTHER OCCASIONS: Adore And Be Still; Agnus Dei; Ave Verum; But The Lord Is Mindful; Christians Awake; Come Sweet Peace; Communion Hymn; Cross Of Calvary; Cujus Animam; Ego Hic Et Nunc; Hark, Hark! My Soul; Hear My Prayer (Prelude); He Shall Feed His Flock; If With All Your Hearts; I Know That My Redeemer Liveth; I'm A Pilgrim; I Waited For The Lord; I Walked Into The Garden; I Will Extol Thee; O Lord; Jesu, Joy Of Man's Desiring; King of Love; Largo (From Xerxes); List, The Cherubic Host; Litany For The Feast Of All Saints; Lost Chord; Luther's Cradle Hymn; Mine Eyes Have Seen The Glory; My Faith Looks Up To Thee; Nazareth; No Shadows Yonder; Not A Sparrow Falleth; O Divine Redeemer; Onward Christian Soldiers; Open The Gates Of The Temple; O Rest In The Lord; Panis Angelicus; Pilgrim's Song; Rocked In The Cradle Of The Deep; Safe In The Arms Of Jesus; Sun Of My Soul; Take My Hand; Then Shall The Righteous Shine Forth; There Is A Green Hill; These Are They Which Came; Were You There; When I've Done My Best.

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LETTERS FROM OUR READERS

Producing a Diapason Chorus.

Bedford, England, Feb. 10, 1950.—Dear Mr. Gruenstein:

I should like to pass on to your readers, and more particularly those who build or design organs, some real good hints on producing a satisfactory diapason chorus. I am not romancing, the suggestions I am offering are thoroughly practical, and they are very simple and easy to carry out.

Let us take a chorus of eight ranks—16, 8, 8, 4, 2½, 2, 1½, 1—for our working model. We want to create from this material a cohesive tone pattern, without a trace of impurity in the mixture. The total sound effect must be really good. The word to describe it is "opalescent."

We start off by selecting two unison diapasons: Diapason A and diapason B. A has its 2-ft. pipe 1⅞ inches in diameter, while B measures 1¾ inches. Both have fourth mouths cut up a third. They differ, however, in that A has an acuter bevel of languid than B, and also bolder wicking and a wider flue. The ratio of power (actually judged) of A to B is that of 3:2. The sixty-one pipes of A stand at a mouth level (per pipe) in line with the center of the corresponding pipe-foot of B; that is, the mouth of A pipe lies on a level with the foot of the same B pipe at a point midway between toe and mouth. This is effected by making the feet of B extra long so as to raise the mouths of B to the desired height from the top surface of the chest.

The octave ranks (4-ft., 2-ft., 1-ft.) tonally extend the A diapason in the scale and treatment, while the mutations (2⅓, 1½-ft.) follow the B diapason. Ranks above the fifteenth break as usual. The octaves differ from their parent rank only in that whereas the relative scaling of the parent halves on the seventeenth, that of each octave rank halves on the thirteenth. The quint ranks, on the other hand, halve on the seventeenth, like their parent. The double (16-ft.) also follows the B diapason as far down as the 4-ft. pipe; below that point it drops a scale and is reduced in strength. If further ranks are introduced, for example, 26, 29, these extend the corresponding lower ranks. No mutations other than fifth-sounding ones are admissible.

Since the unison ranks A and B are standing at different mouth levels, it follows that the upper ranks are similarly arranged and disposed, so that no two pipes of the same pitch have their mouths at the same level. This is important, and after all it is only what Father Smith, Green and England did many centuries back.

NOEL A. BONAVIA-HUNT.

Blames Quality of Church Playing.

Sinking Spring, Pa., April 6, 1950.—Dear Mr. Gruenstein:

In answer to the recitalist's complaint about the small attendance at his recital in a large cathedral on a large organ, as compared with the packed house at his recital on a small country job, may I suggest that this is no new problem and the reason for it is not difficult to analyze.

In these days of intense competition, nothing but top-notchers can expect more than a passing nod, especially in large metropolitan centers where even the best is commonplace. Your correspondent's remark that it takes a Fox or a Dupré to draw a crowd is tacit admission that he does not consider himself to be of that stature, and if this is the case he should be appreciative of the audience that did receive him, regardless of its size. If, on the other hand, he is himself in the top ranks of the famous, then his assumption that Fox or Dupré would have filled the house must be wrong, else he would have done it himself. The large attendance at his small country recital needs no explanation. A "first" in any field of endeavor will draw the attention of the curious, who may never again show any further interest.

Organ music as heard in worship services has a great deal to do with the calibre of appreciation which an audience is capable of accord. The non-musical person who is exposed to organ playing in church every Sunday is inclined to accept what he hears as standard performance, whether it be good, bad or indifferent. He listens to it absently while his thoughts are elsewhere, and it is absurd to imagine that he would trouble himself to notice the use of, say, a predominantly fluty combination in a passage that clearly indicates a heavy reed or diapason quality. Selling him an organ recital is like trying to sell a loaf of bread to a baker. He just has all he can use.

The trouble as I see it is in the failure of the majority of church organists to give inspiring performances in their services. It takes loads of that kind of playing to break through the wall of indif-

ference of listeners and make them realize that something is really happening at the console. Ah, but here is the insoluble problem!

Church organists are a peculiar breed. Due to the nature of their work, their problems are different from those of any other type of musician. I write the following at the risk of howls of protest and injured pride from many of our profession, and hasten to state at this time that organists are not willingly at fault, but are thwarted by circumstances over which they have little control. Nevertheless, I can think of no other line of work in which incompetence is so generously tolerated and so well paid. With the exception of the full-time church organists of large, wealthy congregations the vast majority of us must depend on other sources of employment for our living, and naturally it is impossible to devote the necessary time and practice to our organ playing.

It might as well be admitted openly that the organist who can sit down right now and play even one Bach prelude and fugue will be hard to find in a random group of us anywhere. Out of fifty organists it is anybody's guess how many have had one year of voice study. Out of that same fifty, if I were to receive a dollar for every one who can modulate without hesitation, in four well-rounded bars, from B flat major into F sharp minor, I wouldn't have enough to buy myself a new hat. How many can transcribe at sight the simplest hymn-tune? How many can, at sight, play the soprano part of a hymn as a solo and accurately play the alto and tenor with the left hand (no faking please)? How many would miss the upper half of the pedalboard if someone stole it from their organs? In fact, who of us has not often been guilty of covering up with some vague blur of unrecognizable potpourri and a quick close of the swell shades some loud and horrible babble?

Well, I said it and I'm glad. How I can book up the above with my original intent of answering the frustrated recitalist's problem leaves me with somewhat of a problem of my own. Suffice it to say that the recitalist has thrown at him an audience surfeited with organ music from a multiplicity of churches and in such a wide range of qualities that he is unable to know the good from the bad. In addition to this fact remains that the average audience wants to be entertained, not educated, and whatever else can be said about it, the miracle that is the organ offers little of entertainment value that meets the naked eye, as in the case of the symphony or the opera, where some visible action is taking place constantly. Any program that can hold the interest of a lay audience through the medium of the ear alone must be good, and, brother, I do mean a Fox or Dupré, provided, of course, that there is no good musical comedy playing across the street.

Respectfully,

CARL L. SELTZER.

Curiosity and Organ Recitals.

Russell, Ky., April 6, 1950.—Dear Mr. Gruenstein:

In answer to the editorial in your April DIAPASON * * * let me say I believe there are very few persons in any group of a thousand who have enough culture, enough music appreciation and enough yearning for educational entertainment to attend organ recitals for the music itself. Hence, look for another motive whenever you see a large audience present. The motive is curiosity. Your article partly answers itself: the small organ was something new, the first time. If the visiting organist is advertised in a way to arouse curiosity, plus a colorful personality, he will attract much more than authoritative organ playing, the beauty of organ tone and a worthwhile program.

The organ is the most mechanical of instruments, the personal touch of the artist is far from the source of the tone produced. Oftentimes he (or she) is not even seen; nothing to interest the auditor but the music itself. One has to listen in a thinking mood; and how many these days will think or care to? It is quite hard to think constructively without some technical knowledge of music itself, and organ music in particular. Every instrument has its own idiom.

Then those who are familiar with organ music through frequent attendance at church hear such unworthy specimens, both music and performance, that they link organ music with boredom, for they cannot conceive anyone being able to make an organ recital enjoyable. (I have a poor opinion of the average organist.)

If you notice the list of visiting organists, each year they are different. Why? Curiosity; and curiosity does not often include intelligence. When a famous artist comes to town the recital project often enlists the social elite, but it is curiosity that enlists them. The church organist, though he may be a most artistic performer, is, unfortunately, localized; consequently he has lost glamor; he cannot arouse any curiosity. A visiting organist will not attract solely because of his big-city position or anything of this sort. If

he attracts, something must be "spread around" to arouse curiosity. These days curiosity even includes "door prizes" and "jackpots."

Sincerely yours,

K. E. RUNKEL.

As to Minister of Music Title.

Chicago, Feb. 22, 1950.—My dear Mr. Gruenstein:

May I present a topic for discussion? What is meant by the term "minister of music"? To whom does it apply? And what are his duties?

I am working with a director who doesn't even select the anthems; yet the pastor always refers to him as the "minister of music." He is a fine musician—plays the bass fiddle and the tuba and directs a high school band. But I have never heard the title "minister of music" applied to a band leader, director of glee clubs or even the conductor of a large symphony. The only ministers of music I know are organist-directors, who have full charge of the music in a church. Is this an honorary title conferred upon them by the music committee of the church, or just by the pastor?

In my opinion a minister of music should provide for and arrange the organ music for all worship services. He should direct and also accompany the choirs and soloists. He should select the anthems as well as the hymns for the service. He should have charge of the music library and see that the music is kept in tip-top shape. He should see that the robes are always in good condition. He should arrange for concerts and other musical activities of the church.

Will some ministers of music please enlighten me on this subject? I'm sure other organists would be benefited too.

Fraternally,

AN ORGANIST.

The Old Boston Music Hall Organ.

Bridgeton, N. J., Dec. 15, 1949.—Dear Mr. Gruenstein:

A letter to you written by Mr. Percy Chase Miller regarding location of the old Walcker Boston Music Hall organ, appearing in THE DIAPASON in December, attracted my attention.

From about 1882 to 1902 the New England Conservatory occupied a large building just east of Washington Street facing a square, the name of which escapes me. I think Franklin Square. I was a student in the conservatory from 1895-97. The large auditorium, Sleeper Hall, was in the south wing. From the windows one could see a plain one-story shed, it seemed to me. I was told at the time this building housed the dismantled old Boston Music Hall organ. Mr. Skinner or the New England Conservatory could supply the facts in the case.

Sincerely yours,

CHARLES H. ELWELL.

P.S.—Barely an hour had passed after writing the above when I came across an article on the organ in question by Arthur Howes in your amazing and wonderful DIAPASON for March, 1948. The organ was dedicated Oct. 31, 1863, was used till 1884, was in storage thirteen years in building owned by New England Conservatory. Purchased by Mr. Searles, of Methuen, who built a hall for it there. First recital given on it there Dec. 9, 1909. The rest of Howes' article is rich in a description of the organ's mechanical and tonal design.

The Centennial Exposition Organ.

Atlantic City, N. J., Feb. 1, 1950.—My dear Mr. Gruenstein:

Permit me to correct a slight error in Mr. Webber's excellent article on Hilbourne Roosevelt. The centennial organ was built and erected upon a balcony in the main building of the Centennial Exposition, held in Philadelphia in the summer of 1876, not '78.

I have a photograph of this organ, given to me by the late Dr. Ward of Philadelphia, which shows not the organ but also the "echo" organ which was suspended by cables out over and beyond the balcony rail. It was connected to the main organ only by an electric cable. There is no visible method by which it could have been supplied with wind, although there is no doubt that it was played, much to the mystification of visitors. It was, of course, to demonstrate the electric action which Roosevelt was then using.

EMERSON RICHARDS.

Early Electro-Pneumatic Action.

Toronto, Ont., Feb. 2, 1950.—Editor of THE DIAPASON:

With reference to Mr. F. R. Webber's article on Hilbourne Roosevelt (February DIAPASON, page 18), in which he says that the first application of electricity to the organ was in the Chickering Hall organ of 1876, may I say that some time between 1845 and 1850 Mr. C. P. Barker of Barker pneumatic lever fame built the grand organ at St. Augustin, Paris, France, with an electro-pneumatic action which is said to have been a success. My authority for this statement is an article on C. P. Barker by R. M. Roberts in the English magazine *The Organ*, No. 51, page 186.

Referring to the latter part of Mr. Webber's article I may mention that I well remember the Roosevelt organ in the

Church of the Holy Communion, New York. I went to New York in 1899 and boarded at a house on Nineteenth Street, between Fifth and Sixth Avenues. Holy Communion was my parish church and the Roosevelt organ was then in use. When Lynnwood Farnam went to Holy Communion Church he wrote me asking if I could tell him anything about the old organ. Unfortunately I had never made a list of the stops, but was able to give him the name of the builder.

Yours, truly,

P. D. KNOWLES.

Recalls Old Chickering Hall.

Orlando, Fla., Feb. 1, 1950.—My dear Mr. Gruenstein:

I note with much interest the article in your February edition giving a description of the old Chickering Hall organ by Mr. F. R. Webber, which is true to the letter because I was there at the time, and gave organ recitals on that famous organ quite often—once a week at least. I might add that the echo organ was placed in the ceiling in the middle of the hall, quite differently placed than in most concert halls. This gave quite an ethereal effect because of the difficulty of the listener to find out its location.

The organ was blown by a contraption consisting of a lever on which two men walked until the apex was reached; then down on the other side, which operated the affair, which back and forth took the place of the present electric blower. All these contrivances were in the horse-and-wagon days.

In one instance I was engaged to play a program for a certain conservatory where I was teacher of harmony and counterpoint, and to give greater publicity to the conservatory the management deemed it expedient to sell all the downstairs seats at \$1.50 each and to paper the balcony with free seats, but to be sure that in case all the free ticket holders would not come at least double the number of tickets were issued. Unfortunately all the free ticket holders came, thus causing confusion. And when New Yorkers awake to a situation there is something doing. A rush to the \$1.50 seats downstairs came to pass. Then came the latecomers who held paid admissions. Another rush to the ticket office for money back. Thus ended an unfortunate advertising scheme.

I still have a large picture of the hall and fond memories of the circumstances.

Most truly yours,

MINOR C. BALDWIN.

Praise for Roosevelt Organs.

Lake Wales, Fla., Feb. 18, 1950.—Editor of THE DIAPASON:

I am delighted with Mr. Webber's article on Hilbourne Roosevelt and his brother Frank. It is most informative. I have been waiting for just that for many years, hoping that some real data would be forthcoming before all the men who knew the Roosevelts passed away. There have been so many stories about those remarkable brothers, and so much legend connected with their operations and their factories that definite data is most welcome and corrects much of the shadowy ideas that have prevailed.

The Roosevelts deserve every word of praise that can be bestowed upon them. They accomplished wonders in the organ world, they did the best and the finest of everything, their standards were the highest, their organs undoubtedly were the finest, and to go through one of them today is to reveal the finest materials, the highest type of workmanship and the best finish. * * * I may be pessimistic, but I am sure that never again will the organ world see such a combination of quality and accomplishment. It is just too much to expect.

Sincerely,

JAMES N. REYNOLDS.

Praise for Royal Albert Hall Organ.

Toronto, Ont., Feb. 11, 1950.—Dear Mr. Gruenstein:

Any communication bearing the signature of Henry Willis is bound to be of the greatest interest to organ enthusiasts, but for me personally it had a special significance, as it brought back memories of some unforgettable "organic" experiences. In 1919 I enjoyed the inestimable privilege of playing the Royal Albert Hall organ every evening for eight consecutive weeks, supplying incidental music for Lowell Thomas' travelogue "With Allenby in Palestine." This glorious instrument was without doubt one of the finest concert organs of all time, and was still, after forty-nine years of service, in first-rate condition. In addition to the French horn stop, which was quite equal in effect to any modern stop of the same name, it contained many tonal innovations such as the baryton, 16 ft., in the swell, which was a kind of double vox humana; also a flûte-à-pavillon in the solo section, which was almost a forerunner of our modern stentorphone. There were four complete stops of 32-ft. pitch, two metal opens (one in the case), a wood open and a reed. The diapason work throughout was of the ensemble rather than the foundational variety, thereby anticipating present-day practice. To some ears this characteristic Willis diapason ensemble was by no means

improved when the organ was rebuilt by Harrison.

I owe Mr. Willis an apology for my misstatement regarding the trompette militaire at St. Paul's Cathedral and can only assure him that I had the story from a mutual friend of ours who was for a time one of the assistant organists at the week-day services in St. Paul's, so I naturally regarded it as authentic.

It is encouraging to note a revival of interest in the "free" type of trumpet tone, representing maybe a healthy reaction against the mixture-cum-mutation worship to which we have so long been subjected.

The trompette-en-chamade recently inserted in the Aeolian-Skinner organ at Kilgore, Tex., is a revival of the fan trumpet which was a common feature of Spanish organs of the seventeenth century. Father Joseph Muset, in the preface of his collection of "Early Spanish Organ Music," makes an interesting reference to an example still in use in the organ at the Barcelona Cathedral.

In England, Hill & Sons introduced the fan tuba in their original York Minster organ and later at the Guild Hall, Cambridge. The writer well remembers making effective use of the latter example during the Catholic Congress in 1930 to herald the arrival of His Eminence Cardinal Bourne at a reception held at the Guild Hall in his honor; but this would hardly be classed as a liturgical function! One notes that in the Willis trompette militaire the tubes are of spun brass. This material was used for many years by the Wurlitzer Company in its theater organ trumpet and saxophone stops, but its use did not, in the writer's opinion, add anything of value to the tonal result.

To return for a moment to our old friend the English horn or cor anglais, it would seem that we are still in the dark as to the origin of the traditional "double-bell" shape of the resonators as commonly adopted by English builders. Mr. Willis states that it was a development of an old German stop, but does not specify further. Perhaps G. Donald Harrison, as the foremost recognized authority, might be persuaded, through the medium of your columns, to enlighten us on this point. As far as present century German organ builders are concerned, the stop is very rare, although an example is to be found in the Sauer rebuild of the Walecker organ in the Gewandhaus, Leipzig (1914). This stop resembles its English counterpart in name only, as the tone is more like that of an echo trumpet. I think it safe to assert that Hill & Son were the first English firm to make use of it to any extent; notable examples were to be found in their organs at York Minster and the cathedrals of Bangor and Peterborough, as well as in hundreds of parish church organs built by this firm in the latter half of the last century.

Wishing your splendid paper (a definite "must" for every organ enthusiast) many decades of continued and advancing prosperity,

Yours very truly,

QUENTIN MACLEAN,

(Organist Church of the Holy Rosary, Toronto.)

Old Organs' Character Preserved.

Hartford, Conn., April 6, 1950.—To the editor of THE DIAPASON:

There are one or two points I would like to make clear and so avoid any possible misunderstanding about the organs mentioned in the notice you were good enough to publish about me in your April issue. Alexandra Palace—though many pipes had been removed, and others badly damaged, to my knowledge no old stops had to be replaced; all were carefully repaired, missing pipes made and voiced to match. At St. George's Hall, Liverpool, the swell and great remained basically unaltered. Tonal work was that of restoration, with some additional stops. In both cases the choir and solo were enclosed and re-modeled.

Mr. Willis has always made it a practice to preserve the characteristics of his grandfather's work when rebuilding these fine old masterpieces, and I know he feels very keenly about the indiscriminate re-voicing of such organs.

At Liverpool Cathedral no revamping was done in 1930, but due to the heating system shrinkage took place in the chests, necessitating the removal of pipes and repairs to chests. All was replaced exactly as before.

Very truly yours,

R. J. PIPER.

As to High-Frequency Speakers.

Trenton, N. J., Jan. 25, 1950.—Dear Mr. Gruenstein:

Was greatly interested in Dr. Barnes' article on the new gyrophonic projector, as I am in any development that makes for better organs. The following might be of interest to organ fans.

The idea of an acoustic juggling of sound has been available for several years in at least two or three commercial makes of speaker cabinets intended for use with a Hammond organ. These cabinets are provided with two loud-speakers—a low frequency speaker, or "woofer," in front of which a forty-five-degree angle vane revolves, and a higher frequency horn, the

horn part of which revolves at the same speed as the "woofer" vane, but usually is driven by a different motor. These revolve in a horizontal plane, thereby making a tonal source that is alternately coming toward the listener, then going away and so utilizing the Doppler effect. The overlapping of the sounds of the two units adds to the ensemble effect too.

The revolving units turn at 350 to 400 r.p.m. Of course, the whole engineering of these is with the idea in mind of procuring a very strong vibrato as well as a lively tone. There, of course, any comparison with the Allen ends. The above device would hardly be appropriate for church use!

This type of speaker cabinet is employed by the "Three Suns," the popular Ethel Smith and many others. I have one of my own constructed on this idea, which converts my Hammond into a very usable theater style organ. There are other makes of cabinets, built to block off sound periodically from stationary speakers, but these, in my humble opinion, are not as effective as the utilization of the Doppler effect. The so-called "soap operas" on radio use all different types. The combination of the standard varying amplitude tremolo, the varying pitch vibrato and chorus control (strong celeste) with these cabinets produce as many different effects, which would probably be acoustic studies in themselves.

I believe Allen is also the first to make a really high-frequency speaker, or "tweeter," available as a regular item. This is certainly a step in the right direction.

Very sincerely yours,

FREDERICK L. MITCHELL.

Correction Is Offered.

Arlington, Va., March 10, 1950.—Dear Mr. Gruenstein:

Referring to the letter from Mr. Henry Willis which you published in your January issue, it appears there were two typographical errors in the letter as published which I thought in courtesy to Mr. Willis you would wish to correct. In the second column, where the composition of the cymbal mixture is (second line), the "Ten C-B," the figures 24, 26, 31 EGE should read 24, 26, 31 and in the next line "Mid C-B," the figures 12, 19, 21 should read 17, 19, 24, EGE. Farther down in the paragraph on dome diapason chorus, referring to the "harmonic development," the sixth figure "18" should be "12," the sequence being sub-octave; fundamental twice; octave twice; twelfth; fifteenth twice; 19, 22, 26, 29 and 29.

Yours very truly,

H. S. BRIGHTLY.

Erben Organ a Two-Manual.

Lake Wales, Fla., Feb. 1, 1950.—To THE DIAPASON:

I am always glad to hear of anything connected with the ancient Erben organ in the Huguenot (French Protestant) Church of Charleston. I am astonished to note in your last issue the statement that "it is a one-manual." Having looked after the organ for some twenty years, having put a new action into it, added a tremolo, changed the pedal from GGGG to CCC scale, and having installed the blower, I was always of the opinion that it is a two-manual G-scale organ. I believe that upon examination it will be found to have six sets of pipes on the great, five sets on the swell and one set of large-scaled stopped 16-ft. pipes on the pedal. It is an extremely interesting example of the best of organ building of many years ago and by one of the most famous builders.

JAMES N. REYNOLDS.

THE CHOIR OF Calvary Episcopal Church, Memphis, Tenn., sang "Elijah," by Mendelssohn, with orchestra and organ, under the direction of Adolph Steuterman, F.A.G.O., organist and choirmaster, Sunday afternoon, March 26, at 3 o'clock. The church was filled for this sixty-fourth oratorio presentation with orchestra at Calvary.

THE CONCORD, N. H., MUSIC CLUB chorus of 100 voices, under the direction of Mrs. Ruth May, sang Rossini's "Stabat Mater" before a packed house at St. Paul's Church Sunday night, Feb. 26. Edward Crawford was the organist. This is the ninth annual oratorio presentation of the club.

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Engagements for concerts and master classes between June 15 and November 15 may be made through the

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Programs of Organ Recitals of the Month

Julian Williams, Sewickley, Pa.—At a recital at St. Stephen's Church March 29 Mr. Williams was heard in the following program: "Tiento de Quarto Tono," de Araujo; Prelude and Fugue in B minor, Bach; Four Versets on "Ave Maris Stella," Dupré; Two Preludes and Pastorale, Milhaud; "Carillon de Westminster," Vierne; Ballade, Clokey; Scherzo, Titcomb; "Chapel in the Smokies," DeLamarter; Toccata, Sowerby.

F. Arthur Henkel, Nashville, Tenn.—Mr. Henkel gave a recital on the new three-manual Möller organ in the First Methodist Church of Hopkinsville, Ky., March 19, with the following program: Chorale Prelude, "Have Mercy upon Me, O Lord," "Sheep May Safely Graze" and "Jesus, Joy of Man's Desiring," Bach; Prelude and Fugue on "B-A-C-H," Liszt; Cathedral Prelude, Clokey; "In Paradisum" and "Fiat Lux," Dubois; "Stella Matutina," Dallier; "Spring," Hyde; Serenade, Lemare; "Benedictus," Reger; Finale, Sonata in C minor, Ralph Baldwin.

Francis W. Snow, Boston, Mass.—Dr. Snow, organist of Trinity Church, gave the first public recital on the new Casavant organ at Boston University March 30. His program was as follows: Allegro Giocoso, Handel; "A Tune for the Flutes," Stanley; "Ein feste Burg," Buxtehude; Aria and "Giga," Loelliet; "Wer nur den Lieben Gott" and "Praeludium et Fuga," Bach; "Improvisation on 'St. Clement,'" McKinley; "Pentecost," Titcomb; Scherzo, Symphony 4, Widor; "Herr Jesu Christ," Karg-Elert.

Frank W. Asper, Salt Lake City, Utah—Dr. Asper made a recital trip to Illinois late in February and played at the First Evangelical United Brethren Church of Decatur Feb. 19, on the Allen electronic organ in the First Presbyterian Church of Mattoon Feb. 20 and at the First Methodist Church of Streator Feb. 21, giving the following program: Trumpet Tune and Air, Purcell; "My Heart Is Filled with Longing," "Jesus, Joy of Man's Desiring" and Fantasia and Fugue in G minor, Bach; Tuba Tune, Lang; Aria, Handel; Scherzo, Rogers; Chorale in A minor, Franck; "Divertissement" and "Lullaby and Prayer," Bedell; "Carillon-Sortie," Mulet.

Clinton Reed, New York City—Mr. Reed gave a recital at St. Bartholomew's Episcopal Church March 1, playing these works: "Rhapsodie Gregorienne," Langlais; Chorale Prelude, "Deck Thyself, My Soul," Bach; "Dialogue" in F major, de Grigny; Chorale in E, Franck; "The Fountain," DeLamarter; Prelude to "Parsifal," Wagner; "Suite Française," Langlais; Introduction, Passacaglia and Fugue, Willan.

Mr. Reed gave the following Bach program at the College of the City of New York April 20: Fantasia in C minor; Chorale Prelude, "Deck Thyself, My Soul"; Concerto in G; Chorale Prelude, "Rejoice, Ye Christians"; Sonata in D minor; Fugue in E flat.

Edward Eigenschenk, Chicago—Dr. Eigenschenk played the following Bach program in a recital at the Second Presbyterian Church on the afternoon of April 2: Sinfonia; Chorale Preludes, "Christe, Du Lamm Gottes" and "O Mensch, bewein' Dein Sünde Gross"; Fantasia and Fugue in C minor; Adagio and Vivace from Third Trio-Sonata; Toccata and Fugue in D minor.

Reginald W. Martin, A.A.G.O., Siloam Springs, Ark.—Dr. Martin, professor of organ at John Brown University, gave the following program at the Methodist Church of Dardanelle, Ark., March 28: Toccata and Fugue in D minor, Bach; First Sonata, Mendelssohn; "Pilgrims' Song of Hope," Batiste; March on a Theme by Handel, Guilmant; "Adoration," Macfarlane; Oriental Sketch, Foote; Pastorale, Wachs; "Ave Maria," Schubert; "In Springtime," Kinder; Improvisation and Melody, Brown; "Song without Words" and Adagio, Martin; "Thou Art the Rock," Mulet.

Walter Hansen, Los Angeles, Cal.—Mr. Hansen gave four noon recitals in Holy Week at the First Methodist Church. Among his offerings were the following:

April 3—Pastorale, Franck; Fantasy on "When I Survey the Wondrous Cross," McKinley; Siciliano from Concerto in D minor (after Vivaldi), Bach; Tenth Century Tune for the Bells of Gloucester Cathedral, J. S. Matthews; Second Sonata, Mendelssohn.

April 5—Fugue in E flat ("St. Anne"), Bach; Hymn-tune Prelude on "As Pants the Hart," Parry; Hymn-tune Prelude on "Jesus, Lover of My Soul," Bingham; "Petite Pastorale," Ravel; Toccata, "Tu Es Petra," Mulet.

April 6—Prelude and Fugue in C, Bach; Fifth Concerto, Handel; Carol Prelude on "Greensleeves," Purvis; Hymn-tune Prelude on "St. Peter," Thiman; Finale from Fourth Symphony, Widor.

Lawrence R. Sears, Washington, D. C.—Mr. Sears began his work at St. Patrick's Church in Washington with a group of six recitals, played on Sunday evenings

at 7 o'clock, preceding Benediction of the Most Blessed Sacrament. These recitals took place in January and February and among Mr. Sears' offerings were the following:

Feb. 5—Toccata, Muffat; Chaconne, Elevation and "Offertoire sur les Grands Jeux," Couperin le Grand.

Feb. 12—Fantasia in B minor, Bach; "O Man, Bemoan Thy Grievous Sin," Bach; Toccata and Fugue in D minor, Bach.

Feb. 19—Partita, "O Gott, Du frommer Gott," Bach; "Mors et Resurrectio," Langlais.

Leonard R. Ballou, Raleigh, N. C.—Mr. Ballou, organist-choirmaster of St. Augustine's College and head of the department of music, gave a short recital at Trinity Methodist Church on the occasion of race relations Sunday, Feb. 12, assisted by Miss Olivette Merrick, soprano. The organ numbers were the Bach chorale preludes "Das alte Jahr vergangen ist," "Vater unser im Himmelreich" and "Vom Himmel hoch"; "Nobody Knows the Trouble I've Seen," arranged by Clarence Cameron White; Toccata from Gothic Suite, Boellmann.

Mr. Ballou appeared in a recital March 5 at St. Ambrose's Episcopal Church, Raleigh. His selections were: "Toccata for the 'Elevation,'" Frescobaldi; Chorale Prelude, "O Mensch, bewein' Dein Sünde gross," Bach; Prelude and Fugue in C major, Bach.

Dan Rains, Rochester, N. Y.—Mr. Rains, organist and choirmaster of St. Matthew's Lutheran Church, who was graduated from DePauw University last June, gave a recital at his church on the evening of Palm Sunday, playing the following program: "Psalm 19," Marcello; "Whither Shall I Flea," Bach; First Movement of Third Sonata, Hindemith; "Hosanna," Weinberger; anthem by the choir, "Ride On! Ride On!," Van Denman Thompson; "The Last Supper," Weinberger; Second Movement of Concerto in A minor, Bach; "Gethsemane," Malling; "Picardy," Sowerby; "Da Jesus an dem Kreuze stund," Scheidt; "Jesus Dies upon the Cross," Dupré; Sinfonia and Chorale from "Christ lag in Todesbanden," Bach; "How Brightly Shines the Morning Star," Pachelbel; "Litanies," Alain.

William O. Tufts, Washington, D. C.—Mr. Tufts presented the following programs on Wednesday evenings from 5:30 to 6 o'clock at St. Thomas' Church:

March 1—Rigaudon, Lullu; "Whate'er My God Ordains Is Right," Kellner; Cantabile, Franck; Prelude on "Rockingham," Noble; Two Trumpet Tunes and Air, Purcell.

March 15—Concerto in C, Vivaldi-Bach; Arioso, Bach; Four Hymn-tune Preludes, McKinley.

At his recital March 22 he had the assistance of a string trio in this program: "Suite Gothique," Boellmann; Trio-Sonata for strings and organ, Corelli; Sonata for strings and organ, Mozart; Passion Chorale, Reger.

Nancy Poore Tufts, Washington, D. C.—Mrs. Tufts was heard in the following programs at St. Thomas' Church on Wednesday evenings in March from 5:30 to 6 o'clock:

March 8—"Psalm 19," Marcello; "Lord, Have Mercy," Bach; Andante Cantabile, Widor; "Fairest Lord Jesus," Edmundson; Cathedral Prelude, Clokey.

March 29—Suite from "Water Music," Handel; "O Sacred Head Now Wounded," Bach; Meditation and Toccata, Woodman.

Grace Halverson, A.A.G.O., Detroit, Mich.—Miss Halverson gave a dedicatory recital at Salem Norwegian Lutheran Church April 2, assisted by the choir of the church, under the direction of Mrs. Sterling W. Reaveley. Miss Halverson's numbers were these: Sonata 2, Grave and Adagio, Mendelssohn; Festival Prelude on "A Mighty Fortress Is Our God," Faulkes; "O Sacred Head Now Wounded," "Jesus, Priceless Treasure" and Prelude and Fugue in D major, Bach; Elegie and "Last Spring," Grieg; "Marche Funebre et Chant Seraphique," Guilmant; Spring Song, Hollins; "Easter Morning on Mount Rubidoux," Gaul; Toccata on an Easter Hymn, Farnam.

Harry William Myers, A.A.G.O., Louisville, Ky.—Mr. Myers, organist and choirmaster of St. Paul Methodist Church, played these compositions in a recital at St. Mark's Episcopal Church April 24: Toccata, "O Filii et Filiae," Farnam; Chorale Prelude, "Num komm," der Heiden Heiland," and Fugue in G minor (the lesser), Bach; "The Musical Clocks," Haydn; Prelude and Fugue on "B-A-C-H," Liszt; "Minuetto Antico e Musetta," Yon; Elegie, Peeters; "Comes Autumn Time," Sowerby; Four Preludes on White Spirituals (MSS.), Myrtle F. Zahn; "Tu es Petra," Mulet.

Robert E. Scoggin, Wichita Falls, Tex.—Mr. Scoggin of the faculty of Midwestern University played at both services in the First Baptist Church of Ardmore, Okla., March 26 and gave this program after the evening service: Preludio, Chorales, "In

Thou Gladness," "Have Mercy, O Lord" and "Be Thou Contented," Bach; Adagio, Sonata 1, Mendelssohn; Trilog for organ, "Faith, Hope and Love," Carl F. Mueller; Toccata and Fugue in D minor, Bach.

George M. Thompson, Greensboro, N. C.—Professor Thompson of the woman's college of the University of North Carolina gave a historical recital commemorating the 200th anniversary of the death of Johann Sebastian Bach at the music building Feb. 26 with the following program: Chaconne, Couperin; "Sœur Monique," Couperin le Grand; Chorale Prelude, "Lobt Gott, ihr Christen," Buxtehude; Chorale Prelude, "Vom Himmel hoch," and Toccata in E minor, Pachelbel; Fugue in E flat major ("St. Anne's"), Sinfonia, Chorale and Variation from the Easter Cantata, "Christ lag in Todesbanden," Chorale Preludes, "Das alte Jahr vergangen ist," "Ich ruf zu Dir" and "Liebster Jesu, wir sind hier," and Passacaglia in C minor, Bach.

Wallace Dunn, Elmhurst, Ill.—In a recital at St. Peter's Church Sunday afternoon, April 16, at which he had the assistance of Marie Hoefler, lyric soprano, Mr. Dunn played: Chorale Preludes, "A Mighty Fortress Is Our God" and "Come, Saviour of the Gentiles," Bach; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; "Song of Peace" and "Song of Joy," Langlais; "Cortege and Litanie," Dupré; "The Cathedral at Night," Marriot; Toccata, Sowerby.

Oswald G. Ragatz, A.A.G.O., Bloomington, Ind.—Mr. Ragatz gave a recital at the Irvington Methodist Church in Indianapolis Feb. 19 and another at the First Presbyterian Church of Warsaw, Ind., Feb. 20. His Indianapolis program consisted of these compositions: Concerto No. 5, F major, Handel; Chorale Preludes on "O Sacred Head, Now Wounded," Zachau, Bach and Brahms; Fugue on the "Credo" ("Giant Fugue"), Bach; Chorale in A minor, Franck; Prelude on "Vexilla Regis," Purvis; "The Last Supper," Weinberger; Hymn-tune Preludes, "Go to Dark Gethsemane" and "In the Cross of Christ," Bingham; "Carillon-Sortie," Mulet.

Heinz Arnold, Birmingham, England—Mr. Arnold of the faculty of Stephens College, Columbia, Mo., now sojourning in England, gave a recital at the Birmingham Town Hall Feb. 15, presenting the following program: Fugue in G major, Krebs; Chorale Preludes, "Schmücke Dich," Brahms and Bach; "Herzlich tut mich erfreuen" and "Herzliebster Jesu," Brahms; "Was mein Gott will," Adolf Busch; "Zeuch ein zu Deinen Thoren," Krebs; "Strong Son of God, Immortal Love," Cyril S. Christopher.

V. Earl Copes, M.S.M., Little Rock, Ark.—Mr. Copes gave a recital for the Arkansas Chapter, A.G.O., at the First Methodist Church Feb. 24, playing: Two Preludes, Clerambault; Aria, Handel; Chorale Preludes, "O Guiltless Lamb of God," "When We Are in Deepest Need" and "We All Believe in One God, Creator," Bach; Sonata on the Ninety-fourth Psalm, Reubke; "Rhosymedre," Vaughan Williams; "Carillon de Westminster," Vierne; Adagio, Sonata No. 3, Hindemith; Toccata, "Thou Art the Rock," Mulet.

Thomas H. Webber, Jr., A. A. G. O., Memphis, Tenn.—Mr. Webber played the following program for the Louisville Chapter, A.G.O., at the Fourth Avenue Presbyterian Church Feb. 20: Prelude, Fugue and Chaconne, Buxtehude; Chorale, "As Jesus Stood beside the Cross," Scheidt; Allegretto, Clerambault; Chorale, "O Man, Bemoan Thy Sins," and Prelude and Fugue in A minor, Bach; "Sonata Eroica," Jongen; Three "Casual Brevieties," Leach; "Elegy," Peeters; Scherzo, Whitlock; "Twilight at Fiesole," Bingham; Toccata, Sowerby.

At his recital at the Idlewild Presbyterian Church in Memphis on the afternoon of March 26 Mr. Webber interpreted the following program before a congregation which filled the church: Overture to "Coriolanus," Beethoven; Chorale Prelude, "O How Blessed, Faithful Spirits, Are Ye," Brahms; Rondo from Concerto for Flute Stop, Rinck; Fugue in D major, Guilmant; Theme and Variations, Thiele; "The Lake at Evening," Griffes; Improvisation for the Bells, Webber; "At the Foot of Fujiyama," Gaul; Toccata on "Nassau," Edmundson.

Mary Elizabeth Bonnell, Cranford, N. J.—In a Palm Sunday recital at the First Presbyterian Church Miss Bonnell played: Toccata and Fugue in D minor, Bach; Rondo from Concerto for Flute Stop, Rinck; "The Bells of St. Anne de Beaupré" and "Song of the Basket Weaver," Russell; "Slumber On, Weary Spirit," Bach; Reverie, Dickinson; "Carillon," Vierne.

Amy Cleary Morrison, Indianapolis, Ind.—In a recital under the auspices of the Indiana Chapter, A.G.O., at the Sacred Heart Church April 17 Mrs. Morrison played: "Psalm 19," Marcello; Largo in F sharp minor, Veracini; Prelude and Fugue in D major, Bach; Chorale Preludes, "Come, Saviour of the Gentiles" and

"Sleepers, Wake," Bach; "Crepuscule," H. Alexander Matthews; Menuetto in E flat major, Beethoven-Kraft; Cantilene, McKinley; Scherzo in G minor, Bossi; Finale, First Symphony, Vierne.

Trevor Morgan Rea, Babylon, N. Y.—Mr. Rea presented the following program for the Suffolk Branch of the Long Island Chapter, A.G.O., March 19 at the Methodist Church of Babylon: "Jesus Comforts the Women of Jerusalem," Dupré; Vivace, Trio-Sonata in C minor, Bach; Berceuse, Vierne; Toccata in D minor (Dorian), Bach; "I Need Thee Every Hour," Bingham; "Twilight at Fiesole," Bingham; "Ave Maris Stella" No. 4, Dupré.

Miss Jeanne Eisenstein, M.Mus., Moberly, Mo.—Miss Eisenstein, head of the organ department at Linfield College, McMinnville, Ore., gave the dedicatory recital Easter afternoon on a two-manual Wicks organ in the Coates Street Presbyterian Church of Moberly, of which her mother, Mrs. Leo Eisenstein, is the organist. Her program consisted of these compositions: Trumpet Voluntary, Purcell; "Basse et Dessus de Trompette," Clerambault; Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Scherzetto, Vierne; "Romance" from Fourth Symphony, Vierne; Roulade, Bingham; "Harmonies du Soir," Karg-Elert; "Evening Song," Bairstow; Toccata, Widor.

Eleanor Bidka, Wheeling, W. Va.—At a Lenten vesper service Miss Bidka and the carol choir of the First English Lutheran Church presented a program of organ and choral music. Organ selections included: "Praeludium," Fugue and Ciacona, Buxtehude; "Da Jesus an dem Kreuze stund," Scheidt; "Christ lag in Todesbanden," Bach; "Fantasia Contrapuntistica," Van Hulse. The choir under Miss Bidka's direction sang "Gallia," by Gounod, arranged for women's voices.

Norris A. Freed, Elkhart, Ind.—Mr. Freed gave a recital Sunday afternoon, March 19, under the sponsorship of the choir of the St. Paul Memorial Methodist Church of South Bend, Ind. He is organist of the First Evangelical Church of Elkhart, Dr. Frank Van Dusen, with whom Mr. Freed is studying, added to the program interest by giving explanatory commentaries on the numbers played, which were as follows: "Psalm 18," Marcello; "God's Time Is Best" and Toccata and Fugue in D minor, Bach; "Water Music" Suite, Handel; Elevation, Rousseau; Concert Etude No. 1, Yon; Meditation on Lenten hymn-tunes; Cantabile, Franck; Finale, Symphony 2, Widor.

Claude L. Murphee, F.A.G.O., Gainesville, Fla.—Mr. Murphee's recital at the University of Florida April 16 was marked by the performance of these compositions: Prelude on the Theme "B-A-C-H," Richard Keys Biggs; Fifth Symphony, Widor; Scherzo in G minor, Bossi; "Dance of the Apprentices and Procession," from "Die Meistersinger," Wagner; "Dreams," McAnis; "Fantasia Contrapuntistica" on "O Filii et Filiae," Van Hulse.

Nesta Williams, F.A.G.O., Columbia, Mo.—Miss Williams played a Bach program at a vesper service in the Missouri Methodist Church March 19. The program included: Allegro, from Concerto in A minor by Vivaldi; Adagio in C minor, Prelude and Fugue in G major, from Trio-Sonata 1; Adagio in A minor, from Toccata, Adagio and Fugue in C; Chorale Preludes, "A Mighty Fortress Is Our God," "By the Waters of Babylon" and "Rejoice, Ye Christians"; "Slumber On, O Weary Spirit," arranged by Means from Cantata 82; Toccata in D minor, "Dorian."

Arnold Dann, Palm Beach, Fla.—Mr. Dann gave his last vesper recital of the season at Bethesda-by-the-Sea March 26, when he played these numbers: "Cuckoo and Nightingale" Concerto, Handel; "The Sun's Evensong," Karg-Elert; Toccata, Yon; "Carillon," DeLamarter; Fantasia, "The Storm," Lemmens; "Ave Maria," Arkadelt; "Meditation a Sainte Clotilde," James; Toccata, Symphony 3, Widor.

Hector Zeoli, New York City—Mr. Zeoli gave the following program at the Church of the Ascension Feb. 27: Fantasia on the Chorale "Come, Holy Spirit," Bach; Chorale Prelude, "My Soul Doth Magnify the Lord," Bach; Concerto No. 2, in A minor, Vivaldi-Bach; Chorale in E major, Franck; Fantasia and Fugue on "B-A-C-H," Liszt; Pastorale, Milhaud; Toccata, Sowerby.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, who gives a recital on the first Sunday afternoon of every month at the First University Methodist Church, presented the following program April 2: Toccata in E minor, Pachelbel; "Praeludium" in C minor, Bach; Adagio from Sonata for Organ, Karl Philipp Emanuel Bach; Fugue and Finale from Sonata No. 6, Mendelssohn; "Träumerei," Schumann; "March of the Rogations," Gigout; "Distant Chimes," Albert W. Snow; "Chemin de la Croix," Dupré; "Come, Sweet Death," Bach; "The King's Majesty," Sowerby.

Programs of Recitals

Hugh Porter, New York City—Dr. Porter, director of the School of Sacred Music of Union Theological Seminary, recently gave two recitals devoted entirely to the works of Bach. These recitals were played in James Memorial Chapel at the seminary. The selections played were as follows:

Feb. 27—Concerto No. 4, in C major; Trio-Sonata No. 4, in E minor; Chorale Prelude, "O God, Be Merciful"; Little Fugue in G minor; Chorale Preludes, "O Lamb of God," "O Sacred Head Surrounded," "Farewell I Gladly Bid Thee" and "Our Father, Which Art in Heaven"; Toccata, Adagio and Fugue in C major.

April 24—Toccata in F; Chorale Prelude, "If Thou but Suffer God to Guide Thee"; Trio-Sonata, No. 6, in G; Fantasia in C minor; Chorale Preludes from "The Little Organ Book," "Once He Came in Blessing," "From Heaven Above to Earth I Come," "The Old Year Now Hath Passed Away," "When on the Cross the Saviour Hung," "On Earth Has Dawned" and "Lord God, Now Open Wide Thy Heaven"; Prelude and Fugue in D major.

Robert Baker, New York City—Three recitals of music composed by Bach were played by Dr. Baker at Temple Emanu-El in April in commemoration of the Bach anniversary. These recitals took place on Sunday afternoons, April 16, 23 and 30. Among the programs were the following:

April 16—"We All Believe in One True God"; Capriccio "on the departure of his beloved brother" (written at the age of seventeen); Siciliano, from the second Sonata for clavier and flute; Toccata in C major; Concerto in A minor (Vivaldi); "A Little Harmonic Labyrinth"; Fugue in G minor; Passacaglia and Fugue in C minor.

April 30—Prelude and Fugue in B minor; "Bist Du bei mir"; Prelude and Fugue in G major; "Sheep May Safely Graze"; Prelude in E flat major; "God's Time Is Best"; Fantasia and Fugue in G minor; and The tribute of one great musician to another: Fantasia and Fugue on "B-A-C-H," Liszt.

Mario Salvador, St. Louis, Mo.—A Bach program is to be given by Dr. Salvador as a part of the annual St. Louis Bach festival, on May 7 at the St. Louis New Cathedral. He will play: Passacaglia and Fugue; Vivace (first movement of Second Trio-Sonata); Fantasia and Fugue in G minor; Chorale Prelude, "By the Waters of Babylon"; Prelude and Fugue in E minor (the Wedge); Chorale Prelude, "Christ, Our Lord, to Jordan Came"; Prelude and Fugue in E flat major.

Henry Zettervall, Jamestown, N. Y.—In a recital March 12 at the Lutheran Immanuel Church Mr. Zettervall presented the following program: "Psalm 19," Marcello; "Toccata per l'Elevazione," Frescobaldi; Fugue in C major (Jig Fugue), Buxtehude; Prelude and Fugue in C major, "Sheep May Safely Graze," Chorale Preludes, "Deck Thyself, My Soul," "In Thee Is Joy," Bach; Canon in B major, Schumann; Antiphon III, "I Am Black but Comely," Dupré; Cantabile, Franck; "Praise the Lord with the Drums and Cymbals," Karg-Elert; "Variations de Concert," Bonnet.

Doris Helen Smith, A.A.G.O., Tacoma, Wash.—Miss Smith, organist of the First Congregational Church, gave a recital for the Tacoma Chapter, A.G.O., at her church April 10, with the following program: Prelude, Fugue and Chaconne in C, Buxtehude; Chorale Prelude, "By the Waters of Babylon," Bach; "Cortege and Litany," Dupré; "Vision of the Church Eternal," Messiaen; "Corrente e Siciliano," Karg-Elert; Sonata on the Ninety-fourth Psalm, Reubke.

Horace Douglas, Rome, N. Y.—Mr. Douglas played the following program for the St. Lawrence River Chapter, A.G.O., at Emmanuel Congregational Church in Watertown, N. Y., Sunday afternoon, April 16: Prelude in E flat, from the "Catechism," Bach; Chorale Preludes, "By the Waters of Babylon," Bach; "O How Blessed, Faithful Spirits, Are Ye," Brahms, and "My Inmost Heart Rejoices," Brahms; Fantasia in A major, Franck; "L'Etoile," Roberts; Meditation and Toccata, J. J. McGrath; Andante and Finale, First Symphony, Vienne.

Theodore W. Ripper, Pittsburgh, Pa.—Mr. Ripper gave a recital for the Western Pennsylvania Chapter, A.G.O., at the Edgewood Presbyterian Church Jan. 23, playing: Concerto No. 5 in F major, Handel; Passacaglia and Fugue in C minor, Bach; Prelude to "Pange Lingua," Kodaly; Sonata No. 3, Hindemith; Three Preludes, Milhaud; Chorale Preludes, "Schönster Herr Jesu" and "Nun bitten wir den Heiligen Geist," Schroeder; Plaint, "O Thou Ever Present Lord," Theodore W. Ripper; "Crown Imperial," William Walton.

Edmund Sereno Ender, Baltimore, Md.—Mr. Ender played the following program at the United States Naval Academy chapel in Annapolis March 12: "Air Majestueux," Rameau; Arioso, Bach;

Toccata and Fugue in D minor, Bach; Andante, Fifth Symphony, Tchaikowsky; Intermezzo, Callaerts; Meditation from "Thais," Massenet; "Dreams," McAmis; "Grand Choeur," MacMaster.

Philip Gehring, Oberlin, Ohio—Mr. Gehring, organist and choirmaster of Grace Lutheran Church in Oberlin, was heard in a recital at the Worcester, Mass., Art Museum Sunday afternoon, March 12. His program consisted of the following works: Toccata, Muffat; Giga, Loelliet; Elevation ("Tierce en Taille"), Couperin; Le Grand; "Les Cloches," Le Begue; Fantasia No. 1, in F minor, Mozart; "A Mighty Fortress Is Our God," Hanft; "My Soul Doth Magnify the Lord," Strungk; Fugue on the Magnificat, Trio in C minor and Prelude and Fugue in G major, Bach.

D. Robert Smith, Tacoma, Wash.—Mr. Smith, assisted by the Tacoma String Quartet, gave the following program at the First Methodist Church April 14: Chaconne in D minor, Couperin; Sarabande, Corelli; First Movement, Fifth Trio-Sonata, Bach; Chorale Prelude, "Rejoice Now, Dear Christians," Bach; Chorale Prelude, "Dearest Jesus, We Are Thine," Krebs (John O'Connor, trumpet); Scherzo, Fifth Sonata, Gullmatt; Adagio and Rondo, Mozart (Tacoma String Quartet and organ); "Outburst of Joy from a Soul before the Glory of Christ, Which Is Its Own Glory," Messiaen; "Poem," Elmore; Variations on a Noel, Dupré.

Gove B. Harrington, Katonah, N. Y.—Mr. Harrington gave a Bach recital at St. Luke's Church Sunday afternoon, March 19, with the following program: Fantasia and Fugue in G minor; Trio-Sonata No. 1, in E flat; Prelude and Fugue in A minor; Chorale Preludes, "Sleepers, Wake! The Night Is Flying," "O Sacred Head" and "A Mighty Fortress Is Our God"; Prelude and Fugue in B minor.

Raymond Boese, Redlands, Cal.—At a master's degree recital at the University of Redlands March 28 Mr. Boese presented this program: Passacaglia and Fugue in C minor, Bach; "Apparition de l'Eternelle," Messiaen; "L'Organo Primitivo," Yon; "The Ninety-fourth Psalm," Reubke.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch gave the following program at St. Paul's Church Sunday afternoon, March 12: Processional, Martin Shaw; Prelude on "Hesperus," Fitch; "Piece Heroique," Franck; Sinfonias from the Cantatas "God's Time Is the Best," "I Stand with One Foot in the Grave," "Drama per Musica," "Lord, for Thee My Spirit Longs," "Wailing, Mourning, Sighing" and "We Thank Thee, God," Bach; "Cantilena Romantica," Dunhill; Prelude on "B-A-C-H," R. K. Biggs; French Clavier Compositions, "Bells of Arcadia" and "The Awakening," arranged by Clokey; "Song of the Lonely Njeri," Saxton; Passacaglia and Fugue, Diggle.

Edward A. Hansen, Seattle, Wash.—Mr. Hansen, a pupil of Walter A. Eichinger, gave his senior recital at the University of Washington Feb. 28, interpreting the following program: Concerto No. 5, in F, Handel; Fantasia and Fugue in G minor, Bach; Chorale Prelude, "Deck Thyself, My Soul," Brahms; Chorale in A minor, Franck; "Carillon," Vienne; "Elegie," Peeters; Prelude on "Rhosymedra," Vaughan Williams; "Primavera," Bingham; Toccata, "Thou Art the Rock," Mulet.

Royal A. Brown, F.A.G.O., San Diego, Cal.—At his Palm Sunday recital at Balboa Park, on the outdoor organ, Mr. Brown made a feature of Dupré's "Stations of the Cross," all of which he played. April 16 he presented a Wagner program. The program April 1 was as follows: Fantasia on Five Traditional Welsh Airs, Faulkes; "Marquis et Marquise," Charles Morley; "The Angels' Serenade," Braga; Festival Prelude on "Come, Ye Thankful People, Come," Frynsinger; Largo and Finale from Sonata in D major, Haydn; Transcription of Arkadelt's "Ave Maria," Liszt; Fanfare, Lemmens; "Dance of the Hours," from "La Gioconda," Poncielli.

Frances Rose, Grand Rapids, Mich.—In a graduation recital at Hope College, Holland, Mich., Jan. 19 Miss Rose presented a program made up as follows: Concerto in F major, Handel; Prelude and Fugue in B minor, Bach; "Soeur Monique," Couperin; "Harmonies du Soir," Karg-Elert; "Divertissement," Vienne; "Thou Art the Rock," Mulet.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—For his Grace Church memorial recital on the afternoon of March 23 Dr. Boothroyd selected the following numbers: Biblical Sonata No. 4, Kuhnau; Chorale in B minor, Franck; "Harmonies du Soir," Karg-Elert; Introduction and Finale on the Ninety-fourth Psalm, Reubke.

Laurence Dilsner, Long Branch, N. J.—Mr. Dilsner was assisted by the graduate chorus in a recital at the high school auditorium March 27 under the auspices of the Long Branch Teachers' Association. His program consisted of these

works: Voluntary in A minor, Boyce; "Come, Sweet Death," Bach; "Water Music," Handel; "Te Deum Praeludium," Buxtehude; "The Little Shepherd," Debussy; Intermezzo Op. 116, No. 6, Brahms; "In the Convent," Borodin; organ and piano, "Jesu, Joy of Man's Desiring," Bach, and Grand Aria, Demarest (Rhonda Pemberton, pianist); "White Clouds," Carre; Nocturne, Stoughton.

Charles Huddleston Heaton, Greencastle, Ind.—A Bach recital was played by Mr. Heaton at the Gobin Memorial Methodist Church Feb. 26. Anna Lee Schmidt sang several soprano solos. Mr. Heaton played: Fanfare Fugue in C major; Chorale Prelude, "Herzlichlich that mich verlangen"; Passacaglia and Fugue in C minor.

Mary Lee Wilson, Upland, Ind.—Miss Wilson, who is studying with Robert W. Glover, was presented in a recital at Taylor University March 5. Her program was as follows: Prelude and Fugue in B flat major, Bach; Chorale Preludes, "When Jesus Hung upon the Cross" and "Christ Lay in the Bonds of Death," Bach; Choral Song, Wesley; Paraphrase on the Easter Hymn "Come, Ye Faithful, Raise the Strain," Miles; "The Primitive Organ," Yon; "Suite Gothique," Boellmann.

The same program was broadcast earlier in the week over station WMRI-FM, Marion, Ind.

Malcolm W. Cass, Portland, Maine—Dr. Cass, organist of the People's Methodist Church, South Portland, gave a recital on the Ketzehar memorial organ at the City Hall Auditorium Feb. 28, presenting the following program: Allegro Moderato e Serioso, Sonata 1, Mendelssohn; "Fireworks Music," Handel; Toccata, Adagio and Fugue in C, Bach; "Bourree et Musette," Karg-Elert; Chorale in A minor, Franck; "Night Song," Elmore; "Song of the Basket Weaver," Russell; "Dreams," Stoughton; "Funeral March of a Marionette," Gounod; "Evening Bells and Cradle Song," Macfarlane; Toccata, Gigout.

C. Gordon Wedertz, Chicago—In a recital Sunday afternoon, March 12, at the Church of the Mediator Mr. Wedertz played: Toccata and Fugue in D minor, Bach; First Sonata, Borowski; "A Mighty Fortress," Faulkes; Prelude and Fugue on "B-A-C-H," Liszt; "Kamennoi Ostrow," Rubinstein; "Piece Heroique," Franck; "Priere," Lemaigre; "Ave Maria," Schubert; Toccata in F major, Widor.

Frank Honey, New Haven, Conn.—Mr. Honey, a candidate for the bachelor's degree at the Yale University School of Music, played the following program in a recital at Woolsey Hall March 1: Prelude and Fugue in A major, Walther; Suite for Organ, Marchand; Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in B minor, Bach; Three Chorale Preludes, Flor Peeters; Passacaglia from Symphony in G major, Sowerby.

Estelle A. Gray, Swissvale, Pa.—At the 11 o'clock service March 12 Miss Gray, organist and director of St. John's Evangelical Lutheran Church, presented a Bach program, commemorating the 200th anniversary of the composer's death. Miss Gray's organ numbers included: "Come, Sweet Death"; "Jesus, Joy of Man's Desiring"; "O Man, Bemoan Thy Grievous Sin."

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe presented three Lenten recitals at the South Church. The first was played March 20, March 27 he gave a Bach program. April 3 the final program was as follows: "Toccata Cromatica for the Elevation," Frescobaldi; Chorale Preludes, "By the Waters of Babylon," "O God, Have Mercy upon Me" and "O Lamb of God Most Holy," Bach; "Attendite et Videte" ("Opus Sacrum"), de Maleingreau; "De Profundis Clamavi" (Psalm Prelude), Howells; "Le Banquet Celeste," Messiaen; "Miserere," Bach.

H. Velma Turner, Wayne, Pa.—Miss Turner was assisted by Marie B. Warner, pianist, in an organ-piano recital at Miss Turner's studio April 1. The program included: "Good Friday Spell," from "Parsifal," Wagner (organ and piano); Sonata in F minor, Brahms (piano); "Hebrides" Overture, Mendelssohn (two pianos); Chorale and "Priere a Notre Dame," from Gothic Suite, Boellmann, and Alto Rhapsody, Brahms-Turner (organ); "The Eucharist," from "Parsifal," Wagner (organ and piano).

Jack Fisher, Washington, D. C.—Mr. Fisher, organist and choirmaster of the National Presbyterian Church, gave a recital at the Washington Cathedral after evensong March 5, playing: "Grand Jeu," DuMège; Chorale Prelude, "From God I ne'er Will Turn Me," Buxtehude; Prelude and Fugue in B minor, Bach; Chorale Prelude, "O World, I Now Must Leave Thee," Brahms; Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert; "Variations sur un Theme de Clement Jannequin," Alain; Prelude on "The King's Majesty," Sowerby.

Gordon E. Flesher, Fayette, Mo.—Mr. Flesher, a student of Professor Luther T. Spayde, gave his senior recital at the Linn Memorial Methodist Church on the campus of Central College March 19, playing the following numbers: Trumpet Voluntary, Purcell; "Sleepers, Wake," Bach;

Toccata and Fugue in D minor, Bach; Fantasia in A, Franck; "The Reed-Grown Waters," Karg-Elert; Intermezzo, Symphony 1, Widor; "Carillon," Sowerby; Fugue in G minor, Dupré.

Mrs. Esko Loewen, Topeka, Ind.—Mrs. Loewen played these compositions at the Mennonite Church on the afternoon of March 12: Allegro from Concerto in F major, "The Cuckoo and the Nightingale," Handel; "Jesu, Joy of Man's Desiring," Bach; "O Sacred Head Now Wounded," Bach-Grace; "Deep River," arranged by Gillette; Largo and Allegro from First Sonata, Gullmatt; "The Cat," from "Fire-side Fancies," Clokey; Andante Cantabile from Fourth Symphony and Toccata from Fifth Symphony, Widor.

Mrs. Kenneth Lehman sang several solos, accompanied by Mrs. Clyde Yoder.

Morgan Simmons, Greencastle, Ind.—The following program was presented by Mr. Simmons at Gobin Memorial Church under the auspices of De Pauw University March 22: Toccata in E minor, Pachelbel; Motet for Brass and Organ, diLasso; Trumpet Voluntary in C major, Purcell; Chorale Preludes, "Sleepers, Awake" and "Rejoice Now, Christian Souls," Bach; Sketch in C minor and Sketch in D flat, Schumann; Theme, Arabesque and Fughetta, Van Denman Thompson; "Divertissement" (MS.), Frederick James Kent. The concluding number was composed for this performance and is dedicated to the organist.

Raymond Herbek, Petersburg, Va.—At the West End Baptist Church April 4 Mr. Herbek played the following program: Chaconne, Couperin; "When on the Cross the Saviour Hung," Bach; Communion, Purvis; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; "In the Cross of Christ I Glory," Bingham.

James Laughlin, Grove City, Ohio—Mr. Laughlin, a pupil of Frederick C. Mayer, presented a recital April 16 in St. John's Lutheran Church. His program included the following numbers: Prelude and Fugue in E minor, "O Man, Bemoan Thy Grievous Fall," "He Who Suffers God to Guide Him" and "In Thee Is Gladness," Bach; "Improvisation," Guridi; "Pequena Cancion," Urteaga; "Communion," Torres; "Ave Maris Stella," Gaul; "Evengsons," Martin; "Laudes Domini," Matthews; "Now Thank We All Our God," Karg-Elert; "Evening Chimes," Wheelodon; "A Mighty Fortress," Whitford.

Mildred Colt Neth, Rochester, N. Y.—The Brighton Presbyterian Church of Rochester presented a Passion Play March 31 through April 3. Mildred Colt Neth played the following selections emphasizing each scene: Chorale, Matthews; "Pascha Nostra," Titcomb; "Toccata per l'Elevazione," Frescobaldi; "P r a y e r," Loret; "Corpus Christi," Titcomb; "Gethsemane," Malling; Passion Chorale, Kuhnau; "Ein feste Burg," Faulkes; "As Jesus Stood beside the Cross," Scheidt; "Through Darkness to Light," Heffer.

Wilhelmine Elise Welch, Sacramento, Cal.—Miss Welch, assisted by Misses Margaret Daniels and Helen Botts, presented the following program at the First Christian Church in Lodi, Cal., March 3, and at the First Baptist Church in Sacramento March 19: "Water Music," Handel; Little Fugue in G minor, "Sleepers, Wake," and "Jesu, Joy of Man's Desiring," Bach; "Piece Heroique," Franck; Cantilena, McKinley; "Will-o'-the-Wisp," Nevin; Sketch in F minor, Schumann.

Arnold Bourziel, M.A., A.A.G.O., Sturgis, Mich.—Mr. Bourziel presented the following program at St. John's Episcopal Church on the afternoon of Feb. 19: "Piece Heroique," Andantino and Chorale in A minor, Franck; Largo and "Water Music" Suite, Handel; Londonderry Air, arranged by Lemare; Finale, Second Symphony, Widor.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—In a recital at the Reformed Church Feb. 16 Mr. Baird played: Suite from "Water Music," Handel; Isolde's Death Song, from "Tristan and Isolde," Wagner; "Pilgrims' Chorus," from "Tannhauser," Wagner; "Fantaisie Dialogue," Boellmann; Toccata in G minor, Rene L. Becker; Meditation, Bubeck; "Dreams," McAmis; Finale from Sonata No. 2, in A minor, Faulkes.

Charles F. Boehm, Westbury, Long Island, N. Y.—In a recital at Trinity Lutheran Church, Hicksville, where he is organist and choirmaster, Mr. Boehm played the following program Sunday evening, Feb. 19: Prelude-Toccata, Stelhorn; Gavotte, Wesley; "Legende," Bedell; Chorale Prelude, "Herzliebster Jesu," Zecheli; Chorale Prelude, "O Man, Bewail Thy Mortal Sin," Bach; Concert Variations, Bonnet; Largo, Dvorak; Allegretto, Lucke; "Ave Maria," Schubert; Prelude and Fugue in D major, Bach.

James W. McClendon, Lufkin, Tex.—Mr. McClendon, organist at St. Cyprian's Episcopal Church, pupil of Everett Titcomb and E. Power Biggs, and dean of the Angelina Chapter, A.G.O., presented the following program April 23: Three Chorale Preludes and Fugue in C major, Bach; Prelude and Fugue in D major and "Fireworks Music," Handel; Prelude and Scherzo, Titcomb; "Song of the Basket Weaver," Russell; "Before the Image of a Saint" and "Noel," Karg-Elert; "Ave Maria," Schubert.

Kalamazoo Bach Festival

The fourth annual Bach festival at Kalamazoo, Mich., March 10 and 11, was an outstanding success, according to all reports. The festival, a community project sponsored by Kalamazoo College, has won a prominent place among musical events in Michigan. Capacity audiences in Stetson Chapel, on the college campus, listened attentively. Special credit was accorded Henry Overley, director, and Frank Owen, organist. The music critic of the *Kalamazoo Gazette*, R. A. Patton, wrote: "Kalamazoo is fortunate in having a musician of Mr. Overley's vision, musicianship and musical courage. It takes all three, plus a supreme optimism, to put over the B minor Mass. Frank K. Owen was a solid rock of assurance in the accompaniment."

The choir of nearly 100 voices was recruited mainly from Kalamazoo, about twenty Kalamazoo College students taking part. Soloists were Mary Marting, soprano; Nelson Leonard, bass-baritone; Ralph Neilson, tenor, and Helen Heckman, contralto.

Rosalyn Tureck opened the festival with a piano recital. The B minor Mass was given in two parts March 11, with an intermission for supper. Dinner was served on the college campus.

Mrs. Alfred B. Connable, Jr., is chairman of the Bach festival council. Elmer L. Nelson is president of the chorus.

MODERN ORGAN FOR HISTORIC CHURCH OF ROSE FESTIVAL

A modern two-manual organ of moderate size is to be installed in a historic Pennsylvania church by M. P. Möller. This church—Zion Lutheran at Manheim—was founded in 1766. The church, like the town of Manheim, is intimately associated with an outstanding industrial figure of colonial Pennsylvania, Henry William Stiegel, famous as an ironmaster and as a maker of glassware. It was in 1762 that he founded the town of Manheim, where he immediately erected an imposing residence, an office building and a glassworks.

Mr. Stiegel and his wife, Elizabeth, deeded the ground for the church to their fellow Lutherans in 1772 for a nominal

purchase price of five shillings and "in the month of June yearly forever hereafter the rent of one red rose if the same shall be lawfully demanded."

In 1892 Dr. J. H. Sieling, a member of the congregation, discovered the "red rose" proviso in the deed and suggested a revival of the rose payment and an annual all-day festival arranged around the rose payment, which service he christened "The Feast of Roses." Now, many years after its inception, it is known as "The Festival of the Red Rose" and observed every second Sunday in June in much the same manner as originally conceived. Through the years thousands of Americans have wended their way to Manheim to attend this historical and religious festival and witness the payment of one red rose to a descendant of Henry William Stiegel. Last year persons from eighteen states, Canada and India paused to register on the day of the festival. The rose payment takes place at the afternoon service, when a memorial address is delivered by a guest speaker and an attorney is chosen by the festival committee to represent the congregation in the annual payment of the rent. The Stiegel heirs choose the one to represent them and the rose is taken from church property.

ANNUAL HILLEL MUSIC FESTIVAL HELD IN EVANSTON

The second annual Hillel music festival under the auspices of the B'nai B'rith Hillel Foundation at Northwestern University, with the cooperation of the Jewish Music Forum of Chicago, was held at the First Methodist Church of Evanston Sunday afternoon, April 23. Bernard Nahm, Chicago organist, conducted the festival and Max Helfman was the guest speaker. A program of ten numbers was presented. It included several compositions by Mr. Nahm and Mr. Helfman. The Hillel Chorus and chamber ensemble gave the cantata "Chag Habikkurim" by Mr. Helfman, a setting by Mr. Nahm of Psalm 98 for solo voices, organ and orchestra; a Suite for strings composed by Sam Raphling, which won first prize in a competition sponsored by the Conference of Jewish Women's Organizations of Chicago in 1948, and Jacob Weinberg's "Psalm 150."

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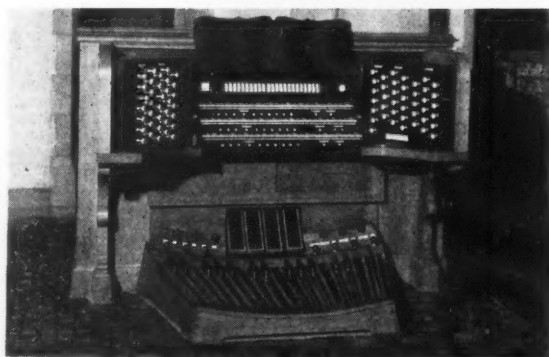
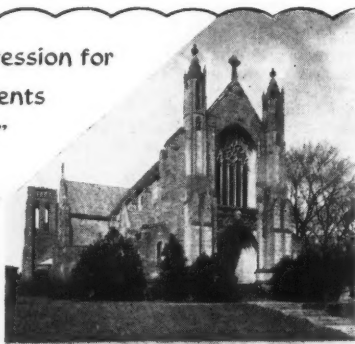
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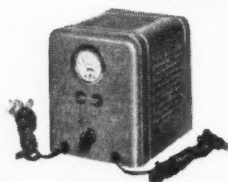
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Martin Luther Lutheran Church Youngstown, Ohio



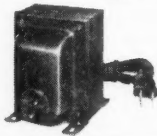
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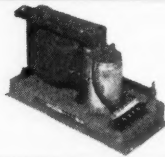
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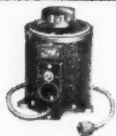
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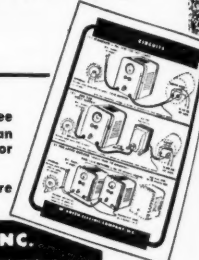
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NEW MUSIC FOR THE ORGAN

Apparatus Musico-Organistius, by Georg Muffat, edited from the original edition by S. de Lange; published by C. F. Peters Corporation, New York, Leipzig, London.

One of the most interesting of recent issues for the organ is this truly monumental work, a collection of pieces (mostly toccatas and chaconnes) by the head of Catholic organists of the second half of the seventeenth century, a great player who died Feb. 23, 1704, while court organist and governor of the pages at Passau. For many years this set of pieces was looked on as being representative of the highest achievement in organ writing for the time and period. And it is still superb music, valuable for its own sake, not merely for historical memories. In 1888 that sterling musician of The Hague, S. de Lange, busied himself with a modernization of the work, elucidation of the ornaments, adaptation to the modern organ, clearing out of misprints, etc. His notes and preface, all in an English translation, are set forth in this handsome new volume.

For many years this important work has been out of print. The Peters Corporation has performed a real service to the organ world by again making the work available. The format, the paper used, everything about the project is first-class. The organist will find much in the contents of real interest and playing values.

Tocatta on "Ein feste Burg," by Wilhelm Middelschulte, in "Masterpieces for Organ" series, edited by Robert Leech Bedell; published by Edition Le Grand Orgue, New York.

A brilliant masterpiece of its kind by that great player and composer in the contrapuntal manner, the late Wilhelm Middelschulte. This particular work is not as involved or as difficult as most of the master's published compositions; its technical demands are definitely on the modest side. But it is frankly virtuoso music—brilliant, playable, showy. For this excellent new edition it is safe to venture that it is one of the season's successes in the publishing field. Every player in search of a bravura piece ideal for concert use will do well to get his hands and feet busy with this number.

Meditation from "Thais" by Massenet; transcribed for organ by Kenneth Walton; published by Mercury Music Corporation, New York City.

Close on the heels of another transcribed arrangement of this same piece, reviewed in these columns last month, comes this one. The one now under scrutiny is perhaps a little more elaborate than the previous candidate, and certainly better made. Its real value and particular purpose are equally restricted. Certainly this selection is not service or concert music for the organ. I still feel that the Hammond registration insignia offers the best clue to its probable market—that of home playing or for social use. The job of transcription has been well done.

Selected compositions for the organ by M. Enrico Bossi, in two volumes; published by C. F. Peters Corporation.

Once more the best of this composer's organ music is available in these handsome volumes. Such favorites as the "Chant du Soir," the "Ave Maria," the Theme and Variations, Op. 115, and the popular "Idylle" are included in the first book. The pieces in the second volume most favored in the past by players are the brilliant Concert Piece in C minor, the "Legend" and the "Intermezzo Lirico." Bossi, though not a creative talent of the first rank, put out music of high interest and permanent worth.

Three Organ Pieces, Op. 7, by Max Reger; *Four Preludes and Fugues for organ, Op. 85*, by Max Reger; edited by Gerard Alphenaar; published by Edward B. Marks Music Corporation, New York.

Two more volumes of organ music by the prolific German composer Reger; two more reissues of interesting music produced in pre-war Germany, justly popular in its day and all too long absent from the American market. The music is too well known and styled to require individual criticism. The good and bad points of Reger's organ writing are too well established to justify detailed consideration at this time. These two sets represent the composer neither at his best nor at his worst.

Adagio from the Ninth Symphony of Beethoven, transcribed for the organ by F. C. Schreiber; published by Elkan-Vogel Company, Inc., Philadelphia.

One of the supreme musical movements of the symphonic field is made a number

for the organist's repertory by means of this new and effective version. Music of the utmost nobility, recast so as to be eminently playable on the organ. The transcriber has avoided that pit into which too many of the arrangers of works recently published seem to have fallen—the error of writing for four-manual instruments with seemingly unlimited stop and coupler equipment and indulging in all sorts of intermanual thumbing, etc. This arrangement has been kept on the simple side, both as to playing technic and stop requirements.

Seven Chorale Preludes on Tunes found in American Hymnals, by Richard I. Purvis; published by Carl Fischer, Inc., New York City.

The success of a previous publication by this significant composer, the "Five Pieces on Gregorian Themes," can be surely prophesied for this latest set. The first issue was aimed at the needs of service players in the liturgical churches. The new set is dedicated to the requirements of organists in the nonliturgical field. It is devotional music of the highest type, musically valid and interesting, not too difficult, leavened by originality and creative inspiration, sufficiently interesting to lift it high above the treadmill atmosphere of merely practical music—though it has all the virtues that render it of value in that way. The titles of the tunes used may be of interest to players. Here they are: "Ton-y-Botel" ("Eben-ezer"), "Forest Green," "Liebster Jesu" ("Nürnberg"), "Austria," "Tallis' Canon," "Manna" ("Mercy") and "In Babilone." The styles and forms of the successive pieces can be gauged from the subtitles given to them: Fantasia, Pastorale, Canzona, "Grand Choeur," "Contemplation," "Poeme Mystique" and "Tocatta Festiva." This set of hymn pieces can be recommended without reserve. The music is of practical degrees of difficulty and the stop-demands are reasonable.

Concertos for the Organ, Numbers 1 and 2, by George Frederick Handel; edited by Karl Matthaci; published by Bärenreiter-Verlag, Kassel and Basel.

These are the complete organ and orchestra scores of standard but too-little-known masterworks. The handsome volumes now offer the player a complete bird's-eye view of just what is in the complete partitur. Judicious editing has filled out the organ part where it was left too scant. The availability of score and parts to these works should result in a definite increase in their use.

Priere a Notre Dame ("Ave Maria"), by Robert Leech Bedell; published by Edwin Ashdown, Ltd., London.

In this five-page piece the composer has produced an interesting sequence of chromatic impressionistic French-style harmony with the austerity of plainchant. It is frankly a "color" piece, with little unity of melodic line and much indulgence in bits of colorful, unusual stop combinations. Given an organ that has the necessary solo voices and shimmering strings, this piece will offer a grateful vehicle for effective music-making. The playing demands are definitely on the easy side.

Gothic Triptych, by Parks Grant; published by Whitney-Blake Music Publishers, New York.

We are here given a large-scale work of true musical significance. This epic, by a young and promising native composer now teaching on the faculty of Temple University in Philadelphia, is cast in the form of a threefold unit—*largo*, *larghetto semplice* and *allegretto tranquillo*, *allargando*; otherwise: prelude, chorale and fugue. The scope of the work can be determined from the fact that it takes nearly eleven minutes' playing time. The music is modern music at its best; the resources of the past such as canon and fugal exposition are used, as well as modal vocabulary. Added are the chromatic and astringent possibilities of the contemporary idiom. Out of all this the composer has welded a tightly fashioned texture that is used to set out musical ideas of genuine eloquence and power. Given an adequate instrument (a powerful one is needed) and a sensitive player with a technical and musical equipment of advanced grade, the result will be a performance of superlative effect. Ambitious concert organists will do well to acquaint themselves with this new and vital work.

THE REV. DR. FELIX ROBERTSON HILL, JR., who retired eleven years ago from the ministry of the Southern Methodist Church in Florida, died at his Florida home March 19 after a long illness. Dr. Hill was the father of the organist, choir director, composer and writer, Kathryn Hill Rawls, Mus.B., A.A.G.O. He was born in Nashville, Tenn., a direct descendant of the founder of the city, James Robertson. Dr. Hill was named for his great-grandfather, Dr. Felix Robertson, the first white child born in Nashville.

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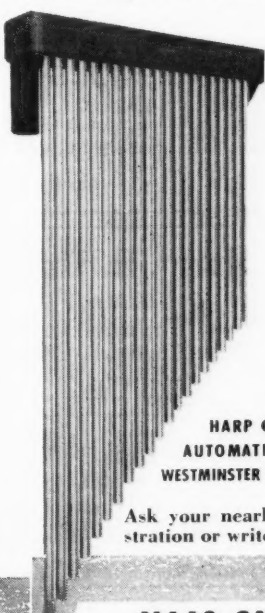
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WA-LI-RO CHOIR FESTIVAL
CLEVELAND EVENT MAY 7

The thirteenth annual Wa-Li-Ro boy choir festival will be held at Trinity Cathedral, Cleveland, Sunday evening, May 7. Organ numbers on the program are: Diapason Movement, Stanley; Courante in D, Maurice Greene; Air from Orchestral Suite in D and Chorale Prelude, "I Call to Thee," Bach (played by George Norman Tucker), and Finale from First Symphony, Maquaire (played by Norman Waite). Choral numbers will be the Magnificat and Nunc Dimittis in B flat by Stanford; "Bless Thou the Lord," Ippolitoff-Ivanoff; "Expectans, Expectavi," Wood, and "Come, Holy Ghost," Thiman.

The choir will consist of about 250 boys and men from Episcopal choirs in Cleveland, Mansfield, Tiffin, Urbana, Painesville, Akron and Pittsburgh. Paul Allen

Beymer will direct the choirs, with Walter Blodgett at the organ. Both Bishop Tucker and Bishop Burroughs of Ohio will greet the choristers at the service.



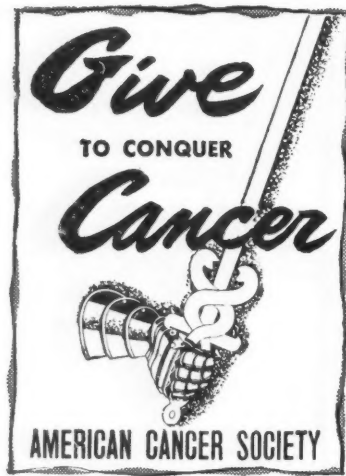
EISABURA KIOKA



EISABURA KIOKA, eminent as a church musician, organist and Christian leader in his native Japan, is on a visit to the United States in the course of which he is studying with Dr. Clarence Dickinson in New York and at the Westminster Choir College in Princeton, N. J. During his stay here he is in demand as a speaker and is devoting his efforts to bringing about restoration of church organs in Japan, all of which were destroyed, he reports, in the war. He is a professor at the Tokyo Women's Christian College and at Tokyo Union Theological University and director of the Institute of Church Music in Tokyo.

Eisabura Kioka was born in Hiroshima, the city destroyed by the first atom bomb. As a boy he fell under the influence of the Rev. Dr. and Mrs. W. F. Hereford, who recognized his musical talent, and he was baptized in Hiroshima forty years ago. Since then his life has been inspired by and devoted to church music. One of his achievements was the translation of Handel's "Messiah" into his native tongue and he presented a copy of the oratorio to THE DIAPASON on a visit to this office soon after his arrival from Japan. After study in Tokyo at Meiji-Gakuin, a large Presbyterian and Reformed Church college, he worked at the Tokyo Academy of Music. There he made the acquaintance of young Prince Tokugawa, Japan's foremost music patron, who had just returned from Cambridge, England, and installed the first "grand organ" in Japan in 1922.

In 1920 Kioka came to the United States as the first organ and church music student from Japan and studied at Yale and Columbia under Stanley Smith, Harry B. Jepson, Bruce Simonds, Seth Bingham and others. This was followed by study with Widor in France. Returning to his native country in 1926, he has been instrumental during a service of twenty-five years in bringing about the installation of twenty organs, built by various American builders, and he has been heard in several hundred recitals. He was commissioned to compile the Union Hymnal for Japan and has translated, in addition to "The Messiah," "Creation" and many anthems which are widely used. In 1948 Japan organized the first Christian church music institution in Tokyo under the auspices of the Kyodan (United Christ Church). He is now dean of this school.



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MRS. GEORGE KENNEDY



MRS. GEORGE KENNEDY, organist of St. John's Episcopal Church in Jacksonville, Fla., is shown at the console of the new four-manual organ in her church. The instrument was built by M. P. Möller, Inc., and the stop specification was published in THE DIAPASON in December, 1948. This organ, which has a total of 3,191 pipes, replaces an old Hook & Hastings that had served the church since 1906.

BACH'S B MINOR MASS will be sung in its entirety for the first time in San Francisco Sunday, June 4, as the climax of the fourteenth annual San Francisco Bach festival. The work will be presented by the combined San Francisco and Sacramento Bach Choirs and the festival orchestra under the direction of Waldemar Jacobsen, founder and conductor of the San Francisco Bach Choir. Two other concerts of the festival, devoted to various works of this composer, for chorus, solo voices, organ and other instruments, will take place June 2 and 3. All the concerts will be given at Calvary Presbyterian Church.

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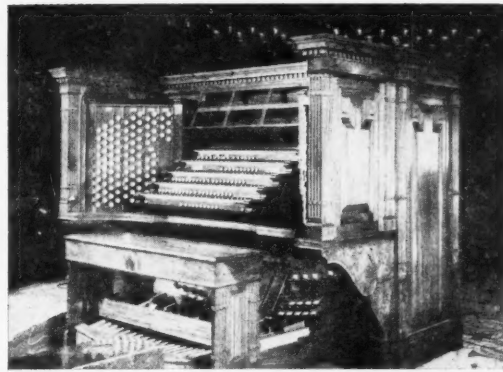
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GORDON MEREDITH EBY



GORDON MEREDITH EBY of Lancaster, Pa., who recently was appointed organist and choir director of the Methodist Church of Millersville, Pa., and assumed his duties Jan. 22, is a member of the Lancaster Chapter, American Guild of Organists. Prior to the second world war he was a student at Peabody Conservatory of Music, Baltimore. He served three years overseas with the army. One year was spent as a line infantryman with a unit of the famed Eighty-second Airborne Division and the next two years as a chaplain's assistant with a hospital unit, where he was organist and musical director for as many as twelve services a week, as well as twenty-five weddings and numerous U.S.O. programs. Since his discharge from the army in November, 1945, he had served as organist at St. Luke's Episcopal Church, Mount Joy, Pa., and as minister of music at Trinity Lutheran Church, Coatesville. He has been heard as a vocal soloist in many cities in Pennsylvania.

On March 26 the choir of the Millersville church presented Stainer's cantata "The Crucifixion" under Mr. Eby's direction. March 12 at the morning service the newly-organized youth choir of the church made its initial appearance under Mr. Eby's direction. During Lent Mr. Eby's organ preludes and offertories were selected entirely from the works of Johann Sebastian Bach.

AWARD OF \$1,000 OFFERED BY CLUB IN WASHINGTON

The Friday Morning Music Club, Inc., of Washington, D. C., now in its sixty-fourth season, announces a competition to be held in September, the winner of which will receive the "Friday Morning Music Club Foundation and Patrick Hayes" \$1,000 award. Requirements stated in the foundation's by-law No. 8 are: 1. Foundation awards may be made available to any music student under 25 years of age of American citizenship. 3. Candidates will be judged upon scholastic background, natural music talent and ability, application to musical study, desire for a musical career, emotional stability and actual performance. 6. Candidates selected by the foundation board must be passed upon by the board of governors of the Friday Morning Music Club, Inc., before they are heard by a final committee of three nationally-known judges. Each candidate will offer from memory fifteen representative compositions from the classic, romantic and modern schools. Applications must be in the hands of the chairman by midnight of July 15. Application blanks and further information may be obtained from Kathryn Hill Rawls, chairman, 1805 Thirty-seventh Street N. W., Washington 7, D. C.

IRA B. WILSON, COMPOSER AND PUBLISHER, IS DEAD

Ira B. Wilson, a composer and publisher of church music in Dayton, Ohio, died April 2 in Los Angeles at the age of 69. Mr. Wilson had more than 1,500,000 copies of his cantatas published. He had been an editorial board member of the Lorenz Publishing Company, with which a son, Roger, also is affiliated. He used the pen name of Fred B. Holton for some of his music. Mr. Wilson was a native of Bedford, Iowa.

Besides his widow and his son in Dayton, Mr. Wilson leaves two other sons—Dr. Robert and Dr. Walter Wilson, both physicians in Los Angeles.

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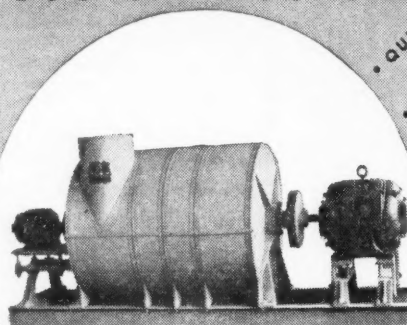
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WILMER T. BARTHOLOMEW



WILMER T. BARTHOLOMEW, M. S. M., who has been engaged in research at Harvard University since 1943, will soon finish his work there, which was sponsored by the navy. For many years he has been active in church music and he is now organist and director at the Hancock Congregational Church in Lexington, Mass. He has trained college, industrial and inter-church choral groups and has appeared as guest conductor of the Baltimore & Ohio Railroad men's glee club, the Peabody a cappella chorus in Baltimore, the Lexington Choral Society and the inter-church chorus in Waltham, Mass.

Mr. Bartholomew is a member of the American Musicological Society and a charter member and fellow of the Acoustical Society of America. He is the author of "Acoustics of Music," published by Prentice-Hall in 1942, and a series of articles on kindred subjects published in various musical and scientific journals. His teaching experience includes a year in the Woodward School for Boys in Washington, D. C., ten years at the Peabody Conservatory, one year at Goucher College and twenty years in private teaching, especially in mathematics, harmony and piano.

After his graduation from George Washington University Mr. Bartholomew continued in graduate work, receiving his M.A. degree in the psychology of music. After a year of teaching he entered the Peabody Conservatory of Music, soon becoming a research associate and later a member of the teaching faculty. For fifteen years he was engaged there in investigations in the aptitude testing of music talent, the acoustical insulation of music studios and auditoria, the physiology of voice production, the improvement of sight-reading, the analysis of muscular movement in instrumental and conducting technique and similar problems. While at the conservatory he received a master of music degree in composition, presenting a recital of his own works. He also holds the degree of master of sacred music from Union Theological Seminary for studies in the history of church music and in the correlation of music with the worship service. In 1940 Mr. Bartholomew was appointed organist and choral director of Goucher College, Baltimore, and in 1942 chairman of the music department. He interrupted his teaching to go to Harvard.

IMPORTANT CHANGES MADE IN DUKE UNIVERSITY ORGAN

Extensive reconditioning and revision of the organ in the chapel of Duke University, Durham, N. C., has been completed by the Aeolian-Skinner Company. The organ was originally an Aeolian built in 1932 with four manuals and 122 ranks. During the winter a reconditioning order which included complete rehabilitation of the console and combination action and the replacement of approximately twenty ranks of pipes was completed. All of the mixtures and upper work were revoiced and the entire organ tone regulated and finished. The echo-antiphonal organ, which was originally installed in the rear of the building in such a way that no one could enter it after the original installation, has been completely torn down and rebuilt along modern lines. Mrs. Mildred Hendrix, organist at the university, has presented a number of outstanding recitalists and has herself played interesting programs since the organ has been completed.

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GREAT ORGAN.
(Enclosed.)

- Open Diapason, 8 ft., 61 pipes.
- Dulciana (from Choir), 8 ft., 61 notes.
- Viola di Gamba, 8 ft., 61 pipes.
- Bourdon (from Choir), 8 ft., 61 notes.
- Major Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fournture, 4 rks., 244 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 21 tubular bells.
- Tremulant.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- F'lautino, 2 ft., 12 pipes.
- Mixture, 3 rks., 182 pipes.
- Ophicleide, 16 ft., 12 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes (from Great), 21 notes.

CHOIR ORGAN.

(Enclosed with Great.)

- Second Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Bourdon, 8 ft., 73 pipes.
- Dulcet, 4 ft., 12 pipes.
- Stopped Flute, 4 ft., 12 pipes.
- Major Flute (from Great), 4 ft., 24 pipes.
- Doce Mixture, 3 rks., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.
- Tremulant.

PEDAL ORGAN.

- Double Open Diapason, 16 ft., 44 pipes.
- Sub-bass, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
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