

# THE DIAPASON

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## TIN ORDER IS THREAT TO ORGAN INDUSTRY

### USE OF NEW METAL BARRED

Plea by Builders in Washington Elicits Promise of Some Relaxation Where Severe Hardship Would Be Caused.

The entire organ industry and every church that has placed an order for a new organ are affected by a government order prohibiting the use of tin in organ pipes. This action permits the use only of secondary tin and old pipes. An appeal in February by the organ builders, however, resulted in the assurance that exceptions may be made in Washington in cases where severe hardship would be caused. This leaves the industry with some hope, though the situation is a critical one.

The tin order was issued by the National Production Authority and is similar to orders at the time of the second world war. The object is to conserve a critical material as a means of preparation for hostilities.

As an example of the possible effect of the government order one prominent builder pointed out a builder could not afford, unless sure of procuring the necessary tin, to expend perhaps thousands of dollars in constructing an organ only to find that pipes could not be provided to complete the instrument. There is in the hands of the organ builders a tremendous backlog of orders which will keep their factories busy for from one to two or more years. Without a relaxation of the government's attitude all of this business would be paralyzed.

Members of the Associated Organ Builders' advisory committee met Feb. 9 with officials of the National Production Authority at the capital to discuss problems of the industry resulting from NPA measures taken to provide materials needed for the expanding mobilization program. Committee members stated that present provisions of the order prevent them from obtaining enough tin to stay in operation. The industry consumed fifty-seven tons of secondary tin in 1950, the committee stated. NPA officials emphasized the need for channeling critical materials into highly essential uses. They pointed out, however, that individual applications for relief in cases of undue hardship may be filed with the NPA under provisions of all its orders.

In discussing possible substitutes for tin the committee indicated there is no satisfactory alternative metal.

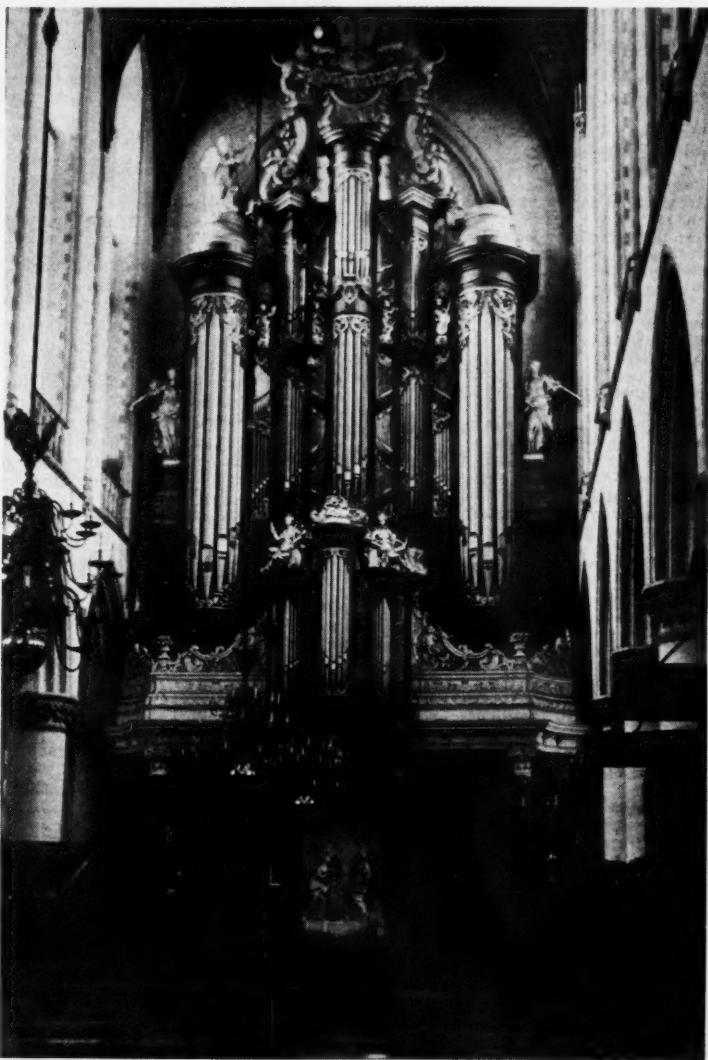
The committee also pointed out that highly specialized employes who have been in the industry for many years will be lost if pipe organ production stops.

During world war 2 some manufacturers converted to production of various defense items such as plane parts, bomb boxes and pontoon bridges, while others devoted their plants to reconstruction and repair of organs.

G. Irving Bailey of NPA's consumer goods division presided at the Washington meeting. Members of the organ builders' advisory committee present were: B. C. Baldwin, Estey Organ Corporation; Robert Hillgreen, Hillgreen, Lane & Company; Walter H. Holtkamp, Votteler-Holtkamp-Sparling Company; J. E. Hughes, Kilgen Organ Company; H. M. Ridgely, M. P. Möller, Inc.; A. G. Sabol, Reuter Organ Company; Paul Schantz, A. J. Schantz, Sons & Company; Percival Stark, Austin Organs, Inc.; Joseph S. Whiteford, Aeolian-Skinner Organ Company, Inc., and Martin Wick, Wicks Organ Company.

EDITH GATFIELD DIETDERICH, for many years organist of St. Luke's Episcopal Church in Prescott, Ariz., died in January at the age of 61. At the funeral service Jan. 20 the Rev. David C. Trimble paid tribute to Mrs. Dietderich's faithfulness and devotion to the church. Mrs. Dietderich studied music at Oberlin Conservatory and taught in the public schools of Prescott and Honolulu.

## CASE OF ORGAN IN ST. BAVO CHURCH, HAARLEM, HOLLAND



See story on Page 8.

## ASPER BRAVES THE ELEMENTS TO MAKE HIS "COLDEST TOUR"

"The coldest tour I ever made!" is the way Dr. Frank W. Asper, organist of the Salt Lake City Tabernacle, describes the trek around the country which he has just completed. Mr. Asper says that when he played at International Falls, Minn., Feb. 13 the mercury dipped to 35 below zero and, to add insult to injury, when he complained the people informed him that they are proud of the fact that their city is the coldest in the country. In Nashville, Tenn., where Dr. Asper was scheduled to play Feb. 3, he arrived only to find that an ice storm had left the city without electric power and all schools and churches were closed. Undaunted, he traveled on to his engagement in Atlanta and came back to Nashville two days later. The local Guild group was summoned and Dr. Asper gave them a program.

Other cities visited by Dr. Asper on his February tour were Mankato, Minn., Waseca, Minn., Aberdeen, S. D., Montevideo and Little Falls, Minn., Grand Rapids, Virginia, Minn., Superior, Wis., Duluth, Brainerd, Minneapolis and Windom, Minn.

The program which Dr. Asper used on his tour was as follows: Concerto 2, Handel; "Jesus, Joy of Man's Desiring" and Fantasie and Fugue in G minor, Bach; "Truth Divine," Haydn; French Rondo, Boellmann; Chorale in A minor, Franck; Scherzo, Rogers; "Berceuse et Priere," Bedell; "Thou Art the Rock," Mulet.

## LENTEN ORATORIO SERIES IS HEARD AT BRICK CHURCH

A series of six oratorios is being presented during Lent at the Brick Church in New York City under the direction of

Dr. Clarence Dickinson. Parker's "Hora Novissima" will be heard March 4 and Bach's "St. Matthew Passion" is scheduled for March 11. A performance of Stainer's "The Crucifixion" will be given on Good Friday. There will be identical services at 9 and 11 o'clock Easter morning, featuring choral music accompanied by violin, cello, harp and organ. Mendelssohn's "Elijah," Elgar's "The Light of Life" and Verdi's Requiem were sung in February.

## RESTORATION OF ST. PAUL'S, NEW YORK, COMMEMORATED

Restoration of St. Paul's Chapel, Trinity Parish, New York, the oldest church in the city, to its pre-Revolutionary appearance, which included a complete remodeling of the organ by the Aeolian-Skinner Company, as reported in the November issue of THE DIAPASON, has been completed and was commemorated Jan. 25 at a special service that also marked St. Paul's Day. The service, which was led by the Rev. Dr. Frederic S. Fleming, rector of Trinity Parish, opened with an organ number, Voluntary in C major, written by the chapel's first organist, William Tuckey. The music for the service was directed by Dr. George Mead, organist and choirmaster of Trinity Church, assisted by Joseph Elliott, organist of St. Paul's. The featured choral number was Holst's Te Deum.

THE 224TH MEETING of the Three Choirs Festival will be held in Worcester Cathedral during the week beginning Sunday, Sept. 2. This old established festival has been held continuously, except during the two world wars, since 1715. The festival of the Three Choirs is held in order that grants may be made to the clerical charities of Worcester, Gloucester and Hereford to assist the widows and orphans of the clergy of the three dioceses.

## RECITAL OFFERINGS OF 1950 ARE ANALYZED

### PROGRAMS REVEAL TRENDS

Bach Toccata and Fugue in D Minor Is Restored to First Place—Bach, Handel, Franck and Vierne Maintain Places.

For the ninth consecutive year THE DIAPASON is able to present to its readers an analysis of the compositions which have held the most prominent positions on the recital programs played by American organists. A study of the programs published in the twelve issues of 1950 has been made by H. J. W. Mac Cormack of St. Hubert's, N. Y. The figures presented by Mr. Mac Cormack disclose the trends in taste of recitalists and offer an accurate picture of what those who attend organ recitals are privileged to hear. The analysis is based on a total of 10,559 program numbers. Of this total 3,082 are works of Bach, or more than 29 per cent. American and Canadian composers were represented 1,767 times or 16.7 per cent of the total.

The first fact that is noted in a comparison with the figures of 1949 is that Bach's Toccata and Fugue in D minor has been restored in 1950 to its customary preeminence after having been overshadowed in 1949 by two Franck works. It is followed by the Fantasie and Fugue in G minor, while the Passacaglia and Fugue in C minor, which came into prominence in 1947, rises to next place. Thus Franck's Chorale in A minor, normally occupying second place, drops to fourth place. Bach's Fugues in D major and E flat retain the popularity they acquired in 1949. The Chorale Prelude on "Wachet auf" shows steady increase in popularity. Franck's "Piece Heroique", which occupied eighty-fourth place in 1948 and second place in 1949, returns to its approximately normal nineteenth place.

On the list of leading composers Bach, Handel, Franck and Vierne maintain their established positions, while Dupré rises another step to take fifth place. Karg-Elert and Widor, however, have fallen from their hitherto unassailable positions and are superseded by Haydn, whose popularity has skyrocketed in the last three years. Thus Mendelssohn is reduced to ninth place, one step below his former fixed position. Boellmann, Brahms, Sowerby and Purcell have shown little or no variation in recent years. Buxtehude, Reubke, Hindemith, Langlais and Messiaen continue in steady ascendancy; Guilmant continues in uninterrupted decline. Newcomers to the group of most favored writers are van Hulse, Willan and Francois Couperin, le Grand. Wagner's name reappears after several years of oblivion.

In the final analysis organ works of Bach led in 1950, due, no doubt, to observance of the 200th anniversary of his death. Otherwise there is no change from the preceding three years in the order in which the several classifications appear. American-Canadian classification includes writers of any of the Americas.

"The writer wishes to acknowledge his indebtedness to H. Alan Floyd, whose article in the April, 1940, issue of THE DIAPASON has been of great help in identifying the chorale preludes of J. S. Bach when programmed under various English titles," Mr. Mac Cormack writes, "and to Dr. Carleton Sprague Smith of the New York Public Library, who has rendered invaluable assistance in identifying and classifying certain works."

Following is a list of the compositions most frequently played with the number of performances of each:

- Toccata and Fugue in D minor, Bach, 99.
- Fantasie and Fugue in G minor, Bach, 80.
- Passacaglia and Fugue in C minor, Bach, 78.
- Chorale in A minor, Franck, 78.
- Fugue in D major, Bach, 63.
- Fugue in E flat, Bach, 59.
- "Nun freut euch, lieben Christen g'mein," Bach, 59.
- Toccata from Fifth Symphony, Widor, 55.

Prelude in D major, Bach, 53.  
 "In dir ist Freude," Bach, 50.  
 "Wachet auf, ruft uns die Stimme," Bach, 49.  
 "Fugue a la Gigue," Bach, 48.  
 "Allein Gott in der Höh' sei Ehr," Bach, 47.  
 Chorale in B minor, Franck, 47.  
 "Herzlich thut mich verlangen," Bach, 45.  
 Prelude and Fugue in A minor, Bach, 42.  
 "Wir glauben All' an Einen Gott, Schöpfer," Bach, 42.  
 "Jesu, Joy of Man's Desiring," Bach, 41.  
 "Piece Heroique," Franck, 39.  
 "Psalm XVIII," Marcello, 39.  
 "Ich ruf' zu dir, Herr Jesu Christ," Bach, 38.  
 Toccata from "Suite Gothique," Boellmann, 38.  
 Prelude and Fugue in G major, Bach, 37.  
 "Nun komm, der Heiden Heiland," Bach, 37.  
 "Tu es Petra," Mulet, 37.  
 Prelude in B minor, Bach, 36.  
 Toccata from Toccata, Adagio and Fugue, Bach, 36.  
 "Erbarm' dich mein, O Herre Gott," Bach, 36.  
 "In dulci Jubilo," Bach, 36.  
 "Es ist ein Ros' entsprungen," Brahms, 35.  
 Adagio from Toccata, Adagio and Fugue, Bach, 34.  
 Prelude in E flat, Bach, 34.  
 Chorale and "Prayer" from "Suite Gothique," Boellmann, 34.  
 Menuet from "Suite Gothique," Boellmann, 33.  
 March-Minuet, Andantino, Allegretto and Minuet from "The Musical Clocks," Haydn, 32.  
 Fugue in B minor, Bach, 31.  
 Presto Vivace and Presto from "The Musical Clocks," Haydn, 31.  
 Toccata in F major, Bach, 30.  
 "Wenn wir in höchsten Nöthen sein," Bach, 30.  
 "Vater unser im Himmelreich," Bach, 29.  
 "Carillon" (from Twenty-four Pieces), Vierne, 29.  
 "O Mensch, bewein' dein Sünde gross," Bach, 28.  
 "Alle Menschen müssen sterben," Bach, 27.  
 Prelude and Fugue on "B-A-C-H," Liszt, 27.  
 Fugue from the Ninety-fourth Psalm Sonata, Reubke, 27.  
 Fugue from Toccata, Adagio and Fugue, Bach, 26.  
 Prelude, Fugue and Chaconne, Buxtehude, 26.  
 "Variations sur un Noel," Dupre, 26.  
 Finale from First Symphony, Vierne, 26.  
 "Dreams," McAmis, 25.  
 "Litanies," Alain, 24.  
 Allegro from Sonata in E flat, Bach, 24.  
 "Variations de Concert," Bonnet, 24.  
 Fugue in G minor, Dupre, 24.  
 Introduction from the "Ninety-fourth Psalm" Sonata, Reubke, 24.  
 Prelude and Fugue in C major, Bach, 23.  
 Dorian Toccata, Bach, 23.  
 Fugue in E minor (Cathedral), Bach, 23.  
 Allegro from Concerto in A minor, Bach, 23.  
 "Meine Seele erhebt den Herren," Bach, 23.  
 "Come, Sweet Death," Bach, 23.  
 Prelude in E minor (Cathedral), Bach, 22.  
 "Jesus Christus, unser Heiland," Bach, 22.  
 "Wer nur den lieben Gott lässt walten," Bach, 22.  
 "Basse et Dessus de Trompette," Clerambault, 22.  
 Fantasie in F minor, Mozart, 22.  
 Adagio-Lento from the "Ninety-fourth Psalm" Sonata, Reubke, 22.  
 "Aus tiefer Not schrei' ich zu dir," Bach, 21.  
 Chaconne in G minor, Couperin, 21.  
 Larghetto-Allegro con Fuoco from the "Ninety-fourth Psalm," Sonata, Reubke, 21.  
 "Ave Maria," Schubert, 21.  
 Scherzetto, Vierne, 21.  
 "Christ lag in Todesbanden," Bach, 20.  
 "Sheep May Safely Graze," Bach, 20.  
 Prelude in G minor, Dupre, 20.  
 Chorale in E major, Franck, 20.  
 Air from "Water Music" Suite, Handel, 20.  
 "Clair de Lune," Karg-Elert, 20.  
 Adagio from Sonata in E flat, Bach, 19.  
 "Wo soll ich fliehen hin?" Bach, 19.  
 "Schmücke dich, O liebe Seele," Brahms, 19.  
 Cantabile, Franck, 19.  
 Allegro Giocoso from "Water Music" Suite, Handel, 19.  
 "La Nativite," Langlais, 19.  
 "Carillon-Sortie," Mulet, 19.  
 Canon in B minor, Schumann, 19.  
 Allegro Moderato from Sonata in E flat, Bach, 18.  
 "Christ, unser Herr, zum Jordan kam," Bach, 18.  
 "Liebster Jesu, wir zind hier," Bach, 18.  
 Sonatina, "God's Time Is Best," Bach, 18.  
 "L'Organo Primitivo," Yon, 18.  
 Fantasie in C minor, Bach, 17.  
 Fugue in G minor (Little), Bach, 17.  
 Vivace from Sonata in C minor, Bach, 17.  
 "Ronde Francaise," Boellmann, 17.  
 Rigaudon, Campra, 17.  
 Prelude, Fugue and Variation, Franck, 17.  
 Allegro Vivace from "Water Music" Suite, Handel, 17.  
 "Kyrie, Gott heiliger Geist," Bach, 16.  
 "Kommst du nun, Jesu, vom Himmel

herunter," Bach, 16.  
 "Romance sans Paroles," Bonnet, 16.  
 "Herzlich thut mich verlangen," Brahms, 16.  
 Fugue in C major, Buxtehude, 16.  
 Andante from "Grande Piece Symphonique," Franck, 16.  
 "Vom Himmel hoch, da komm' ich her," Pachelbel, 16.  
 Aria, Peeters, 16.  
 "Benedictus," Reger, 16.  
 "Carillon," Sowerby, 16.  
 Prelude on "Rhosymedre," Vaughan Williams, 16.  
 "The Squirrel," Weaver, 16.  
 Adagio from Concerto in D minor, Bach, 15.  
 "Jesu, meine Freude," Bach, 15.  
 "Kyrie, Gott Vater in Ewigkeit," Bach, 15.  
 "Schmücke dich, O liebe Seele," Bach, 15.  
 Allegro Maestoso from "Water Music" Suite, Handel, 15.  
 Gavotta, Martini, 15.  
 Adagio from Sonata in F minor, Mendelssohn, 15.  
 Sonata in D minor, Mendelssohn, 15.  
 Trumpet Tune and Air, Purcell, 15.  
 Sketch in D flat, Schumann, 15.  
 Scherzo from Second Symphony, Vierne, 15.  
 Prelude in C minor, Bach, 14.  
 Presto and Adagio from Concerto in A minor, Bach, 14.  
 "An Wasserflüssen Babylon," Bach, 14.  
 "Dies sind die heiligen zehn Gebot," Bach, 14.  
 "O Lamm Gottes, unschuldig," Bach, 14.  
 Arioso in A major, Bach, 14.  
 Toccata on "O Filii et Filiae," Farnam, 14.  
 Larghetto, Allegro and Presto from Fifth Concerto, Handel, 14.  
 Hornpipe and Musette from "Water Music" Suite, Handel, 14.  
 "Nun danket alle Gott," Karg-Elert, 14.  
 Sonata in C minor, Mendelssohn, 14.  
 Prelude on "Greensleeves," Purvis, 14.  
 "Divertissement," Vierne, 14.  
 Prelude in E minor (Great), Bach, 13.  
 Largo, Intermezzo and Siciliano from Concerto in D minor, Bach, 13.  
 Allegro from Sonata in C major, Bach, 13.  
 "Ach bleib bei uns, Herr Jesu Christ," Bach, 13.  
 "Christe, aller Welt Trost," Bach, 13.  
 "When Thou Art Near," Bach, 13.  
 "Le Coucou," d'Aquin, 13.  
 Antiphona III ("Pulchra sum negra"), Dupré, 13.  
 "Cortege et Litanie," Dupré, 13.  
 Fantasie in A major, Franck, 13.  
 Alla Siciliana from Fifth Concerto, Handel, 13.  
 "Sehr langsam," from First Sonata, Hindemith, 13.  
 "Le Banquet Celeste," Messiaen, 13.  
 Trumpet Voluntary, Purcell, 13.  
 "Song of the Basket Weaver," Russell, 13.  
 Berceuse, Vierne, 13.  
 Allegro from Sixth Symphony, Widor, 13.  
 Fugue in C major (Fanfare), Bach, 12.  
 Fantasie in G major, Bach, 12.  
 Grave and Presto from Concerto in G major, Bach, 12.  
 Largo from Sonata in C major, Bach, 12.  
 Largo and Allegro from Sonata in C minor, Bach, 12.  
 "Der Tag, der ist so freudenreich," Bach, 12.  
 Air from Suite in D, Bach, 12.  
 Rondo, "Les Fiftres," d'Andrieu, 12.  
 "Grand Jeu," du Mage, 12.  
 Toccata in B minor, Gigout, 12.  
 Pastorale from First Sonata, Guilmant, 12.  
 Allegro from Tenth Concerto, Handel, 12.  
 "Lebhaft," from Second Sonata, Hindemith, 12.  
 "Carillon de Westminster," Vierne, 12.  
 Fugue in C minor (from Fantasie and Fugue), Bach, 11.  
 Fugue in C minor (from Prelude and Fugue), Bach, 11.  
 Allegro from Concerto in G major, Bach, 11.  
 Allegro from Sonata in C major, Bach, 11.  
 Adagio e Dolce from Sonata in D minor, Bach, 11.  
 "Das alte Jahr vergangen ist," Bach, 11.  
 "Es ist das Heil uns kommen her," Bach, 11.  
 "Vom Himmel hoch, da komm' ich her," Bach, 11.  
 Prelude on "B-A-C-H," Biggs, 11.  
 Pastorale, Franck, 11.  
 Introduction and Finale from "Grande Piece Symphonique," Franck, 11.  
 Aria from Tenth Concerto, Handel, 11.  
 Allegro from Thirteenth Concerto, Handel, 11.  
 Largo from "Xerxes," Handel, 11.  
 "Phantasia frel," from First Sonata, Hindemith, 11.  
 Fugue in C sharp minor, Honegger, 11.  
 Allegretto from Sonata in E flat minor, Parker, 11.  
 "Elegie," Peeters, 11.  
 Arabesque, Vierne, 11.  
 Andante Cantabile from Fourth Symphony, Widor, 11.  
 Introduction, Passacaglia and Fugue, Willan, 11.

In the cases of the chorale preludes of Bach and Brahms more than one setting of a chorale theme may be included under a single title. For the sake of greater clarity each prelude and fugue of Bach has been listed separately except where both a prelude and the associated fugue have been performed the same number of times. Likewise, individual movements from sonatas, suites, etc., have been listed separately except where more than one movement has been performed the same number of times. Of course, this does not necessarily mean that preludes, fugues, sonata movements, etc., so listed have been performed separately the number of items indicated, or even that they have been performed separately at all.

Most frequently represented composers were represented by the number of organ works shown except where otherwise indicated:

Bach—Organ works	3,082	
Transcriptions	249	3,331
Handel—Organ works	281	
Transcriptions	194	475
Franck—Organ works	334	
Transcriptions	6	340
Vierne	246	
Dupré	216	
Haydn—Transcriptions	208	
Karg-Elert	173	
Widor	170	

HARRY B. RUMRILL, organist, amateur astronomer and retired special accountant of the Pennsylvania Railroad, died Jan. 22 at his home in suburban Berwyn, Pa., at the age of 83. Mr. Rumrill owned a library of 2,500 volumes and was the author of many articles in astronomical magazines. After his retirement in 1932 he planned his own observatory and telescope.

## For Lent and Easter

### ORGAN

Christ's Entry Into Jerusalem.....Stanley E. Saxton .75

### SONGS

Palm Sunday.....Richard Kountz .60

High, Medium, Low

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

Medium

### CHORUS OF MIXED VOICES

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See the Destined Day Arise!.....Charles L. Talmadge .15

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Come, My Soul.....Robert Elmore .20

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Thou Art Our Wine and Bread.....Katherine K. Davis .15

Close Thine Eyes and Sleep Secure.....Philip James .15

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THE DIAPASON.  
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HAROLD HEEREMANS



WHAT WITH HIS WORK on the faculty of New York University, as organist and choirmaster of a large Brooklyn church and as a member of the examination committee of the American Guild of Organists, Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., is one of the busiest organists in the metropolis. At the university he is assistant professor of music and is fully occupied in the classroom with teaching of harmony and counterpoint. He also teaches an evening course in music appreciation in the division of general education (adult education) at the university. At the Church of the Saviour, the First Unitarian Congregational Church of Brooklyn Heights, Mr. Heeremans gives monthly recitals on the recently rebuilt and enlarged Hutchings organ. Extensive renovation of this instrument, originally installed in 1900, has been completed recently by Ernest Lucas and Melvin Webber. A festival service to mark the dedication of the organ, was held Nov. 5. At this service S. Lewis Elmer, president of the A.G.O., and Dr. Philip James,

head of the music department in the graduate school of New York University, were guests and voiced greetings. Messrs. Lucas and Webber were honored with the presentation to each of an illuminated scroll conveying the appreciation of the congregation for their "superior craftsmanship and artistry". Such recognition is seldom accorded organ builders and this should serve as an example to other churches.

All of the stops of the original organ with the exception of a quintadena in the swell were retained, the flues were re-voiced and the reeds rebuilt, and nine new stops, including a 16-ft. pedal trombone, were added. Thus the instrument is now a three-manual of forty-two ranks. The entire action was replaced and a new console was provided. The wind pressure of five-and-a-half inches throughout was unchanged. It is now a modern instrument of conservative design. Although it is suitable for all schools of literature, it was designed primarily as a church organ; hence its dedication at a regular church service.

Mr. Heeremans gave a recital on Sunday, Dec. 10. The program: Sonata I, Mendelssohn; "Rose Window," Mulet; "Reverie du Soir," Saint-Saens; Toccata and Fugue in D minor, Bach.

Mr. Heeremans was appointed to his post at the Church of the Saviour ten years ago and left the Memorial Presbyterian Church to assume his new duties upon his return from Seattle, Wash., where he spent the summer teaching at the University of Washington and playing at the University Temple, where he was organist before he moved East. At the Church of the Saviour he succeeded George Mead, Jr., who had been appointed to Trinity Church, New York.

A CONCERT OF LITURGICAL music for voices was given at the Shove Memorial Chapel of Colorado College, Colorado Springs, Feb. 4. Numbers by Bach, Arkadelt, Jacob, Christiansen, Willan, Britten, Michael Haydn, Ingegneri and Leising were sung by the high school a cappella choir and the chapel choir. Ray Berry, organist, played the following: "Dialogue," Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Toccata, Frescobaldi; "Through Adam's Fall" and "O Man, Bemoan," Bach.



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**O**UR AMERICAN CULTURE

in its youth is so fluid and our pace so great that first things do not always appear to come first at any one moment.

Historically, however, things of intrinsic and deep psychological value always have survived because they have served fundamental human needs.

As an example, with all the effort of those whose approach to the organ has been coldly scientific and concerned with rationalizing "substitutes", overwhelming evidence remains that the sound of organ pipes is, necessarily as well as traditionally, a functional part of the Church and the Temple.

The current condition of civilization certainly underlines the necessity for recognizing, by thought and action, that the existence of religion is at stake. As with the organ, there is no monetary or scientific substitute for this. As builders and as organists, all of us carry a pointed responsibility in the survival of our religion and the music which is inseparably bound to it.

Vagary and prejudice must give way to thoughtful and intensive effort to supply the fundamentals—music of stature and depth, of lasting emotional and intellectual appeal.

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## Ernest M. Skinner Recalls the Past on 85th Birthday

By ERNEST M. SKINNER

This sketch is given to the editor of THE DIAPASON, at his request, on the occasion of my eighty-fifth birthday.

I was born Jan. 15, 1866, in Clarion, Pa., of poor but disconcerted parents, after which they moved away from there as soon as possible. My father was a tenor singer and vocal instructor and was one of a quartet in the Unitarian Church of Taunton, Mass., where for the first time I saw a church organ. It fascinated me. Later I pumped the organ in the Baptist Church for Edward M. French, the organist, who was kind enough to let me examine the instrument throughout. I was very proud to have discovered a leak in the bellows due to broken leather in a joint in the folds of a feeder.

I started at the age of 12, approximately, to build an organ. I made small wooden pipes which refused to speak and took them to a Mr. Tinkham, who ran a music store, but he was unable to help me very much. I didn't get very far in this attempt.

I had most of my schooling in Taunton. Later my parents moved to West Somerville, Mass., where I went to high school for a while, but left because I made no progress in Latin. My father knew a small organ builder in Reading, Mass., whose name was George H. Ryder. I was immediately fascinated with the work and commenced my daily labor by sweeping the shop, after which I wound trackers. There was nothing but mechanical action in those days. In a short time I designed a machine with which I could wind the trackers better and faster than by hand. The foreman was Horace Marden, who was sympathetic and helpful. He eventually left to become foreman for George S. Hutchings, a Boston organ builder, and was succeeded by John Brennan, who was both undiplomatic and incompetent. The voicer was William H. Dolbeer, who later went to Hutchings. I tried to get him to show me how to set a temperament, he declined. I was finally told by Charlie Moore, a reed voicer at the Samuel Pierce pipe shop in Reading; "The fifth above and the fourth below, flat. The fifth below and the fourth above sharp," which if you analyze it is equivalent to saying, free gratis for nothing without charge. The fifth above *is* the fourth below.

Well, I bought a piano hammer and started in to tune the family piano, but found it difficult, as the piano tone is not sustained, as is organ tone, and the "beats" do not complete on the piano, as in the organ, but sound *u wa-a-a---a* and die, while in the organ the beats are *wow-wow-wow*. Well, I finally learned the tuning of both piano and organ and my enthusiasm led me to temper every stop and tune by fourths and fifths from top to bottom, although the high and low octaves were finally tuned by double octaves, all of which is analyzed and described in detail in "The Composition of the Organ," to issue some time in 1951.

Later, Hutchings moved to Irvington Street, Back Bay, unfortunately next to the Boston and Providence Railroad, at which place I eventually became draftsman and then foreman.

A depression came and the business was in difficulty, which was reduced by one who came from another company. It so happened that he was so mercenary that some supply people finally refused to sell us anything, as our new man found fault with first-class materials. Sharp letters were written to clients who were a little slow in paying bills; so it became necessary for me to go and apologize and pacify them. I was finally obliged to tell Mr. Hutchings that he would have to choose between us. So he notified this man that their agreement would not be renewed at its expiration. He had to pay him \$30,000 to get rid of him. Then he got in another manager who proved to be so incredibly stupid that I finally was forced to resign. The company paid me \$4,300 for my stock and I started in a smallish wooden building in South Boston. While in business there, I met some wealthy churchmen for whom I built organs, one of whom was George Foster Peabody. They bought stock in the company to the amount of \$5,000 each; so I

got a good start at last. I soon won the contract to build the organ for City College in New York, where Samuel A. Baldwin was organist. The hall was crowded to the doors at every recital. The auditorium seated 2,200. Later the "movies" came along and reduced the audiences seriously, but these recitals continued for several years.

A little later I was awarded the contract to build the organ for the Cathedral of St. John the Divine. I have had, I believe, the most distinguished clientele in the United States, among which I will name the Washington Cathedral, Rockefeller Chapel at the University of Chicago, the Chapel at Girard College, Philadelphia, and Grace Cathedral, San Francisco, where Richard Purvis, one of our greatest composers for the organ, is organist.

As I happened to be a music-lover I went to many operas at the Metropolitan in New York. Here I heard Richard Strauss' "Salome" and a chorus of French horns in the Salome dance. I immediately developed my French horn, which happens to be identical in character with the orchestral horn. The opening notes of Dukas' "Sorcerer's Apprentice," and Strauss' "Thus Spake Zarathustra" both begin on the bottom note of the contra bassoon. It would be difficult to imagine a more impressive use of this instrument. So I worked with a form of organ reed resembling closely the form of the bassoon and arrived at a satisfactory reproduction of the bassoon. Some lovely measures on the oboe in "Parsifal" led to the development of my orchestral oboe, which is identical with its prototype, the first example being placed in the Tompkins Avenue Congregational Church, Brooklyn. The monologue played on the English horn, beginning the third act of "Parsifal," is responsible for my English horn, or cor Anglais, if you wish. The *erzähler* and *kleiner erzähler* were developed by emphasizing a peculiar tonality noticed in an ancient bell gamba, which I was re-voicing.

Every improvement I ever made in the organ was opposed by somebody. I once had an organ to build for Whitinsville, Mass. Although the electric action was perfected and in general use, a Boston organist who was adviser for the church insisted that it be a tracker action for a three-manual organ. A few months ago I was called to give an estimate on rebuilding this organ.

When I completed the organ for the Old South Church, Copley Square, Samuel Carr, the organist, a wealthy administrator, gave me \$500 and told me to show the organ in my own way. I asked five organists and told them of our local conditions and they were fine enough to accept \$100 each and to pay their own expenses. As this was between thirty and forty years ago I will give their names: William C. Hammond, Gaston Dethier, Edwin Arthur Kraft, Charles Heinroth and Dr. T. Tertius Noble. All these artists were kind enough to let me tell them of local conditions and to suggest the character of the programs I wanted. There were 1,200 present at the first recital and 500 were turned away at the last. Mr. Carr told me those recitals had done more for the organ than anything that had happened in twenty years and that the tracker organist had been explaining away the success of those recitals for a year. Mr. Kraft's opening number was Faulkes' Concert Prelude and Fugue, which is anathema to the digital acrobat.

Well, I started at 85 and will close by saying I feel about the same and look forward to carrying on again when the war ends, but with a difference. In the beginning an 8-ft. stop was priced at about \$225. Now the cost is \$1,000 plus, which tells me that never again will organs be like that in the Hill Auditorium at Ann Arbor, University of Michigan. This organ would now cost in the neighborhood of \$125,000. Under the virtuosic touch of the late Palmer Christian this organ developed a national reputation. Who dares to hope that under present conditions, sans war, such an organ will ever be built again?

In conclusion I will say that Alexander Graham Bell, when at work developing the telephone, offered Mr. Hutchings a half-interest in it for \$50 and Mr. Hutchings turned it down.

WILLIAM F. BRAME has been appointed organist and choirmaster of St. Timothy's Episcopal Church, Wilson, N. C., where he directs junior and adult choirs numbering fifty voices. The church has ordered a two-manual Casavant organ which is to be installed in September.

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 St. Justin's Church, Hartford, Conn.—1932  
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 St. Trinitatis Lutheran Church, Jersey City, N. J.—1935  
 Shrine of the Little Flower, Royal Oak, Mich.—1936  
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 Bowling Green State University, Bowling Green, Ohio—1937  
 First Baptist Church, Charlotte, N. C.—1939  
 Arkansas State Teachers' College, Conway, Ark.—1940  
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 First Presbyterian Church, Rockaway, N. J.—1942  
 Maryville College, St. Louis, Mo.—1946  
 First Christian Church, Long Beach, Calif.—1947  
 Holy Ghost Church, Denver, Colo.—1948  
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The fifth annual Bach Festival will be held in Stetson Chapel of Kalamazoo College, Kalamazoo, Mich., March 2 and 3, it is announced by Henry Overley, the director. A community project sponsored by the college, the festival has become one of the outstanding annual musical events in the city. Approximately 100 voices take part. Three-fourths of the chorus comes from Kalamazoo and nearby communities and the remainder from the faculty and student body of the college.

The Christmas Oratorio will be presented this year. The Saturday program will begin at 5 p.m. with the presentation of the oratorio by the chorus, orchestra and organ, with artist soloists. Intermission for supper at Welles Hall on the campus will be followed at 8:15 by a choral concert to include the motet "Jesus, Dearest Master" (unaccompanied), the Wedding Cantata, for solo soprano, the solo cantata for contralto, No. 53, "Schlage Doch," and the "Coffee Cantata." Soloists are: Gretchen Garnett, soprano; Lilian Chookasian, contralto; Ralph Nelson, tenor, and Robert Morton, bass-baritone. Frank Owen is again the organist and William Boyd the pianist. Mr. Owen is organist and choir director of St. Luke's Church, Kalamazoo. Mr. Boyd is on the faculty of Kalamazoo College. Mr. Overley, the director, is head of the department of music at Kalamazoo College and founder of the festival.

The Friday night program will be a chamber music recital by the Moyses Trio—Marcel Moyses, flutist; Blanche Honegger-Moyse, violinist, and Louis Moyses, pianist and flutist. Voldemars Rushevics, concert-master of the Kalamazoo Symphony Orchestra and a member of the music faculty at Kalamazoo College, will be the concertmaster for the orchestra on the Saturday program.

Helene Carman will be his assistant. Marvin Feman of the college faculty is arranging the scores. Chairman of the festival committee is Mrs. Leta G. Snow, Kalamazoo.

This will be the second year that a supper intermission will mark the second evening's program. This feature was so highly appreciated last year that many requests were received that it be repeated.

### DOSOGNE OPENS NEW WICKS

IN ST. ITA'S CHURCH, CHICAGO

A large congregation was rewarded after a trip to Chicago's north side Sunday evening, Feb. 4, to hear the dedicatory recital at St. Ita's Catholic Church on Broadway. The edifice, both large and beautiful, provides fine acoustics for the new four-manual Wicks organ of seventy-three ranks. Rene P. Dosogne, A.A.G.O., Ch. M., dean of the Illinois Chapter, is the new organist and director of choirs. Authentic singing of Gregorian chant, which preceded performance of organ numbers, not only reflected excellent training but was a real spiritual experience for the auditor. The fine program included: "Ave Maris Stella," Titelouze; "Salve Regina," Cornet; Passacaglia in C minor, Bach; Improvisation in Sonata form, No. 40, from "Fifty Elevations," Benoit; Cantilene, "Iste Confessor," Peeters; "Elegie," Peeters, followed by Benediction of the Most Blessed Sacrament and the postlude—a free improvisation on a Gregorian theme. Many remained to visit the choir loft.

Part of the organ is installed directly below the rose window in the gallery; the remainder is in three chambers. Enthusiasm over both the recitalist and the instrument was warmly displayed. E.M.B.

THE PALESTRINA SOCIETY of Connecticut College, under the direction of Paul F. Laubenstein, presented on Jan. 28 in Harkness Chapel, New London, the first offering of its tenth season, the "Missa Iste Confessor" for four mixed voices by Palestrina. This mass, which continues the development of the new style inaugurated by the "Missa Papae Marcelli," represents the master at the height of his powers so far as the mass is concerned. At the organ Sarah Leight Laubenstein played music by a group of early Spanish composers.



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## Calvary Church, N. Y., Honors Greatorex, Its Organist in 1850

JACK H. OSSEWAARDE

Calvary Episcopal Church in New York, where Jack H. Ossewaarde is organist and choirmaster, is this year marking the centenary of the publication of a milestone in American hymnody and psalmody—"Greatorex's Church Music." This famous collection of 124 psalm-tunes and 211 hymn-tunes was published in 1851 by Henry Wellington Greatorex, organist of Calvary Church. Greatorex, whose ancestor, Thomas Greatorex, was organist at Westminster Abbey during the reign of George III, began as organist of Calvary Church in 1850. This was the beginning of a ministry of music destined to be carried on by some of the country's most eminent organists.

In commemoration of the publication of "Greatorex's Church Music" the choir will sing this year many of the early tunes which Greatorex harmonized. The scoring of the tunes was done on the old organ then in the balcony of the church. Greatorex's yearly stipend as musical director was \$300 and a kerosene lamp! Gas had just been piped into the church, but there were gas lamps around only the chancel and pulpit. The music committee, appealing for more funds, said it "had pleasure in stating that our music is now considered the best in the city, and as the church is also blest with the best preaching, the congregation has good reason for congratulation." It was under Greatorex's direction that Jenny Lind sang in Calvary Church in 1850, shortly after her arrival in this country.

A glance at the names of organists who have served Calvary, as recorded in an article written for *Gramercy Graphic* by Dorothy Dignam, reveals a number of well-known names. John Bland is credited with establishing the once-famous boy choir. He also initiated the long series of colorful Christmas Eve carol services, believed to be the oldest of such musical events among Protestant churches in New York City. Harold W. Friedell, now musical director at St. Bartholomew's, was organist at Calvary during the late 1920's and returned briefly in the past decade. Vernon de Tar, now at the Church of the Ascension, was director in the 1930's.

Jack H. Ossewaarde, the incumbent organist and choirmaster, is by ancestry Dutch. His mother was born in The Netherlands. Mr. Ossewaarde spent his early years as a choir boy in St. Luke's Church, Kalamazoo, Mich. By the time he was 17 he led an adult choir of his own. In Kalamazoo he also began his study of piano and organ. He attended the University of Michigan and earned a master's degree. Mr. Ossewaarde was then called to serve in the armed forces and spent five years with Patton's Third Army. He saw duty with the army of occupation in Bavaria and Austria and had the opportunity to play many of the old European instruments.

Mr. Ossewaarde is married and has a son, Jon, who is 15 months old. Donna Ossewaarde is a mezzo-soprano and also comes from Michigan. They visited Europe together in the summer of 1950.

The choir at Calvary Church, which is noted for the quality of its work, is



kept in size to a maximum of thirty-five voices. So large is the waiting list for membership that Mr. Ossewaarde auditioned more than 100 voices in the fall.

### RECITALS MARK CENTENARY OF COLLEGE OF THE PACIFIC

In connection with its centennial celebration the College of the Pacific, at Stockton, Cal., announces a new series of vesper organ recitals, to be given in the beautiful new Morris Chapel on Sunday afternoons at 4:30 during the spring semester. The series last fall attracted attention throughout central California.

Allan Bacon, head of the organ department at the college, played the first program Feb. 11 at 4:30. The remaining recitals will be given by ten advanced students in the organ department. All of the programs are under Mr. Bacon's personal supervision. The offerings at the first recital included: "Rejoice, Ye Pure in Heart," Sowerby; "Come, Sweet Death," Bach; "All Glory, Laud and Honor," Bach; Andante Molto Tranquillo, from Sonata in A minor, for violoncello and piano (Hilda Havens, violoncellist); Grieg; Chorale Improvisation: "Praise the Lord, the Mighty King," Karg-Elert; Prelude on the Welsh Tune "Rhosymedre," Vaughan Williams; Concerto No. 5, in F major, Handel.

### MARILYN MASON WILL TOUR WEST COAST THIS MONTH

Marilyn Mason, Ann Arbor concert organist and a member of the organ faculty of the University of Michigan, has just completed a tour in the East which took her as far south as Baltimore and into New England. Miss Mason gave recitals at Grace Church and Riverside Church in New York City and at the Church of the Advent in Boston.

In March Miss Mason goes to the west coast and will be heard in San Diego, La Jolla, Fresno, San Francisco and other cities.

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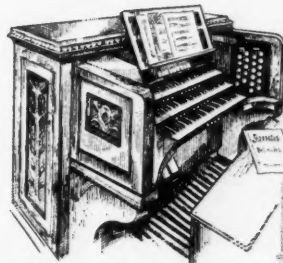
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4. Tenebrae factae sunt ..... .25
- HASSLER... Christ Is Arisen... SATB a cappella ..... .20
- PALESTRINA... Missa Iste Confessor... SATB a cappella... 1.00
- VERDI... Ave Maria... SATB a cappella ..... .25
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## Famous Old Organs in Holland Disprove Popular Fallacies

(Mr. Noehren, organist and professor of organ at the University of Michigan, has prepared the following article after his visit to the Netherlands and the famous organs in that country.)

By ROBERT NOEHRN

Few organists in this country seem to be aware of the many beautiful organs which may today be seen and heard in Holland. When I visited Europe during the summers of 1948 and 1949 I saw more than seventy of these instruments, built all or in part before the turn of the nineteenth century. Many of them are very beautiful to hear and their impressive cases contribute to making an organ journey through Holland truly memorable. It is not difficult in this little country for the visitor to catch a glimpse into the past, when the organ as a great musical instrument of the church reigned in all its glory.

Of particular interest are three famous large organs which stand near the heart of Holland. Only several kilometers from the great port of Rotterdam one may travel by electric train in less than half an hour to the historic town of Gouda. Its tremendous Gothic church, with a nave nearly the length of Cologne Cathedral, is famous for its stained-glass and a fine organ dating from the eighteenth century. This organ was built by Jean Moreau in 1732. During the early years of the nineteenth century it underwent various changes, but fortunately the work was carried out by sympathetic hands and it remains a magnificent monument to its builder. The disposition is as follows:

### I. RUGPOSITIEF.

Bourdon, 16 ft.  
Prestant, 8 ft.  
Fluittravers, 8 ft.  
Holpijp, 8 ft.  
Octaaf, 4 ft.  
Fluit doux, 4 ft.  
Quint, 2- $\frac{1}{2}$  ft.  
Octaaf, 2 ft.  
Woudfluit, 2 ft.  
Mixtuur, 6 ranks  
Sherp, 6 ranks  
Carillon, 2 ranks  
Cornet, 6 ranks  
Trompet, 8 ft.  
Dulclaan, 8 ft.  
Tremulant

### II. HOOFDWERK.

Prestant, 16 ft.  
Prestant, 8 ft.  
Holpijp, 8 ft.  
Violon, 8 ft.  
Quint, 5- $\frac{1}{2}$  ft.  
Octaaf, 4 ft.  
Openfluit, 4 ft.  
Octaaf, 2 ft.  
Mixtuur, 4-6 ranks  
Cornet, 5 ranks  
Trompet, 16 ft.  
Trompet, 8 ft.  
Schalmey, 4 ft.

### III. BOVENWERK.

Prestant, 8 ft.  
Quintadena, 8 ft.  
Echo Holpijp, 8 ft.  
Salicional, 8 ft.  
Viola d'Gamba, 8 ft.  
Vox Coelestis, 8 ft.  
Octaaf, 4 ft.  
Echofluit, 4 ft.  
Nachthoorn, 2 ft.  
Flageolet, 1 ft.  
Mixtuur, 4 ranks  
Sexquialter, 3 ranks  
Echo Trompet, 8 ft.  
Vox Humana, 8 ft.  
Tremulant

### IV. PEDAAAL.

Prestant, 16 ft.  
Subbas, 16 ft.  
Prestant, 8 ft.  
Wijdgedekt, 8 ft.  
Roerquint, 5- $\frac{1}{2}$  ft.  
Octaaf, 4 ft.  
Hohfluit, 2 ft.  
Bazuin, 32 ft.  
Bazuin, 16 ft.  
Trompet, 8 ft.  
Clarion, 4 ft.  
Cinq, 2 ft.

Many Dutchmen today say with pride that this beautiful instrument with its fifty-four registers is "the greatest organ in the world". Any thoughtful person willing to take the time to hear and play this organ will not find it difficult to share some of the enthusiasm of these loyal Dutchmen.

But a still more famous organ will command the attention of the visitor.

## ORGAN IN THE OUDEKERK, AMSTERDAM, HOLLAND



The great organ at Haarlem has become so legendary that it is sometimes difficult to believe it still exists. Like Gouda, the town of Haarlem is easily accessible and by train it is only fifteen minutes from Amsterdam, on the main line south to The Hague. This organ, built by Christian Müller in 1736, was played by both Mozart and Handel. It has suffered more from the vicissitudes of the nineteenth century than the organ of Gouda. Its chests, action and most of the pipework remain, but Barker levers have been added and the hoofdwerk and pedaal have been changed by later builders. Its past glories have indeed been dimmed; nevertheless it remains a beautiful instrument to this day. The organs of Gouda and Haarlem, which were built at the same time, have often been compared with each other. There is still a famous saying that these organs are like two beautiful women; the organ at Haarlem is likened to an aristocratic old lady and the organ of Gouda to a charming maiden.

The third organ is perhaps much less famous than the organs of Gouda and Haarlem, but there are many who consider it the finest of all Dutch organs. It was built in 1726 by Christian Vatter for the Oudekerk in Amsterdam, the church made famous by Sweelinck, who was once organist there. This organ has suffered little change and remains today much as its builder must have left it over 200 years ago. It is an instrument often compared with those of Gouda and Haarlem because of its similarity in age and size. But all three of these famous instruments have distinct personalities of their own and are a source of wonder and excitement for the visitor. The disposition of the Amsterdam organ is as follows:

### I. RUGWERK.

Prestant, 8 ft.  
Holpijp, 8 ft.  
Quintadena, 8 ft.  
Octaaf, 4 ft.  
Speelfluit, 4 ft.  
Quint, 2- $\frac{1}{2}$  ft.  
Octaaf, 2 ft.  
Woudfluit, 2 ft.  
Mixtuur, 6-7-8 ranks  
Sherp, 6 ranks  
Carillon, 3-4 ranks  
Sexquialtera, 2-3-4 ranks  
Cornet, 5 ranks  
Trompet, 8 ft.  
Dulclaan, 8 ft.  
Tremulant

### II. HOOFDWERK.

Prestant, 16 ft.  
Bourdon, 16 ft.  
Prestant, 8 ft.  
Holpijp, 8 ft.

Quint, 5- $\frac{1}{2}$  ft.  
Octaaf, 4 ft.  
Fluit, 4 ft.  
Roerquint, 2- $\frac{3}{4}$  ft.  
Octaaf, 2 ft.  
Fluit, 2 ft.  
Mixtuur, 6-7-8 ranks  
Sherp, 6 ranks  
Sexquialter, 4 ranks  
Trompet, 16 ft.  
Trompet, 8 ft.  
Tremulant

### III. BOVENWERK.

Quintadena, 16 ft.  
Prestant, 8 ft.  
Baarpijp, 8 ft.  
Quintadena, 8 ft.  
Viola, 8 ft.  
Octaaf, 4 ft.  
Gemshoorn, 4 ft.  
Cymbal, 3 ranks.  
Nasard, 2- $\frac{3}{4}$  ft.  
Sexquialter, 4 ranks.  
Fagot, 16 ft.  
Trompet, 8 ft.  
Vox Humana, 8 ft.  
Tremulant

### IV. PEDAAAL.

Prestant, 16 ft.  
Subbas, 16 ft.  
Octaaf, 8 ft.  
Roerquint, 5- $\frac{1}{2}$  ft.  
Octaaf, 4 ft.  
Nachthoorn, 2 ft.  
Mixtuur, 6 ranks.  
Bazuin, 16 ft.  
Trompet, 8 ft.  
Trompet, 4 ft.  
Cinq, 2 ft.

The principal excuse for presenting my impressions of these organs is to challenge certain fallacies about old organs which are commonly believed to be true. It is thought by many that old organs were clumsy and unmanageable and their actions so heavy that it was impossible to play easily and quickly. All three of the organs here described retain their original action, except for the Haarlem organ, which acquired the Barker levers in the nineteenth century. Anyone who has ever played a tracker organ knows that when the manuals are coupled to each other the action usually becomes uncomfortably heavy. However, the action of any single manual of the three organs described here is no heavier than a grand piano action and no less responsive. The old organs in America with tracker action were usually quite inadequate tonally.

Just as the majority of organs built in Europe during the nineteenth century so the American organs of the same period often suffered from lack of tonal organization. Even the best of the Roosevelt and Johnson organs were artistically

mediocre compared with organs built in Europe before the nineteenth century. On the organs of Gouda, Haarlem or Amsterdam each of the manual divisions or the pedal division is rightly a complete organ in itself. Thus, organ playing in earlier times did not require manuals to be coupled. Many organs did not even have intermanual couplers or manual to pedal couplers. The complete great chorus together with the reeds and an equivalent pedal equalled "full organ". The writer knows from his experience that it is quite possible, when such is desired, to play passages very rapidly on any of these three organs. Furthermore, because of the peculiar responsiveness of mechanical action, it seems easier to play such rapid passages with rhythmic security on these than on organs with electric action, where one senses a certain detachment between keyboards and pipes.

It is also believed by many that the old builders found it necessary to use many mixtures to make up for the lack of tone which could possibly be produced by lower-pitched voices and the inadequacy of the wind. The original organ of Gouda contained fifty-three stops, of which thirty-one were of 16, 8 or 4-ft. pitch, or more than half of the total number of stops. Again, the organ built in 1686 for the Church of St. Nicholas in Hamburg contained sixty-eight stops, of which no less than forty-eight were of 32, 16, 8 or 4-ft. pitch, or more than two-thirds of the total number of stops; and these included two of 32-ft. pitch. I believe that the many kinds of mixtures to be found in old organs were there obviously for artistic purposes, and the great builders of the past preserved a fine balance between the low-pitched and the high-pitched stops.

The stop handles of the old organs were not easily accessible to the organist, but he was expected to have an assistant to manage the stops as he played. This tradition continues to this day in Holland. In fact, it is difficult to find more than a few organs throughout the country which have any combination movements for the organist to use himself as he plays. The writer had the good fortune to give several recitals on old organs in Holland. These included one at Haarlem, which was a memorable experience. The program on that occasion included among other works a Buxtehude Prelude and Fugue, the Trio-Sonata No. 5 and the Fantasie and Fugue in G minor by Bach. With the expert help of the assistant organist at Haarlem, Mr. Lasschiert, I remember particularly the ease in preparing and playing this recital. The Haarlem organ, far from being a clumsy affair, is a beautifully built instrument; there is a precision in the action and keyboards which seems to contribute much to making the organ easy to play. Seldom have I enjoyed such comfort rhythmically in the playing of the Trio-Sonata or the Fantasie and Fugue.

But these organs are singularly distinguished for their great beauty of tone. Whatever virtues modern organs may hold for us, it will be a long time before the tone of these wonderful Dutch organs will be equalled, much less surpassed. It is difficult to describe the beauty of these organs, but it might be of some interest to point out some basic characteristics of the three instruments.

I believe there are some philosophical (if the word may be used here) differences between the organ builder of today and the work of such men as Vatter, Moreau or Müller. First of all, the old builder was not particularly concerned about the power of individual registers or the power of any group of registers. On the contrary, the modern builder is always concerned primarily with the power of "full organ" and the necessity of creating certain registers to produce the power which he feels is demanded of the instrument. The contemporary builder in America has accepted certain principles of voicing developed during the nineteenth century, and their merits are seldom questioned.

In the old organs no single register was powerful in the sense that certain modern registers are. One soon discovers that on such instruments as those at Gouda, Haarlem or Amsterdam all the registers tend to produce about the same amount of power. For instance, the gedeckt of the rugpositief is not much softer than the principal, 8 ft., of the hoofdwerk, and the pedaal octaaf, 8 ft., does not overshadow the prestant, 8 ft., of the rugpositief. In fact, the pedaal octaaf, 8 ft., is mild



enough to be used in combination for triosonatas as well as to play an integral role in the pedaal chorus. But by the same token, the kind of voicing used by the old builders produced a tone with characteristics different from those produced by modern voicing standards. It is entirely possible that the refining process of modern voicing, which, for instance, eliminates certain noises at the attack of each tone, considered by many to be objectionable, also eliminates a multitude of overtones which may serve to give the tone better binding quality and a more characteristic sound. There is also the possibility that the fundamental of each tone is more persistent and carries more easily.

Since there was no attempt by the old builders to create power-producing registers, this factor alone will explain the difference between the tonal organization of the organ at Amsterdam and a modern example of "classic" organ building. No single pipe was voiced to produce a powerful tone, so it was often considered desirable to build up the trebles by increasing the number of ranks in the mixtures as they ascended. Thus we see in the hoofwerk a mixture with six ranks in the bass, increasing to eight ranks in the treble. In addition, all the foundation stops, 8, 4 and 2 ft., of the hoofwerk are doubled in the treble. In modern organ building it is the practice simply to voice the trebles louder instead of allowing the pipes to speak at a natural level and increasing the trebles by doubling or increasing the number of ranks. This practice may account for the harshness in the sound of many modern organs. The mixtures of eight or ten ranks to be found in old organs are actually milder and more mellow than a three-rank mixture of the modern organ.

The old builders strove to create an organ which would in itself contain two, three or four separate organs, each with its own peculiar character and function. For instance, the *regpositief* division was not designed to blend with the hoofwerk, but to *oppose* it. The listener could recognize at once which division was being played. In modern organ building the ultimate success of an organ seems dependent on the *tutti*. Too much contrast between sections will only serve to destroy the homogeneity of the total sound. In early times the most important manual divisions were the *hauptwerk* and *ruckpositiv*, and the sizes of the two were usually comparable. In the modern organ the most important divisions are considered to be the great and the swell. (Even on modern "classic" organs the *positiv* is usually smaller in tonal output than either of the two principal sections.) Since there is usually little basic difference in the scaling and general character of the individual registers of these two sections, they blend well and foster the conception of "one total organ," as opposed to the baroque organ, which consisted of several contrasting organs within one instrument.

These old organs do have a unique beauty of tone that is missing in most modern organs, but they also give one a tremendous sense of power. This, I am sure, is an illusion. As has been said before, all the individual registers are so mild that one wonders whence this power can come. Perhaps we do not fully comprehend the relativity of power. Consider the volume control of a good radio amplifier. It is indeed possible to turn

the power up to a very uncomfortable level for listening. Although there may be great power in the amplification, the tension of the sound does not increase as the power is turned up. Likewise, it is quite possible to have a sound of considerable intensity at a low "power" level. Mere power, then, does not necessarily provide tension or "fullness". It may very well be that the kind of voicing used in the old instruments produced a tone which carried more persistently. If there were many more overtones present in the tone of each pipe, as has been suggested, it is likely that more unity and tension was apparent in a chorus sound than is possible with modern voicing. The tone of the full hoofwerk and pedal at Gouda is truly magnificent and produces a feeling of power which will grip the listener.

Finally, the success of the old organs may be explained in part by the relative placement of the various divisions and their location in the body of the nave. Almost invariably the continental organ stood high on a gallery in the west end of the church, where its sound could be heard to best advantage. Furthermore, each division always stood in the same relative position; the chief division stood in the center, the pedal division was on either side, and the *positiv* hung from the balustrade. The placement and relative location of these various divisions had an effect on the listener, and he could always recognize the sound of any division, not only by its characteristic quality, but by its relative position. There is little point in having unenclosed divisions in the modern organ if organ builders and church architects continue to compromise in locating the organ where it cannot be heard to good advantage and where the relative position of the divisions has no sensible relationship one to the other.

**JOHN HARMS WILL CONDUCT**

**THE "ST. MATTHEW PASSION"**

The Bergen, N. J., Choral Society, under the direction of John Harms, will give Bach's "St. Matthew Passion" March 19 in Englewood, N. J. Andrew Tietjen will be organist. The choral society gave a benefit concert in Englewood Jan. 16. Gladys Swarthout was guest soloist and the proceeds went to the Englewood Hospital building fund. The program included these numbers: "Joshua," Moussorgsky; "Battle Hymn of the Republic," arranged by Wilhousky; "Kol Nidre," Traditional; "The Lord's Prayer," Malotte; "Distracted with Care and Anguish," Haydn.

Mr. Harms conducted four performances of "The Messiah" in November and December. These were at the Church of Corpus Christi and Trinity School in New York, and community performances in Englewood and Yonkers.

**GORDON YOUNG GOES BACK**

**TO FIRST METHODIST, TULSA**

Gordon Young has returned to his former post at the First Methodist Church of Tulsa, Okla. He held the position of organist-director there from 1941 until 1944 and since that time has served churches in Lancaster, Pa., and Philadelphia, and was for a time on the faculty of Franklin and Marshall College. Mr. Young, who has won a reputation as a recitalist, is a graduate of Southwestern College, Winfield, Kan., and studied with Alexander McCurdy at the Curtis Institute of Music.



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**BIRMINGHAM CHURCH  
DEDICATES ITS ORGAN**  
**AEOLIAN-SKINNER IS OPENED**

**Three-Manual in the First Presbyterian Church, Where Myrtle Jones Steele Is Organist—Recital By Thomas Webber.**

The First Presbyterian Church of Birmingham, Ala., dedicated its new Aeolian-Skinner organ Sunday afternoon, Jan. 21. This organ replaces a Jardiene which had been in use in the church for the past sixty-one years. It is a three-manual of thirty-six ranks of pipes, eighteen couplers and thirty combination pistons. There are nearly 3,000 pipes, besides chimes and harp. The chimes and harp were given by the church organist, Myrtle Jones Steele, in memory of her father and mother.

A brilliant dedicatory recital was played by Thomas H. Webber, Jr., organist of the Idlewild Presbyterian Church, Memphis, Tenn. The church was filled to capacity and 200 people were turned away. Mr. Webber's program consisted of the following numbers: Chorale Prelude, "O How Blessed Spirits Are Ye?" Brahms; Toccata and Fugue in D minor, Bach; "A Toy," Farnaby; Fanfare for Organ, Shelley; "In the Village," Ippolitoff-Ivanoff; "The Bells of Ste. Anne de-Beaupré," Russell; Toccata, Andriessen; Scherzo, Afaïn; "Clouds," Debussy; "Christmas," Dethier.

The resources of the new instrument are these:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Grave Mixture, 2 rks., 122 pipes.
- Chimes (Class A Deagan), 8 ft., 25 tubular bells.

**SWELL ORGAN.**

- Gedeckt, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Sallicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Flautino, 2 ft., 61 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Harp and Celesta (prepared for), 61 bars.
- Tremolo.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes.
- Tremolo.

**PEDAL ORGAN.**

- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt (Swell), 16 ft.
- Octave, 8 ft., 32 pipes.
- Flute (Bourdon), 8 ft., 12 pipes.
- Flute (Swell Gedeckt), 8 ft.
- Choral Bass, 4 ft., 32 pipes.
- Flute (Bourdon), 4 ft., 12 pipes.
- Fagetto (Swell), 16 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Chimes. (Great).

**ORGANIST IS WILKES-BARRE  
"YOUNG MAN OF THE YEAR"**

Charles Henderson of Wilkes-Barre, Pa., was selected by the Junior Chamber of Commerce of that city as the "Young Man of the Year" for 1950 and a distinguished service award was presented to him for his contribution to the community. This award is made to the young man between the ages of 21 and 35 who, in the opinion of the judges, has been outstanding in community leadership. This is the fifth year of its presentation.

Mr. Henderson has been organist and choir director of the First Presbyterian Church of Wilkes-Barre for the last twelve years, though this service was interrupted by four years in the army. In presenting this award to him, Robert Eyerman, president of the Chamber of Commerce, said: "He is one of the greatest assets to our community. His strongest qualities are in the realm of the intangible. With the times as they are, the kind of leadership he has given is in line with that which people need desperately."

Editorial comment stated: "The Chamber of Commerce has singled out for distinction one who has given much beneficial service to the community. In the music field he has been signally able... and he has added much to the standing of the community culturally... An award to such as Mr. Henderson reminds us that there are opportunities for service in fields other than business or civic affairs."

Besides three choirs at the Presbyterian Church, Mr. Henderson, conducts the Wyoming Valley Oratorio Society, a community chorus of eighty voices, and the Singers' Guild of Scranton. He is sub-dean of the local chapter of the A. G. O. and is on the music faculty of Wilkes College. Last summer Mr. Henderson attended the Bach festival at Prades, France, and studied at the Fontainebleau Conservatory of Music under Nadia Boulanger. He is a graduate of Bucknell University and has done graduate work at the Juilliard School of Music, Columbia University and the Pius X School of Liturgical Music. His organ study has been with Ernest White. Mr. Henderson is married and the father of two daughters.

**CHICO, CAL., BACH SOCIETY  
HOLDS ITS THIRD FESTIVAL**

The third annual Bach festival to be sponsored by the Chico, Cal., Bach Society was held at the Bidwell Memorial Presbyterian Church and the Aymer J. Hamilton School Auditorium Jan. 15 and 16. The first program was devoted to organ and choral music. Charles Thompson was director and G. Leland Ralph organist. The chorus sang the motet "Jesus, Priceless Treasure" and selections from the Mass in B minor. The organ numbers were Toccata, Adagio and Fugue in C major, Pastorale in F and Prelude in G major.

The second program consisted of instrumental solos, ensembles and the "Coffee" Cantata, which was sung by the State College Chorus under Ruth Rowland Taylor. Ada Jordan Pray, pianist, played Prelude and Fugue 21 from the "Well-tempered Clavichord." Other numbers were the Air for the G String, Partita in B flat, a group of string pieces and the Mozart Quintet for Clarinet and Strings.

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"I have had much to say to my organist friends about the Organ Institute; but one who has not attended a session there could never fully understand what it is — a most successful combination of serious and searching study of the organ and organ music conducted by a faculty of eminent American and European organists with the informal atmosphere of a pleasant, comfortable vacation among friends. It is a well-planned mixture which gives us both brightness and depth! I have attended not one, but three, summer sessions of the Organ Institute because what I learned there has been of great value to me in my work. I place the Organ Institute high on my list of experiences to be repeated as often as possible."

*Margaret Weber  
Organist, St. Paul's  
Methodist Church, Toledo  
Accompanist, Toledo  
Choral Society*

"The Organ Institute is of great value, particularly to the advanced student, in presenting a variety of ideas in interpretation and technique, in giving a wider acquaintance with organ literature, and in showing different styles of playing. It affords an excellent opportunity for organ teachers to exchange ideas with other teachers, and to observe other teaching. The chance to hear much organ music played by leading recitalists is of real value."

*Walter A. Eichinger  
Assistant Professor,  
University of Washington  
School of Music  
Organist, University  
Methodist Temple*

"The Organ Institute affords instruction under outstanding masters, a survey of organ literature, pleasant surroundings,

and congenial fellowship. This is a school in which inspiration is the fine product of good management."

*Henry Meyer  
Dean, School of Fine Arts  
Southwestern University  
Georgetown, Texas*

"In Andover and Methuen, I found that through companionship and intellectual enlightenment and stimulation, the Institute offers an invaluable experience for both the mature organist, and, more especially, the college student."

*Laeta Wentworth  
Student, Syracuse University*

"I heartily endorse the Organ Institute, as my 100 percent attendance (four summers) indicates. One distinct advantage to me is the opportunity to practice without home and church responsibilities interfering; also the opportunity to become familiar with new and old organ literature, the exchange of ideas with others in attendance, and the pleasant living conditions."

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"Anyone who considers the organ a real musical instrument; anyone who would measure literature and performance by the same as or higher standards than those of a leading symphony orchestra or pianist; anyone who wants to hear and touch a real organ, adaptable to all styles; anyone who wants to meet musicians, both professionally and socially, as teachers or as fellow students, needs at least one session at the Organ Institute in Andover, Massachusetts."

*Klaus Speer  
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From Heaven Above to Earth I Come (Advent-Xmas) (Epiphany)	M. Reger	1.00
Offertoire-Pastorale (Xmas) (Epiphany)	M. Reger	.80
Prelude on "Dies Irae" (Advent)	G. Dethier	.60
Offertoire, "Adoremus et Laudate" (Xmas-Epiphany)	P. Kunc	.60
Communion (Midnight Mass) (Xmas)	L. Lecocq	.60
Meditation-Priere (General)	J. Jongen	.80
Two Chorale Preludes in Bach Style (General)	C. Chabrier	.65
Meditation (General)	F. Hillmeyer	.80
Bourree et Musette (Recital)	S. Karg-Elert	.75
Westminster Abbey (Hymn of Glory) (Xmas-General)	M. E. Bossi	1.00
Toccata Concertante (Recital-General)	J. Bonset	1.00
Offertoire (General-Recital)	J. Jongen	1.00
Communion (General-Recital)	J. Jongen	1.00
Toccata in A Major (General-Recital)	G. MacMaster	.75
Come Holy Ghost (Whitsuntide-General)	M. Reger	1.00
Chromatic Fantasia and Fugue (Recital-General)	W. Middelschulte	1.00
Toccata "Ein Feste Burg" (Recital-General)	W. Middelschulte	.80
Petite Suite pour Grand Orgue (Franck-Style Music)	D. Desseverac	1.50
Seven Miniature Preludes (Recital-General)	S. Karg-Elert	1.50

**CHORAL (S. A. T. B.)**

O God When Thou Appearest (Festival-General) (Ascension)	W. Mozart	.18
A Christmas Cradle Song (Xmas-Epiphany) (S. or T. Solo)	C. Hawley-Bedell	.18
Sleepers Wake! (Advent) Choral Version of Organ Chorale	J. S. Bach	.18
Out of the Deep (Advent)	J. E. West	.20
Come to the Manger (Xmas-Epiphany)	Old English	.15
The Snow Lay on the Ground (Benite Adoremus) (Xmas-Epiphany)	Traditional	.10
Three French Noels (Xmas-Epiphany)	Old World Tunes	.15
Mighty Is The Lord (Choral-Fugue) (Festival-General)	F. Schubert	.20



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The entire organ of 2500 pipes is located to the rear of the sanctuary, and divided into four chambers as shown above and at left.

The Great and Swell organs are in galleries on either side of the apse, at the junction of the rear and side aisles.

Solo sections, which are in back of the apse, are in artistic chambers planned to harmonize in material and design with the modern renaissance theme of the surroundings.

The fusion of medieval architecture with Gothic, Roman and Byzantine characteristics, make the Basilica tremendously impressive.

Below: a "packed" audience gathers for the Dedication Recital to hear the great Wicks Organ as played by Dr. Salvador.

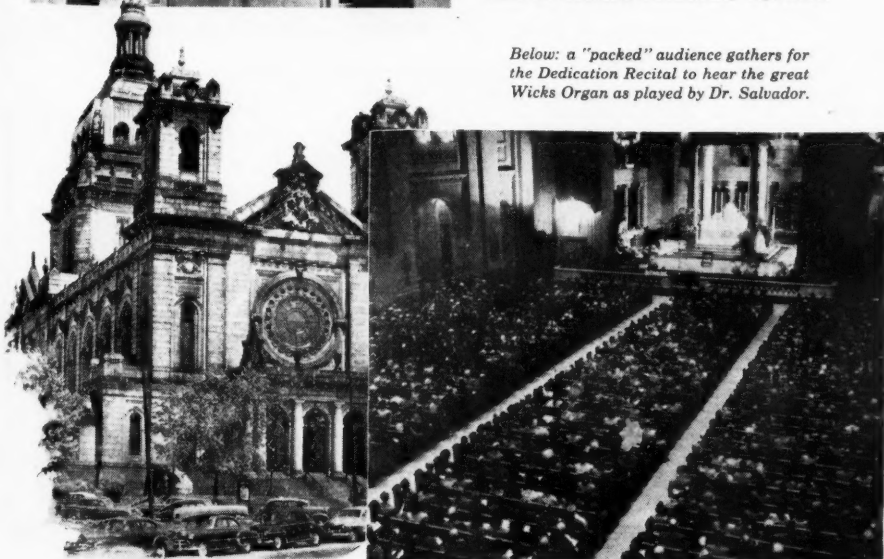
Mario Salvador, eminent, distinguished concert organist, recently dedicated, in recital, this superb Wicks organ in the Basilica of St. Mary.

Internationally recognized as one of the greatest living organ interpreters, Dr. Salvador writes in part to Monsignor James M. Reardon of the Basilica:

"It was a pleasure for me to dedicate the new Wicks organ recently installed in the Basilica of St. Mary in Minneapolis. The instrument is a fitting complement to the beautiful services held in this magnificent church.

"This fine instrument possesses two outstanding characteristics, namely, adherence to traditional organ tone as exemplified in the excellent koppel-flöte, and the introduction of novel tone color as reproduced in the tuba."

MARIO SALVADOR  
 Feb. 9, 1951



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**BANK IS THE SPONSOR FOR WEEKLY RECITALS**

**WALLA WALLA, WASH., SERIES**

First National of Seattle and Whitman College Cooperate in Presenting Organ Programs Played by Stanley R. Plummer.

Stanley R. Plummer, M. Mus., head of the organ department of Whitman College, Walla Walla, Wash., has been playing weekly recitals since Oct. 1, broadcast by station KWWB. These programs have originated from two points—the recital hall at Whitman College, which contains a two-manual Bennett organ, and from the First Presbyterian Church of Walla Walla, with its three-manual Skinner. The recitals are sponsored by the Walla Walla branch of the Seattle-First National Bank in cooperation with the college. The recitals heard on the air are thirty minutes in length.

Mr. Plummer has drawn from the outstanding soloists in the music department of Whitman College to assist him. Many of the compositions of Bach, Mozart, Handel, Bingham, Sowerby and Dupré, combining the organ with other musical mediums, have been performed. On Dec. 10 a new and exciting concerto for organ and violin written by Professor William Bailey, head of the theory department of the college, received its first hearing. Other original works and first performances are scheduled for the near future.

Outstanding organ works already heard include the following: Toccata in F major, Bach; "St. Anne" Prelude and Fugue, Bach; Preludes and Fugues in G major and G minor, Bach; complete performance of the Eight Little Preludes and Fugues, Bach; Chorales in E major and A minor, Franck; Noel Variations, Dupré; "Westminster Chimes," Vierne; Toccata, Fugue and Hymn, Peeters; Third Symphony, Vierne; Modal Suite, Peeters; Sonata No. 2, Hindemith; Finale, Sonata on the Ninety-fourth Psalm, Reubke; "Litanies" Alain; Sonata, Sowerby; Processional Prelude and Fugue, Leon Dallin.

The continuation of these programs

seems assured, for the Seattle-First National Bank has renewed for a considerable time its contract to finance this project. The benefit to the college has been beyond expectations, for there are many more students wishing to study organ than the facilities permit. An additional organ is planned for next year to meet the demand on practice time.

Mr. Plummer is conducting the Whitman College presentation of Gian-Carlo Menotti's "Medium." Later in the season the Walla Walla Symphony will perform some of Mr. Plummer's orchestral compositions as part of its regular program series.

Stanley Plummer began his organ study in Salt Lake City and then went to the Catholic University of America in Washington, D. C., to obtain the bachelor of music degree. Later he won the master of music degree from the University of Southern California before heading the organ department of Whitman College.

**ST. PAUL'S MEMORIAL ORGAN**

**IN LANSING, MICH., DEDICATED**

The Charles and Harriet Stroud memorial organ in St. Paul's Episcopal Church, Lansing, Mich., built by Austin Organs, Inc., was dedicated at a service Jan. 25. The stoplist of this large three-manual instrument, which contains five full divisions and an extra console in the chapel, was published in the February, 1950, issue of THE DIAPASON.

The service was conducted by the Rt. Rev. Russell S. Hubbard, D.D., suffragan bishop of Michigan; the Rev. George R. Selway, D.D., rector of St. Paul's, and the Rev. Richard O. Peterson, associate rector. The choir was under the direction of Paul H. Eickmeyer, organist and choirmaster. At the close of the service the dedicatory recital was played by Arthur Poister. Mr. Poister's program was as follows: Chaconne in G minor, Couperin; "We All Believe in One God, Father," and Passacaglia in C minor, Bach; Andante in F major, Mozart; "Deck Thyself, My Soul" and "O How Blessed," Brahms; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré; Five Preludes, Milhaud; Sonata on the Ninety-fourth Psalm, Reubke.

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*Entrance Examinations*  
**JUNE AND SEPTEMBER**  
1951

Catalog on Request

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Chapters in Every State



Organized  
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Dec. 17, 1896  
Incorporated  
Dec. 17, 1896

Amended Charter  
Granted  
June 17, 1909

Amended Charter  
Granted  
June 22, 1934

Chartered by the Board of Regents of the University of the State of New York  
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## The President's Column

That important time in the Guild year is approaching when the examinations will be given again and detailed information has been sent from national headquarters to the many who have made inquiry during the year. All who contemplate taking any of these examinations in May should obtain application forms from headquarters and register early, in order that designation of centers can be arranged and adequate provision be made for all who wish to take the examinations at headquarters or chapter centers. Candidates should be examined at the centers where they hold membership or where they are temporarily located. Communicate with deans of chapters (list in January issue of THE DIAPASON) or with headquarters.

Guid examination week comes this year from May 22 to 25, with choir-master "A" examination and choir-master examination "B" (for Roman Catholic choirmasters) on May 22 and associate-ship and fellowship examinations May 23, 24 and 25. Fellows, associates and colleagues are eligible to take the choir-master examinations. The associateship examination is open to all colleagues of the Guild; the fellowship examination can be taken only if one has passed the associateship. Candidates for associate (A.A.G.O.) or choir-master (Ch.M.) examinations must have been elected colleagues not later than April and must register by paying the fee of \$15 by May 1. The fee for re-examination in one section is \$10. Candidates for fellow (F.A.G.O.) must register by paying the fee of \$20 by May 1. Re-examination in one section is \$15. Those applying for re-examination who have passed one section, in any of these examinations, should give the name of the examination center and the year when the section was passed in making application. This year, for the first time, candidates will be permitted to take either section singly and the other section in a subsequent year. Both sections may be taken this year, as formerly. The fees for the examinations in the section taken the first year will be the same as for both sections. Make all checks payable to the American Guild of Organists.

A letter from M. Searle Wright, chairman of the committee on organ playing competition, has been mailed to all deans, regents and regional chairmen, reminding them of the contribution of \$5 which each chapter is asked to make to the regional fund through the regional chairmen, to aid the winners of the regional semi-finals (if necessary) in making the trip to the 1952 national convention, so they may participate in the finals. This contribution should be made by March 1 and by all chapters, whether they are participating or not, as this is a general Guild project.

It is encouraging that so many deans of chapters, in line with the strong recommendation made at various times in this column, are taking the initiative in forming new chapters, branches and student groups. This movement is of great value to the Guild in giving more and more members the privileges to be gained by having a conveniently located Guild organization and is welcomed by the regional chairmen in expanding their respective regions.

An interesting meeting of a large number of church musicians was held in Bronxville, N. Y., which Mr. Friedell and the president of the Guild attended. The Westchester County Chapter was formed and promises to become one of the influential chapters of the A.G.O.,

covering a large area. A student group has been formed in the Cass High School, Detroit. This newest type of Guild organization is doing much to interest serious organ students in the purposes of the A.G.O.

Again we wish to remind all members of the Guild of the approaching centennial of the birth of Clarence Eddy, who was born June 23, 1851. Mr. Eddy was a founder of the Guild and one of the outstanding organists of his day. Let us observe this important event.

S. LEWIS ELMER.

## Denver Convention Is Planned.

The most important matters discussed at the meeting of the Rocky Mountain Chapter Feb. 5 were plans for the regional convention to be held in Denver April 30 to May 2. All organists and choirmasters in the region, including Nebraska, New Mexico, Wyoming and Colorado, as well as any others in nearby states, are invited. There will be recitals, choral clinics, a choir festival, choir rehearsals and discussion meetings, as well as recreation for all who come.

Boyd Gilkey announced the program for the day. The Second Suite by Reger was played by Mrs. Virginia Heerman. Mrs. Jane Crawford Eller, hostess and choir director of the Broadway Baptist Church, introduced Mrs. Harriet Graham, soprano, who sang "Alleluia," Mozart. She was accompanied by Robert Kinsey. Mr. Kinsey played the first movement of the Third Sonata by Borowski, the "Caprice Viennois," Kreisler, Air from Orchestral Suite in D, Bach, and the Toccata on "O Filii et Filiae" by Farnam. Anthems suitable for Lenten services and Easter were discussed and presented by Miss Ruth Spicer and Mrs. Alvin Havekost. "The Promise Which Was Made," by Bairstow; "Sing Ye to the Lord," Bairstow; "Alleluia, Christ Is Risen," Kopylof, and "Open Our Eyes," Macfarlane, were the selected anthems.

ESTELA C. PEW.  
Publicity Chairman.

## Piché Recital in Wisconsin.

Dr. O. M. J. Wehrley, dean of the Wisconsin Chapter, presented the distinguished organist Bernard Piché in a recital Sunday, Jan. 21, at St. Joseph's Convent Chapel, Milwaukee. Mr. Piché's program was as follows: Toccata in F major, Bach; "Roll Call," Rameau; Prelude and Fugue on "Bach," Liszt; "Green-sleeves," Purvis; Finale from Symphony 3, Vienne; Sketch in D flat major, Schumann; "Folk tune," Whitlock; "Fiat Lux," Dubois; Rhapsody on Four Noels, Piché; "The Fountain," De Lamarque; Prelude in B major, Dupré. The enthusiastic audience thoroughly enjoyed Mr. Piché's brilliant performance.

A reception for Mr. Piché was held in the auditorium of the church following the recital.

JANE KRENKEL,  
Secretary.

## Recital by Asper in Nashville.

The Central Tennessee Chapter presented Dr. Frank W. Asper, organist of the Salt Lake City Tabernacle, in a recital Feb. 5 at the First Presbyterian Church, Nashville. The program contained nine numbers, to which Dr. Asper graciously added a number of encores. His skillful performance was appreciated by his audience.

CORINNE G. ANDERSON, Secretary.

## Peoria Chapter Entertains Patrons.

Members of the Peoria Chapter honored about 100 patrons at a party Jan. 17 in the Central Christian Church. Edward N. Miller, host organist, assisted by Edward Higgins, organ builder, gave a demonstration of organ parts, construc-

tion, etc. Two special films were shown by the public library's audio-visual department. One was the brief "March of Time" film in color, "Music in America," and the other was the "movie" produced in Canada by Casavant Brothers. Glenn Belcke, sub-dean, presided over the meeting, which was followed by a social hour.

RUTH BLACK, Registrar.

## Guests in Bakersfield, Cal.

Members of the Kern County, Cal., Chapter, at Bakersfield, enjoy the news from other branch chapters which we read in THE DIAPASON's columns. We would like to share with all of you a brief word about our growing group.

The new year's first meeting was held Jan. 8, at the Bakersfield residence of Mrs. Esther Hoisington, former dean. A business meeting was held, presided over by Mrs. Evelyn Butcher, the dean, and plans were made for the February vesper recital. After the meeting members and guests were enthusiastic over an interesting program of organ and piano ensemble numbers. At her new Baldwin electronic organ was Mrs. Hoisington, and Mrs. Carol Buchner Rodgers was at the piano. They opened their program with Handel's Concerto for Organ in F major, No. 13, familiarly known as "The Cuckoo and the Nightingale." Mrs. Rodgers then played the allegro movement of the Schumann Concerto in A minor, with orchestral accompaniment rewritten for organ. Excerpts from Clokey's Symphonic Piece, the Dialogue, Scherzo and Intermezzo, closed the program. For an encore, Stoughton's arrangement of Rimsky-Korsakoff's "Scheherazade" was chosen.

Refreshments were served and the group enjoyed a social period.

IMOGENE COMEFORD, Registrar.

## North Texas Meeting.

The January meeting of the North Texas Chapter was held at the First Methodist Church in Wichita Falls Jan. 13. Mrs. Carl Edwards, organist of Sacred Heart Church, spoke on "The Church Organist." Mrs. J. W. Akin, organist of the host church, and Miss Joza Lou Bullington, assistant organist, played three numbers each. Miss Bullington played the Bach Passacaglia, "Harmonies du Soir," Karg-Elert, and Toccata, Edmundson. Mrs. Akin's numbers were: Prelude and Fugue on "B-A-C-H," Liszt; "Ronde Française," Boellmann; "Come, Sweet Death," Bach.

After the program the group assembled in the Marchman coffee lounge, where Mrs. C. W. Norwood, the dean, presided over the business session.

MRS. JAMES S. SMITH,  
Historian-Reporter.

## St. Paul Student Group.

The Minnesota Chapter, St. Paul student group, held a social meeting Dec. 16. After a toboggan party the members were guests at the home of Corinne Tibbetts for an evening of square dancing. A midnight luncheon closed the evening.

The January meeting was held at Macalester College Jan. 16. Arthur J. Fellows gave a very interesting lecture on the mechanism of the organ, clarifying his talk with blackboard drawings. Mr. Fellows showed the group pipes and other organ parts.

BEATRICE GERSTNER.

## Ellsasser Plays in Tucson.

The Southern Arizona Chapter, with the co-sponsorship of the University Catalina Methodist Church, presented Richard Ellsasser in a recital Jan. 21. A record-breaking crowd filled the Masonic Temple to hear the young American virtuoso give his first Tucson performance.

Mr. Ellsasser was entertained while in Tucson by the Guild at an informal dinner. After the recital, a reception in his honor was held in the lounge of the new church.

MARTHA H. HUME, Registrar.

## Regional Conventions in 1951

March 2—Salt Lake City.  
April 3-5—New Orleans.  
April 10-12—Topeka, Kan.  
April 23 and 24—Seattle, Wash.  
April 30 and May 1—Denver, Colo.  
May—Cleveland, Ohio.  
May 14-17—Miami, Fla.  
June 12-14—Bloomington, Ind.  
June 18-21—Buffalo, N. Y.  
June 19-21—Atlantic City.  
June 19-22—Southern California.

## Möller Factory Is Visited.

A large group of members of the Cumberland Valley Chapter and their friends participated in a guided tour through the M.P. Möller organ factory, Hagerstown, Md., on the afternoon of Jan. 20. Monroe Ridgely, representative of the Möller factory, made the tour a very enjoyable and interesting one and everyone present had the opportunity of learning much about organ construction. The tour ended with a brief business meeting and a short, delightful recital on a Möller organ by Mrs. William Peacher, Jr., dean of the chapter.

The chapter is fortunate in being able to present Catharine Crozier in a recital at Wilson College, Chambersburg, Pa., Thursday, March 29, at 8:15.

IDA MAE BECKLEY, Secretary.

## Mass Is Southern Ohio Subject.

An inspiring program was arranged for Southern Ohio Chapter members and friends Jan. 30 at the Church of the Blessed Sacrament, South Fort Mitchell, Ky. George Higdon, dean of the chapter, is organist and choirmaster of the church, of which Msgr. Leo J. Streck is the pastor. With his theme "The Mass—Its Meaning and Its Music," Mr. Higdon played the organ and conducted the church choirs in music selected to illustrate the various parts of the service. Msgr. Streck defined the mass as "an act of worship—the noblest expression of beauty and holiness." Representing several periods of composition, the program included chants from the proper and ordinary of the mass and polyphonic motets of the sixteenth century; also several by modern masters. A group of modern mass settings by J. Alfred Schehl, A.A.G.O., a past dean of the chapter, was of special interest and beauty. Concluding the program came the Benediction of the Most Blessed Sacrament.

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

## Miami Chapter Hears Murphree.

Claude L. Murphree, F.A.G.O., organist of the University of Florida, gave a recital Jan. 29 at the First Presbyterian Church of Miami, Fla., for members and guests of the Miami Chapter. He played: Suite, Royal Fireworks Music, Handel; Chorale Preludes, "Hark! A Voice Saith All Are Mortals," and "O Hail this Brightest Day of Days," and Prelude and Fugue in A minor, Bach; Noel in G major, d'Aquin; Meditation on "Amazing Grace" and Toccata on "How Firm a Foundation," Murphree; Chorale in E major, Franck; Two Pieces from "My Musical Calendar," Manna-Zucca; Scherzetto and Arabesque, Vienne; "Fountain Reverie," Fletcher; Concert Variations, Bonnet.

A reception in honor of Mr. Murphree was held after the recital. Gordon McKesson, chairman of the nominating committee, presented the following slate for the 1951-52 season: Dean, Bruce H. Davis, F.A.G.O.; sub-dean, Mrs. Edward G. Longman; recording secretary, Kathleen Norris; corresponding secretary, Preston Dettman; treasurer, Dr. Ralph A. Harris; auditor, A. Carroll Ely; directors for three years; Miss Bertha Foster, Amy Rice Davis and Charles G. McVay. Guests and new members were welcomed.

KATHLEEN NORRIS, Secretary.

## News of the American Guild of Organists—Continued

*Varied Offerings in New Hampshire.*

Ivar Sjöström, musical director of the Second Church, Newton, Mass., was presented in recital at the Main Street Methodist Church, Nashua, N. H., by the New Hampshire Chapter Feb. 5. Mr. Sjöström's program, which was chosen with one eye on the resources of the organ and the other on the tastes of his listeners, comprised: Rigaudon, Campra; Concerto in F, Handel; Adagio, Vivaldi; Rondo, J. C. Bach; Suite of Three Pieces, Corelli; Air with Variations, Felton; "Laudate Dominum" (dedicated to Mr. Sjöström), Lang; "Priore," Jongen; Minuet, Boellmann; Two "Casual Brevities," Leach; Sonata No. 1, Mendelssohn.

"Getting the most Out of a Small Organ" was the topic of district meetings held in Manchester Jan. 22 and Concord Jan. 29, the former at the Gethsemane Lutheran Church and the latter at the United Baptist Church.

A film tracing the various steps in building an organ, loaned by the Schantz Organ Company, was shown, which many who had never been in an organ factory found especially interesting, particularly since attention was drawn to certain techniques and processes which were explained. Irving D. Bartley, head of the organ department at the University of New Hampshire, followed the film by leading a discussion of the factors involved in effectively registering the small organ.

At its first meeting in the new year the University of New Hampshire student group Jan. 17 delved into the subject of electronics through discussion stimulated by a paper presented by the dean of the chapter, who is an electronic engineer and formerly with R.C.A. His topic was "Electronics—Organs and the Musician". It was pointed out that, aside from creating numerous new musical instruments, electronics was opening wide vistas of expression to the musician and providing him with new tools for the development and advancement of his art. A discussion of present commercial electronic organs closed the meeting, which was followed by a social hour over coffee and cakes.

ROBERT K. HALE, Dean.

*Joint Recital in Evanston.*

On Sunday March 4, the Chicago Club of Women Organists and the Illinois Chapter will present a joint recital at the First Baptist Church in Evanston. Among the recitalists will be William H. Barnes, organist of the church.

The executive committee at its meeting in February presented its youngest and newest father, Robert Rayfield, with a silver orange juice cup for his son, Russell Platt, with his name engraved thereon.

Members who joined our chapter recently are Marie Edwards, Alvin W. Keiser, Gertrude D. Kelch, Betsy Reed Conroy, Glenda B. Mossman, Irene Siebens and Gladys White.

A class is being formed to prepare for the Guild examinations under the tutelage of Miss Stella Roberts.

SOPHIE M. P. RICHTER, Registrar.

*Nies-Berger Plays in Peoria.*

"Five Centuries of Organ Music" was the title of the program presented by the Peoria Chapter at the First Methodist Church Sunday, Feb. 11, at 4 o'clock, with Edouard Nies-Berger at the Kimball organ. This instrument originally was in Kimball Hall, Chicago.

Beginning with the earlier classic composers, Mr. Nies-Berger's program encompassed all periods of organ literature and concluded with one of his original compositions—"Resurrection"—and the Toccata by Leo Sowerby. The performer's mastery of the organ and beautiful registration thrilled his audience, making the afternoon of organ music one long to be remembered by the chapter and guests.

RUTH BLACK, Registrar.

*St. Olaf Choir in Williamsport.*

The Williamsport, Pa., Chapter, with the enthusiastic cooperation of Roman Catholic, Jewish and Protestant senior choirs of Lycoming County, presented the St. Olaf Lutheran Choir, under the direction of Olaf C. Christiansen, in a concert Feb. 8 at the Pine Street Methodist Church.

Mr. Christiansen spoke in an informal fashion which was widely known. In writing about

manner to the audience, directing his comments to church laymen and choirs. His thought is that we have masked our religion in "long faces" and that it is time to make it happy.

DOROTHY EDNA GALLUP, Secretary.

*East Central Illinois Chapter.*

The East Central Illinois Chapter arranged a recital Sunday evening, Feb. 11, at the Congregational Church in Champaign, where Miss Mildred Brannon is organist and choir director. Miss Brannon opened the program with the Third Concerto by Handel. Miss Mildred K. Shields played the Prelude and Fugue in A minor, Bach. Franck's Chorale in A minor was played by Bernard Schneider, who is 13 years old and a pupil of Mrs. Elisabeth S. Hamp. Mrs. Bessie Iles played "Soliloquy," by Alec Rowley, and Lester Van Tress played "Apparition of the Eternal Church" and "Ascension I" by Messiaen. Dewey M. Dawson closed the program with the Andante Sostenuto from the "Symphonie Gothique" by Widor and Toccata, Jongen.

*Fort Wayne, Ind., Chapter.*

The January meeting of the Fort Wayne, Ind., Chapter was held at Trinity English Lutheran Church. The meeting was opened with a short recital by Mrs. Everett Perry of Warsaw, Ind. She played the Sixth Sonata by Mendelssohn. Following the recital there was a forum discussion on A.G.O. examinations. Plans were made for a church music conference Feb. 27 at the First Presbyterian Church.

KATHLEEN DETRICK, Secretary.

*Programs for Vermont Chapter.*

The Vermont Chapter met in Springfield Jan. 14. The feature of the program was a concert in the First Methodist Church. An overflow audience first heard a program of organ and piano music by Harriette Slack Richardson and Mark LaFountain. The numbers were: Symphonic Piece, Clokey; Selections from the "Nutcracker Suite," Tchaikowsky; Concerto in E minor, Chopin; Concerto in E major, DeLamarter. Later in the evening a program was given by Carl Nelson, tenor, and David Beyer, pianist.

In Burlington Jan. 28 the Guild met to hear Elizabeth Shufelt play three of the test pieces in the Guild examinations. After dinner the members heard Francis Weinrich, voice instructor at the University of Vermont, speak on the choir-master's examination A and Joseph F. Lechnyr, choir-master of the Cathedral of the Immaculate Conception, on examinations for Roman Catholic choir directors.

HARRIETTE SLACK RICHARDSON, Registrar.

*Program by Choirs in Sonoma, Cal.*

The Redwood Empire Chapter sponsored the first choral program by churches of the Sonoma Valley in California Feb. 7 in Sonoma. Churches participating were Grace Reformed, Kenwood Community and Pioneer United. Miriam L. Harwood played a prelude of organ numbers with excellent musicianship, as demonstrated in the registration and interpretation of the following numbers: Prelude in C minor, Bach; "Harmonies du Soir," Karg-Elert; "Jesu, meine Freude," Karg-Elert; Toccata in A minor, Reger. The instrument used was a fifty-year-old two-manual Bergstrom organ with tracker action and straight pedalboard, built by the Pioneer Organ Builders of San Francisco. It has excellent tonal quality. The Pioneer United Church has served this community for over 100 years.

Members of the Guild enjoyed a dinner, at which G. Franklin Morris outlined study plans for those who will be taking the examinations this year and next. At the conclusion of the program coffee and cake were served by the women of the church. Hearty thanks was voted to Dean Daniel T. Ruggles for all the planning and hard work.

INEZ M. KAARTINEN, Chairman of Publicity.

*Miss Crozier in Los Angeles.*

The Los Angeles Chapter held its monthly meeting Feb. 5 at Immanuel Presbyterian Church. After a dinner and business meeting in the church hall those present adjourned to the main auditorium of the church, where Catharine Crozier was presented in a recital. For her program Miss Crozier selected the following works: Chorale in B minor, Franck; Chorale Preludes, "Praise the Lord," "When in the Hour of Utmost Need" and "Rejoice, Beloved Christians," Bach; Prelude on Psalm 23, Howells; "The Tumult in the Praetorium," deMaleingreau; Pastorale, Roger-Ducasse; "Divertissement," Vierne; Fantasy for Flute Stops, Sowerby; "As Now the Sun's Declining Rays," Simonds; Prelude and Fugue in G minor, Dupré.

MARVIN BLAKE, Secretary.

*Holds Evening Around Console.*

The Stockton Chapter of the Choral Conductors' Guild and the American Guild of Organists presented C. Harold Einecke of Santa Barbara in "an evening around the organ console." Dr. Einecke discussed "The Effective Organist," the differences between a concert organist, an average organist

and a church organist. Choir problems also were discussed and a question and answer period was conducted. Dr. Einecke played the following numbers on the new Austin organ of the First Methodist Church in Stockton to illustrate fine prelude material: Chorale Prelude on "Eudoxia," Edmundson; Suite on Sixteenth Century Hymn-tunes, McKay; Elevations, Dupré; "Qui Tollis Peccata Mundi," Couperin-Dickinson; "Suite Baroque," Telemann-Altmann; Prelude on Easter Carol "Gwashami," Purvis.

After the meeting a reception and tea were held in the church parlors with J. B. Jamison, designer of the organ, as special guest.

*Brockton, Mass., Chapter.*

At its monthly meeting on Feb. 5, held at the home of Dean Francis L. Yates, the Brockton Chapter discussed several projects for the spring months. Among these was a public service program at which the chapter will sponsor a noted artist in a recital. Also a combined church festival is to be presented by the Brockton Council of Churches May 6.

After the business meeting Mrs. Yates served refreshments.

GERTRUDE K. BRYANT, Secretary.

*Lynchburg, Va., Plans Festival.*

The Lynchburg, Va., Chapter held a meeting Jan. 26 at the College Hill Baptist Church. After a business session conducted by Dean Williamson, Robert Moore, program chairman, introduced one of our members, Miss Frances Peters, as speaker for the evening. Miss Peters is organist and director at the College Hill Church and has long been active in the junior choir festival held every year in the city. She discussed the object and history of the festival and the work of Ruth Jacobs, who will conduct a clinic and be guest conductor for the festival. Mrs. Jacobs will be sponsored jointly by the Guild and the festival. Miss Peters concluded her talk with a presentation of her junior choir, singing two numbers from the program for this year's festival.

The latter portion of the meeting was an Easter music workshop, conducted by Mr. Moore. Members had been asked to bring appropriate choral works from their church libraries. Guild members formed a choir and had an enjoyable time singing and discussing the various numbers.

DOROTHY S. LEACHMAN, Registrar.

*Activities of San Joaquin Chapter.*

The San Joaquin Valley Chapter met Feb. 5 at the Y.M.C.A., in Fresno, Cal., for a dinner. After dinner the members, with their guests, went to St. George's Greek Orthodox Church, where Father John Limberakis, the choir and Christine Kalomiris, organist, presented a vesper service comprising the major portion of the liturgy of St. John Chrysostom. The speaker of the evening, Frank Desby, director of the choir at the Annunciation Greek Orthodox Church in Los Angeles, who is doing graduate work at the University of Southern California in Byzantine music and history, gave a lecture on Byzantine music.

Sunday afternoon, Feb. 4, the chapter presented Arthur K. Luckin, organist at St. James' Cathedral, in a member recital. The program was as follows: Prelude and Fugue in C minor, "Sleepers, Wake," "Hail This Brightest Day of Days" and "Out of the Deep I Cry," Bach; "Greensleeves," Purvis; "Divinum Mysterium," Purvis; "Pange Lingua," Kreckel; "Christe Redemptor," Matthews; Concerto in B flat, Felton; "Eilers," Altman.

On Jan. 15 Richard Purvis, organist at Grace Cathedral, San Francisco, was heard in a recital at Pilgrim Congregational Church. The following program was played: Trumpet Tune, Purcell; Pastorale, Franck;

Prelude and Fugue in G major and Three Chorale Preludes, Bach; "Aria con Variazione," Handel; Chorale Prelude, Brahms; Sketch in D flat, Schumann; "Angelus du Soir," Bonnet; "Divertissement," Vierne; "Divinum Mysterium" and Toccata, "In Babilone," Purvis.

After the recital 200 guests enjoyed the hospitality of the members of the church and an opportunity was provided to meet Mr. Purvis.

MRS. W. G. WAILES, Secretary.

*Alamo Chapter Workshops.*

The Alamo Chapter, San Antonio, Tex., arranged two programs of the workshop variety. One was a tour to see three San Antonio organs—the Holtkamp at the First Church of Christ, Scientist, the Aeolian-Skinner at Temple Beth-el and the Holtkamp at Trinity University. At a choral workshop all members present were directed by Donald Willing, after which Otto Hofmann, a Texas organ man, gave an interesting account of the organs he visited in Germany last summer. His main point was that although the organs he saw were quite small the contrasts and effects possible were remarkable.

MRS. EARNEST HARRISON, Secretary.

*Talk on Catholic Liturgical Music.*

The Central California Chapter met Jan. 16 at the home of its treasurer, Fred Tulan, in Stockton. After a business meeting an interesting and informative talk on Catholic liturgical music, with demonstrations on the organ, was delivered by the Rev. Father John J. Ryan, assistant pastor of St. Gertrude's Church, Stockton. This was followed by questions and discussion. The evening's enjoyment was completed by refreshments.

GWYN GRAY CLARK, Chairman of Publicity.

*North Louisiana Chapter.*

The January meeting of the North Louisiana Chapter was held Sunday, Jan. 28, at the First Lutheran Church, Shreveport. Six new members were proposed and accepted. A talk on "Improvisation and Service Playing" was delivered by Mrs. Robert Simen, organist and director of the church.

S/SGT. WILLIAM R. LEONARD, Secretary.

DOROTHY ELDER, Registrar.

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## News of the American Guild of Organists—Continued

## Preliminary Tests for 1952

Following are the requirements for the 1952 preliminary tests, to be conducted Jan. 17 and 18, 1952:

REGISTRATION—Candidates must have been elected colleagues of the Guild in order to be eligible for the preliminary tests. 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 Dec. 15, by paying the specified fee for the test, in order that designations of centers may be arranged and adequate provision made for all who wish to take the tests. After registration no fees will be returned. Candidates are required to take both sections of the test (organ work and paper work).

FEES—PRELIMINARY TESTS, \$10.00. Make all checks payable to American Guild of Organists.

PREPARATION—A study of the following textbooks is required: "The Art of Counterpoint," by Kitson (Oxford University Press), or "Counterpoint" by Jeppesen (Prentice-Hall). "A History of Musical Thought" by Ferguson (Appleton-Century-Crofts, Inc.). The following will be found useful: "Elementary Harmony," by Kitson (Oxford Press); "Unfigured Harmony," by Percy Buck (Oxford Press); "Fugue," by Higgs (H. W. Gray Company); "Preparatory Exercises in Score Reading," by Morris and Ferguson (Oxford Press); "Thirty Trios," by Heeremans (M. Witmark & Sons). 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.

GRADED MARK SHEETS—A graded mark sheet will be sent to each candidate after the tests. To pass the preliminary tests candidates must secure at least 50 per cent of each item and 70 per cent of the total maximum marks obtainable in each section of the tests.

## Section I—Tests at the Organ.

P 1.—To play the whole or any portion of the Prelude and Fugue in E minor (Cathedral) by J. S. Bach. Published separately, H. W. Gray Company; G. Schirmer Inc. Also the whole or any portion of (a) Choral Prelude; "O World, I Now Must Leave Thee," by Brahms (Breitkopf & Hartel); H. W. Gray Company, John E. West Edition) or (b) "Greensleeves" (carol prelude) by Richard Purvis (Leeds Music Corporation). (The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.)

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

P 3.—To play from vocal score, G and F clefs, four staves at sight, with or without pedals.

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

P 5.—To harmonize an unfigured bass in four parts, at sight.

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

P 7.—To transcribe a short passage at sight, into two keys, not more than one tone above or below the printed music.

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

## Section II—Paper Work Tests.

## First Session

(Three hours allowed)

P 9.—To add to C. F., two parts in strict counterpoint, in fifth species. Candidates must be prepared to use the C clefs for alto and tenor parts. Use of the modes and of imitative part writing will be required.

P 10.—To write a correct answer to a fugue subject, also a countersubject in double counterpoint at the octave or fifteenth. Show the inversion.

P 11.—Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by Appleton-Century-Crofts, Inc., New York.

## Second Session

(Three hours allowed)

P 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.

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

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

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

## Reading Chapter Host to Lehigh.

The January meeting of the Reading, Pa., Chapter was held Jan. 27, at the Kutztown State Teachers' College, with the Lehigh Valley Chapter as guests. A business meeting was held early in the evening and plans were made for the junior choir festival which is to take place April 25. Dr. Roberta Bitgood of

the Buffalo Chapter will be the guest conductor. Plans were completed for sectional rehearsals and directors and accompanists were chosen.

The principal event of the evening was a recital on the new Möller organ in the Schaeffer Memorial Auditorium. The organists were: Professor Henry J. Caselberry, director of music at Kutztown College, who played the Borowski Sonata; Emerson Harding, organist of St. John's Lutheran Church, Boyertown, whose numbers included the "Kyrie Eleison" by Purvis, Sketch in D, Schumann, and "Thou Art the Rock," Mulet; Giuseppe Moschetti, organist of St. John's Lutheran Church in Allentown, who played the Eight Little Preludes and Fugues, and the Fanfare Fugue by Bach.

After the recital refreshments were served in the social rooms of the auditorium, at which time the members of the Reading and Lehigh Chapters became acquainted.

GEORGE W. TOBIAS, Registrar.

## Enthusiasm at Youngstown Meeting.

The January gathering of the Youngstown Chapter was a dinner meeting for our membership, clergy, music committees and choir members in the lovely new Central Christian Church Jan. 22. There was an excellent attendance and a spirit of interest and enthusiasm prevailed. The dinner was served at beautifully decorated tables. Our dean, Mrs. Paul A. Adams, welcomed the guests and introduced the Rev. W. Frederic Miller, chaplain of the chapter.

After dinner Mrs. A. T. Simpson, soprano, sang a group of three numbers, accompanied at the piano by Gordon Brooks. Miss Emma Pauline Cook read the Guild's "Declaration of Religious Principles" and Mrs. A. F. Buchanan, membership chairman, explained the various memberships.

Mrs. Adams presented the moderator for the evening, Professor James W. Evans, organist-director of Westminster Presbyterian Church and member of the music department at Westminster College, New Wilmington, Pa., who directed a panel discussion on the subject "What Do We Expect in an Anthem for Worship Service?" The Rev. John H. Burt, rector of St. John's Episcopal Church, spoke from the viewpoint of the clergy. Ronald Richards, program director of radio station WFMJ and choirmaster at the Evergreen Presbyterian Church, represented the choirmasters and Mrs. Kendall Datson spoke on her viewpoint as a member of the congregation. The forum inspired a general discussion in which other ministers and church leaders participated enthusiastically.

MRS. A. F. SODERBERG, Secretary.

## Jennings Class in Duluth.

Arthur B. Jennings, organist of the University of Minnesota at Minneapolis, conducted a master class for a group of organists from the Arrowhead Chapter at Pilgrim Congregational Church in Duluth in January. Mr. Jennings discussed pedal and manual technique, performance, organ literature, the church and improvisation. He played and gave instruction on Bach's Eight Little Preludes and Fugues, the Little Organ Book and the Three Chorales by Cesar Franck.

MRS. L. C. COFFIN, Secretary.

## Ensemble Program in Indianapolis.

The Indiana Chapter enjoyed a program of ensemble music at McKee Chapel, Tabernacle Presbyterian Church, Indianapolis, Jan. 23. At a dinner preceding the concert Dean Paul R. Matthews presided and Sub-Dean Dale Young reported on the conclave of deans and regents in New York. The musicale was under the direction of Clarence Elbert, who opened the program with a group of organ compositions which he introduced with appropriate and often delightfully informal observations. In spite of a faulty generator which threatened to silence the organ, Mr. Elbert played: Fugue in G major, Bach; Prelude, Clerambault; Prelude-Toccata, Piene; "Duo Pastorale," Guilman, and Toccata, Mailly. Miss Joan Mack, a graduate student at Indiana University, played two sonatas for violoncello by Galliard, with Bernice Fee Mazingo at the organ. The high-light of the evening came when Mr. Elbert and Dorothy Munger, pianist and faculty member of Jordan College of Music, collaborated in presenting the following selections for

piano and organ: "Angels Ever Bright and Fair," Handel; Rhapsody, Demarest; Intermezzo from "Symphonic Piece," Clokey, and "Concerto Gregoriano," Yon. SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

## Easter Anthems Presented.

The Northern New Jersey Chapter met Jan. 30 at the First Baptist Church of Paterson. Easter anthems were presented and played by the following Guild members: Mrs. Charles Dreeland, organist and choir director of Wesley Methodist Church; Raymond Tarantino, organist and choirmaster of the Union Avenue Baptist Church, and Richard C. Warner, organist and choirmaster of the host church. Included on the program were the following Easter anthems: "Triumphphant Strains Arise," F. E. Chipman; "Easter Call to Worship," Ralph L. Grosvenor; "In the End of the Sabbath," Arthur B. Targett; "Christ Arose," Frederic Groton; "In Joseph's Lovely Garden," Clarence Dickinson; "Jerusalem," Parker-Runkel; "Easter Dawn," Robert S. Flagler; "Bell Carol," F. Broadus-Staley; "The Risen Christ," George Henry Day; "Easter Alleluia," John Julius Barid; "Easter Morning," Richard Kountz.

FRANCES E. KREAMER, Publicity Chairman.

## Nebraska Chapter Meeting.

Members of the Nebraska Chapter (Omaha) met at the home of Mrs. Howard Kennedy Jan. 29. Owing to the resignation of the Rev. William Krueger because of removal from the city, Miss Hope E. Yates and Mildred I. Mowers were elected to the offices of secretary and treasurer respectively. Dean Kennedy made the following appointments: Membership committee, Margaret Kiewit, chairman; Frances W. Kinsley, Helen Manning and Vesta Dobson; program committee, Cecil C. Neubecker, chairman; Flora Sears Nelson, Winifred T. Flanagan and Henrietta M. Rees.

It was announced that Richard Ellsasser was to be presented in a recital at the First Baptist Church of Omaha Feb. 29. Mrs. Flora Sears Nelson invited the chapter to her home for a reception in honor of Mr. Ellsasser after the program.

Refreshments were served by the hostess. MILFRED I. MOWERS, Secretary.

## Catharine Crozier in Springfield.

The Springfield, Mass., Chapter sponsored a recital by Catharine Crozier Jan. 14 at Trinity Methodist Church, Springfield. The program was as follows: Passacaglia and Fugue in C minor, Bach; Symphonic Choral, "Jesus, Still Lead On," Karg-Elert; "The Tumult in the Praetorium" (Passion Symphony), de Maleingreau; Pastorale, Roger-Ducasse; Fantasy for Flute Stops, Sowerby; "Litanies," Alain; Ascension Day Meditation, "Serene Alleluia from a Soul Longing for Heaven," Messiaen; Fantasia and Fugue on "B-A-C-H," Liszt.

A reception for Miss Crozier was held in the church parlors after the recital.

The Springfield Chapter held its monthly meeting in the parish-house of St. Peter's Church Jan. 22. The speaker was Canon Edward N. West of the Cathedral of St. John the Divine, New York. He gave an interesting and helpful talk on "The Right Music for the Right Time." A social hour followed the program.

CHRISTINE M. METCALF, Secretary.

## Arkansas Chorus Gives "Messiah."

Under the joint sponsorship of the Arkansas Chapter and the Philharmonic Society of Little Rock, Handel's "Messiah" was performed by a chorus of 275 singers, full orchestra and organ in Robinson Memorial Auditorium Dec. 17 before an audience of more than 3,000. The presentation was under the direction of V. Earle Copes, organist and choral director at Hendrix College, Conway. Soloists were outstanding singers from all parts of the state. Mrs. Conrad Farrell was organist and Mrs. Morris Jessup was general chairman of the Guild committee in charge. The performance marked the twentieth annual presentation and was acclaimed as one of the best in recent years.

## Portland, Maine, Chapter.

The Portland, Maine, Chapter met at Mrs. Francis Bailey's home in Gorham Jan. 15. The meeting was designed to be one of recreation as an antidote for our more serious gatherings. Mrs. Bailey was a charming hostess and a great deal of work and thought was devoted to arranging the games on musical themes. Three interesting numbers were performed on two pianos, with two persons at each piano.

A short business meeting was held, presided over by the dean Mrs. Maud Haines. Alfred Brinkler announced the recitals to be played in the Auditorium at the City Hall

on the Kotschmar memorial organ. He also reported on the conclave in New York.

RUPERT LOVEJOY, Corresponding Secretary.

## Metropolitan New Jersey Events.

The December meeting of the Metropolitan New Jersey Chapter was devoted to a recital by Virgil Fox at Grace Episcopal Church, Newark, Dec. 4. Mr. Fox displayed superb command of the large four-manual Austin organ in a program of works by Handel, Bach, Davies, Vierne, Erik Satie and Dupré. In the Satie "Messe des Pauvres" he was assisted by an antiphonal male chorus from the General Theological Seminary in New York City and the choir of Grace Church, under the direction of Frank C. Smith, organist and choirmaster of the church.

A dinner meeting was held Jan. 15, at the Sanford Heights Presbyterian Church, Irvington, of which Miss Selma Kopp is organist and director of music. After dinner and a business meeting a group of solos was sung by Rosemary Palmer, soprano, accompanied by Dean Welsh. An inspiring and illuminating talk on "Guild Examinations" was given by Anne Versteeg McKitterick, F.A.G.O., Ch.M., F.T.C.L., organist and director of music at Grace Church, Brooklyn. The large number of members present took advantage of this opportunity to ask questions regarding preparation for these examinations and to inspect the collection of former examination papers and textbooks used in studying for this work.

J. CLIFFORD WELSH, Dean.

## Houston, Texas, Chapter.

The Houston, Tex., Chapter met Jan. 11 and about forty members enjoyed a dinner prepared by the mother's class of the First Christian Church. After dinner we went to the church auditorium for a group of anthems by the choir and piano and organ numbers.

CLARA WHEELER, Corresponding Secretary.

## St. Joseph Valley Chapter.

The St. Joseph Valley Chapter met Jan. 30 for a dinner at Westminster Presbyterian Church, South Bend, Ind. Mrs. Harold Clayton, director and organist at the First Methodist Church of South Bend, gave a talk on her trip to Europe last summer. The Westminster Church choir, under the direction of Miss Corrine Pinkerton, accompanied by Miss Elsa Haymaker, gave a program.

ELSA HAYMAKER, Registrar.

## Charleston, S. C., Meeting.

The Charleston, S. C., Chapter held its monthly meeting Feb. 5 at St. Michael's Episcopal Church. Plans were made to hold the annual choir festival April 26 at the Citadel Chapel.

Before the business meeting Mrs. Davis organist and choir director at St. Michael's, played the following program: "Ad Ecclesiam Gloriam," Macfarlane; "Lord, Have Mercy Upon Us," Frescobaldi; Rigaudon, Campra; "Our Father, Thou in Heaven Above," Krieger; Finale, Harris. After the program and business meeting there was a social period in the parish-house.

ELIZABETH MCCRANE.

## Texarkana Chapter Meets.

The Texarkana, Tex., Chapter met Jan. 27 at St. James' Episcopal Church. Miss Mary Tension, the dean, presided over the business session. Dues for the year were collected by the treasurer, Mrs. T. A. Bain. Miss Tension announced that members had been asked to assist in publicity for the Catharine Crozier recital Feb. 17, sponsored by the First Methodist Church, Arkansas.

The program was in charge of Mrs. Louise Holman, organist and choir director, who presented the Rev. Thomas Carson, rector of St. James' Episcopal Church. Mr. Carson gave a very instructive talk on the morning choral service of the Episcopal Church. Mrs. Holman played two organ numbers—"Forest Green," Purvis, and Concert Caprice, Turner. Mrs. Edward Walters, choir director of the Central Christian Church, was a guest.

## Hymn Festival in St. Petersburg, Fla.

As a preliminary event of the Festival of States program, the St. Petersburg Chapter presented its second annual interstate hymn festival Jan. 11 in the First Methodist Church, St. Petersburg, Fla. The festival was conducted by Dr. H. Augustine Smith, professor of hymnology at Boston University. Twenty choirs participated, accompanied by Charlotte Pratt Weeks, organist; Gertrude Cobb Miller, pianist, and Captain Allan Titus, George Donaldson and Dean Sisson, trumpeters.

The program was arranged in three groups—"Victory Through Singing Hearts," "Folk-songs of 'Minstrels' and 'Fluorescent Light Shining through the Centuries.'" The hymn singing was preceded by an organ recital by Mrs. Emma Ware, and Mrs. Myrtle Duffy played Yon's "Hymn of Glory" as the postlude.

VIRGINIA BOCKSTANZ, Secretary.



## News of the American Guild of Organists—Continued

### Fine Program Is Planned for Northwest Convention in Seattle April 23 and 24

Plans are rapidly taking shape for the Northwest regional convention to be held April 23 and 24 in Seattle, Wash., with Oddvar Winther, organist of Third Church of Christ, Scientist, acting as general chairman. Walter A. Eichinger, A.A.G.O., head of the organ department of the University of Washington, as program chairman, has arranged the following events:

After registration at the Edmond Meany Hotel Monday, April 23, the visitors will go to the University Methodist Temple for a discussion of choral conducting, to be led by Bernard Regier of Bellingham. Recitals on the first day of the convention include a program on the four-manual Kimball in Plymouth Church by Doris Helen Smith and Adrienne Reisner, and a performance by Mr. Eichinger at Wesley House on the University of Washington campus. In the evening Maria Kjaer, dean of the chapter, and Milton Johnson, minister of music at the University Presbyterian Church, will give a concert of organ and choral music.

Tuesday, April 24, the convention program will open with a panel discussion in the University Christian Church, to be led by C. Griffith Bratt of the Boise, Idaho, Junior College.

The regional competition for young organists will take place at the Greenlake Church of Seventh-day Adventists. In the late afternoon a concert is scheduled in the new music building on the University of Washington campus and featured will be the Madrigal Singers, the faculty string quartet and the university a cappella choir.

A banquet at 6:30 will be followed by a recital in the University Temple by Claire Coci.

Registrations for the convention are being received at the dean's office, 5225 Twelfth Avenue, N. E., Seattle 5.

T. F. ELWELL, Secretary.

#### New Chapter Views Cathedrals.

The newly-organized chapter in St. Joseph, Mo., was fortunate at its first meeting, held Feb. 2 at the First Congregational Church, to have James P. Lawbaugh give an illustrated talk on a recent trip to Europe. Mr. Lawbaugh and W. A. Brummer, who are Möller representatives, left Aug. 10 by plane for Paris. The object of the trip was to study the building principally of German, Dutch and English organs. Many colored slides were taken of famous churches and cathedrals, the windows, the organs, the grounds and the surroundings. While in Paris Mr. Lawbaugh was invited by Marcel Dupré to be a guest in the organ gallery for high mass at St. Sulpice and to listen to M. Dupré's improvisations.

Because of Mr. Lawbaugh's talk and his exceptionally fine colored slides the members felt as though they were along on the trip. Aug. 15 there was a visit to cathedrals, with attendance at solemn pontifical high mass at the Cathedral of Reims, hearing the interplay of two organs accompanying the service, and a similar experience in the afternoon at solemn vespers at Amiens.

After the program, Mrs. Elsie Barnes Durham, the dean, served coffee and doughnuts. Our next meeting is to be in the form of a round-table discussion and one of the topics is to be wedding music.

CAROL R. WOLHEIM, Secretary.

#### Church Music Panel in Pasadena.

The monthly meeting of the Pasadena and Valley Districts Chapter took place Jan. 15 at the Westminster Presbyterian Church, Pasadena, Cal., where a turkey dinner was served to more than eighty members, and guest ministers and choir directors.

After a business session Dean Ralph Travis introduced Mrs. Ruth Rockwood, program chairman, who in turn led a panel discussion dealing with various aspects of church music. Clarence Mader, Mary Caldwell, Kenneth White, John

Burke, the Rev. Curtis Beach and the Rev. George Hill took part. It was a stimulating meeting.

MRS. MARVIN D. KAHN, Registrar.  
Catharine Crozier in Seattle.

Catharine Crozier was presented in a recital Jan. 30 at the University Methodist Temple by the Seattle Chapter. Miss Crozier gave a brilliant performance and was enthusiastically received.

The annual banquet of the chapter was held Feb. 12 at the Meany Hotel R. Hawley Fitch acting as toastmaster. Music was by Carol Rasmussen, soprano, accompanied by her mother, Mrs. Bessie Rasmussen. Dean Maria Kjaer was presented with a box of valentine sweets and named "Sweetheart of 1951." Mr. Fitch conveyed the appreciation of the chapter to Mrs. Kjaer for her splendid leadership as dean. The guest speaker, Karl E. Weiss, co-director of the department of music at Pacific Lutheran College in Parkland, Wash., gave an interesting talk on "The Church Choir."

MILDRED WASSBERG, Sub-Dean.

#### Inspect Reuter Organ in Lincoln, Neb.

St. Paul Methodist Church opened its doors to members of the Lincoln, Neb., Chapter Feb. 5 for an inspection of its newly-installed four-manual Reuter organ. An adequate demonstration of the organ's resources was given by Myron J. Roberts, professor of organ at the University of Nebraska and designer of the instrument. A full description of the organ appeared in the February, 1950, issue of THE DIAPASON. Future recitals sponsored by the Lincoln Chapter will be played on this organ by Robert Baker Feb. 28 and Claire Coci April 4.

FLORENCE ABEL, Secretary.

#### Program in Colorado Springs.

The monthly program in Shove Memorial Chapel, arranged for Colorado College by the Colorado Springs Chapter, was presented Feb. 4. Liturgical music for voices included three groups of motets and carols by the Colorado Springs High School a cappella choir, under the direction of Frank Gilles. From the general liturgy the choir sang "Jesu, Priceless Treasure," Bach; "Ave Maria," Arkadelt, and "Brother James' Air," arranged by Jacob. From the Christmas liturgy the choir sang the Christiansen "Lullaby on Christmas Eve," Willan's "Here We Are in Bethlehem," and "Balulalow," from the ceremony of the carols by Benjamin Britten. From the Holy Week and Easter liturgy Michael Haydn's "So Dim with Tears," Ingegneri's "Tenebrae Factae Sunt," and the Leisinger arrangement of "O Filii et Filiae" were sung.

Ray Berry, dean of the chapter, played two groups of organ works. The first included "Basse et Dessus de Trompette," Clerambault; Prelude, Fugue and Chaconne, Buxtehude, and "Tocatta per l'Elevazione," Frescobaldi. His second group was made up of two Bach chorale preludes. An audience of about 400 was in attendance and many favorable comments were heard about the program.

The February chapter meeting was held on the evening of Feb. 13 at Temple Beth-El, Rabbi Adolph Philippsborn gave an illustrated lecture on "The Music of the Temple." Several recordings of both ancient and contemporary music for the synagogue were heard. The evening closed with a social hour and refreshments, at which the rabbi was host.

FRANCES POND, Publicity Director.

#### Address by Toledo Pastor.

The February meeting of the Toledo, Ohio, Chapter was held at Holy Rosary Cathedral. The speaker, the Rev. R. Lincoln Long, pastor of the Collingwood Avenue Presbyterian Church, took as his subject "Music of the Old Testament." Following this Jack Malhoit, organist of the cathedral, gave a recital on the large four-manual Skinner organ. He played the following numbers: "Dominus Deus Rex Coelestis" and "Benedictus," Couperin; Prelude and Fugue in C major, Bach; Scherzo and Tocatta from the "Modal Suite," Peeters.

On Tuesday evening, March 20, there will be a round-table-meeting and recital, at the Park Congregational Church. The round-table will be conducted by DeRuth Sage Wright, organist and choir director of the church, on "Hymn and Service Playing." Following this a recital will be played by Avril Finch.

#### Auburn, N. Y., Chapter.

The Auburn, N. Y., Chapter, at its meeting Feb. 13 had as speaker Keith V. Wilson, instructor in music at the West High School and choir director at Trinity Methodist Church. Mr. Wilson, who has developed an outstanding choral group at the high school in a comparatively short time, discussed his methods of teaching children and young people in group singing.

Mrs. Leslie E. Bryant, the dean, conducted

the business meeting, which was devoted chiefly to plans for the recital by Dr. Marshall Bidwell in late March.

LOUISE C. TRCOMB, Registrar.

#### Knoxville, Tenn., Programs.

The Knoxville, Tenn., Chapter met Feb. 6 at the Fourth Presbyterian Church in Knoxville for a program by Earl C. Jones, chairman, and Alfred E. Lunsford, co-chairman, of Lenten, Holy Week and Easter music. Anthems suited to the season were on display. Some were presented which had been recorded by Mr. Lunsford and his choir of the Fourth Presbyterian Church. Mr. Lunsford played suitable organ numbers. Other anthems were given out for members of the chapter to sing.

Klaus Speer, Mus. M., organist of Lincoln Memorial University, Harrogate, Tenn., assisted by the A Cappella Choir of the university, was presented by the chapter in a recital at the First Baptist Church, Maryville, Tenn., Feb. 20. At the close of the recital the faculty of the division of fine arts of Maryville College held "open house" in the new fine arts building and gave an invitation to all to inspect the Holtkamp practice organ recently installed.

MRS. R. G. SAWYER, Dean.

#### Rhode Island Chapter.

The Rhode Island Chapter held a service of music at Gloria Dei Lutheran Church in Providence Feb. 19. The choir was directed by A. E. Anderson and the organist was Roy E. Ekberg. The program included: Festival Prelude on "Ein feste Burg," Faulkes, and "Sanctus," Schubert (Mr. Ekberg); "Rejoice, Ye Christians, Loudly," Bach; "Zion, Lift Thine Eyes," Olsen; "Long Hast Thou Stood, O Church," Lindeman; "Let All Mortal Flesh Keep Silence," Hopkins; "Surely He Hath Borne Our Griefs," Handel; "The Lord Is Coming Back," Cain, and "Eternal Praise," Titcomb (Choir); Tocatta in F, Widor-Diggle (Mr. Ekberg).

MARJORIE OGILVIE, Registrar.

#### "Organ Visitation" in Lancaster.

The February meeting of the Lancaster, Pa., Chapter was held Feb. 12 in the form of an "organ visitation." Beginning at 8 p.m., the group convened at Holy Trinity Lutheran Church, where Richard Harvey presides at the four-manual Casavant. At intervals of a half-hour three other instruments were heard—the four-manual Gundling at St. James' Episcopal Church, where Dean Frank McConnell is organist; the four-manual Aeolian-Skinner at the First Presbyterian Church, Reginald Lunt organist, and the two-manual Wicks at St. Andrew's Reformed Church, Mrs. Alceste Slichter Rebman organist. The last-named instrument is the Wicks which was shown and played at the Boston convention in 1950.

The January meeting was held at the Broad Street Methodist Church under the chairmanship of Miss Frances McCue, organist. The evening was devoted to "Organ Construction." "Singing Pipes," the film produced in the Casavant factory, was shown and Mr. Gundling, the local organ builder, made an interesting talk on "Wind." The last portion of the program was a question and answer period, with Mr. Gundling doing a capable job on the answering end.

HAROLD R. HUNT, Registrar.

#### Lenten Recitals in Scranton.

The traditional Lenten recitals are being played at St. Luke's Episcopal Church, Scranton, Pa. They are sponsored by the Northeastern Pennsylvania Chapter. This year the recitals occur on Sundays at 4 o'clock instead of Fridays at noon, as in other years. The hour has been changed in order to make it possible for more people to attend.

The recitalist Feb. 11 was Miss Ruth A. White, A.A.G.O., organist of the Greenridge Presbyterian Church and dean of the chapter.

Feb. 18 Mrs. Lenore Duncklee played and Feb. 25 Clifford E. Balshaw, F.A.G.O. March 4 Mrs. Helen Bright Bryant is to be heard and March 11 there will be a student recital by Miriam Threthewell, Jean Dorblazer and Dorothy Grimes.

The Northeastern Pennsylvania Chapter presented one of its members, Harold Mundy, in a lecture on "Gregorian Chant" Jan. 30, at St. Luke's Episcopal parish-house, Scranton. Mr. Mundy, who succeeded Frank T. Daniel as organist-director of St. Peter's Cathedral, Scranton, is a member of the faculty of the University of Scranton. He has instituted several classes in Gregorian chant in various sections of the country. Mr. Mundy's use of records and his own chanting made the evening very profitable.

RUTH A. WHITE, Dean.

#### Electronics South Dakota Topic.

The February meeting of the South Dakota Chapter was held at the home of Mrs. H. B. Crandall in Sioux Falls Feb. 6. Mrs. Crandall was appointed publicity chairman for the remainder of the year. Discussion centered in the problem of how to make our chapter more vitally challenging to choir-masters. There is much need in non-metro-

politan chapters for interchange of ideas between organists and choir-masters.

The program of the evening was presented by three of the members. C. B. Van Ausdall explained the features of the new Hayden electronic organ. There is a new installation in Dell Rapids, a short distance from Sioux Falls. Mrs. Crandall followed with an explanation of the Hammond. Members were later able to experiment with the spin-model in her home. J. Gilbert Tiaggi, sub-dean, directed our thoughts toward the Wurlitzer electronic and presented a very comprehensive report on small pipe organs. Refreshments were served by the co-hostesses, Mrs. Crandall and Mrs. Charles Gerlinger.

MAYNARD BERE, Dean.

#### San Jose, Cal., Chapter.

The San Jose, Cal., Chapter held its February meeting Sunday, Feb. 11, at the home of Iru Price in Santa Clara. Mr. Price was in charge of the program, which was made up of an organ recital by Clifford Hansen, organist at Calvary Methodist Church, San Jose. Mr. Price conducted a recording demonstration to show the use of sound recording in teaching and choir work. Dean John Flynn presided at the business meeting, after which refreshments were served by the social committee—Mrs. J. H. Strayer, Richard Jesson and Clifford Hansen.

ALICE OLTZ, Recorder.

#### Lubbock, Tex., Meeting.

The Lubbock, Tex., Chapter met Feb. 12 at St. John's Methodist Church. Mrs. Travis White was program chairman for the evening. A sound film entitled "Easter Carols" was shown and Mrs. Mamie I. Neal read a paper on "The Life and Works of Cesar Franck". Mrs. Don Mitchell and Mrs. Carl Scoggin were in charge of a valentine social hour.

MRS. C. M. TROUT, Secretary.

#### Galveston, Tex., Chapter.

The Galveston, Tex., Chapter held a business meeting at the Central Methodist Church Feb. 12. A discussion of choir training and service playing for Episcopal, Roman Catholic and Methodist churches was led by Mrs. William H. Benson, Miss R. Feltes and Niels Nilsson.

MRS. WILLIAM H. BENSON, Registrar.

#### Harrisburg, Pa., Chapter.

A very interesting and educational meeting was held by the Harrisburg Chapter Jan. 29 in Grace Methodist Church with Robert S. Clippinger, A.A.G.O., minister of music of the host church, in charge. A comprehensive outline of Bach's "Little Organ Book" was given by Mrs. Harold B. Wood. It was followed by three members playing several of the chorale preludes. Those taking part were Mrs. Marshall Brown, C. Purnell Payne and Arnold S. Bowman. This was followed by the playing of several recordings made by E. Power Biggs. Unknown to those taking part, all the numbers were recorded as played.

Another feature of the evening was the presentation of facts concerning the amendments to the Social Security Act effective Jan. 1, which will affect organists, choir directors and private teachers.

It was announced by the dean, Mrs. Joseph L. Steele, that arrangements were being formulated to present the Allegheny Singers, Martin J. Luvaas director, March 30 in the Fifth Street Methodist Church.

MARGUERITE G. WHARTON, Registrar.

#### News from Wilkes-Barre, Pa.

At a meeting Jan. 22 in the First Baptist Church-house, Wilkes-Barre, Pa., the vice-president of the Aeolian-Skinner Organ Company of Boston was the guest speaker. Joseph S. Whiteford, introduced by the dean, Henry Johnson, gave a very interesting talk on the history of the organ. This meeting was open to all church organists, music committees and church architects. The meeting was followed by a social hour.

The Wilkes-Barre Chapter is proud to announce that the young man of the year award for 1950 was presented by the Junior Chamber of Commerce to Charles N. Henderson, sub-dean of the chapter. The speaker at this occasion last month was Alfred H. Williams, president of the Federal Reserve Bank of Philadelphia. He analyzed top leadership as a blend of technical competence, broad intellectual outlook, social intelligence and personal integrity. Mr. Henderson directs three choirs in the First Presbyterian Church, teaches at Wilkes College and is director of the Wyoming Valley Oratorio Society and the Singers' Guild of Scranton. This award was made to Mr. Henderson for his outstanding contributions to the community in 1950.

LOIS M. LEE, Secretary.

#### Chautauqua Branch.

The Chautauqua Branch met Jan. 31 at the home of Dr. and Mrs. Stewart in Falconer, N. Y., where members played the organ. Dr. Stewart owns and conducted a business meeting with Howard Zettervall, dean, presiding.

HAROLD STEVENS, Registrar.

**ROCK HILL, S. C., ORGAN  
THE WORK OF KILGEN  
THREE MANUALS AND ECHO**

Instrument for First Baptist Church  
Will Be Installed in the Spring  
—Two Specially-Built Cham-  
bers are Provided.

A three-manual and echo organ for the First Baptist Church of Rock Hill, S.C., is near completion in the factory of the Kilgen Organ Company. The main sections of the organ will be placed in two specially-built tone chambers adjoining the rostrum, with the echo in a separate chamber in the upper part at the rear of the church. The instrument will be screened by attractive grilles. Installation is planned for the spring.

The stop specifications of the organ are as follows:

**GREAT ORGAN.**

- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes (prepared for), 25 tubes.

**SWELL ORGAN.**

- Geigen Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole de Gamba, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Zart Flöte, 4 ft., 73 pipes.
- Nasard, 2 2/3 ft., 61 pipes.

**ECHO ORGAN.**

- Quintadena, 8 ft., 61 notes.
- Gedeckt, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Nachthorn, 8 ft., 49 pipes.
- Flute d'Amour, 4 ft., 12 pipes.
- Sallcet, 4 ft., 12 pipes.
- Vox Humana, 8 ft., 49 notes.

**PEDAL ORGAN.**

- Major Bass, 16 ft., 32 pipes.

- Bourdon, 16 ft., 32 pipes.
- Rohr Bourdon, 16 ft., 12 pipes.
- Violone, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes.
- Rohr Flöte, 8 ft., 32 notes.
- Block Flöte, 4 ft., 12 pipes.

**BENJAMIN S. MOORE IS DEAD;  
NOTED CALIFORNIA ORGANIST**

Benjamin S. Moore, one of the founders of the Northern California Chapter of the American Guild of Organists in 1911, died at his home in San Francisco Feb. 12 after a long illness. He was 63 years old.

Mr. Moore, born in San Jose, Cal., was one of the leading organists and pianists of the San Francisco Bay region as well as an outstanding teacher of both instruments. One of his pupils was Richard Purvis, nationally known organist and composer, of Grace Cathedral, San Francisco.

Mr. Moore was for many years on the faculty of the music department of Mills College in Oakland. He served as organist in many prominent churches, including the First Presbyterian of Oakland, Calvary Presbyterian, Temple Sherith Israel and Trinity Episcopal, San Francisco.

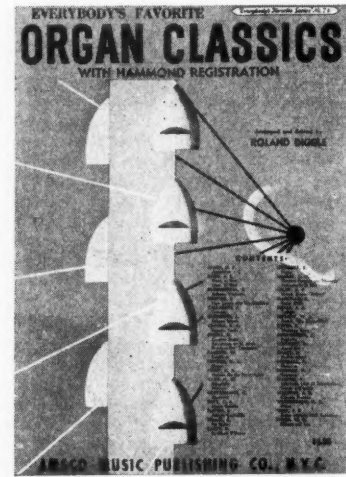
**ELECTRIC SAFETY CANDLE  
IS DESIGNED FOR CHURCHES**

A safety candle for use by choirs and other groups in candlelight services has been put on the market by the Louis J. Lindner Company of New York. Instead of having a flame the candle is lighted by a small electric battery and bulb. The "flame" is made from a plastic prism. The color of the flame can be changed by insertion of special color disks. The battery is of a standard type which can be replaced readily.

**ROBERT F. CRONE**, organist and choir-master of St. Andrew's Episcopal Church, Louisville, conducted his choir in part 2 of "The Messiah" Feb. 11. Mr. Crone also played the organ score. The group was heard in part 1 of Mendelssohn's "St. Paul" Jan. 21. Mr. Crone played Mendelssohn's Sonata 6 on this program.

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**NINE INDIANA CHOIRS TO JOIN  
IN BLOOMINGTON FESTIVAL**

The Indiana University School of Music will conduct its first annual invitational church choir festival Sunday, May 6, at Bloomington under the direction of Professor George F. Krueger, who is in charge of choral music at the university. Nine choirs, representing different parts of the state and various denominations, will participate. The object of the festival is to focus attention on the value of musical training for choirs.

Participating May 6 will be the sanctuary choir of the Park Place Church of God, Anderson; the senior choir of the Tabernacle Christian Church, Columbus; the Aeolian Choir of the Decatur General Electric Company, Decatur; the chancel choir of the First Presbyterian Church, Elkhart; the combined choirs of Evansville; the festival choir of Zion Lutheran Church, Fort Wayne; the senior choir of the North Methodist Church, Indianapolis; the senior choir of St. John's Lutheran Church, Richmond, and the senior choir of the First Baptist Church, Terre Haute.

At 2 o'clock each choir will sing two anthems and one hymn of its own choice, with its own director and accompanist. The evening program will begin at 7 in the auditorium, at which time the choirs will unite to present a program of church music, with Professor Krueger directing. The I. U. Philharmonic Orchestra, under the direction of Ernst Hoffman, will accompany the evening program.

**WHITTLESEY DIRECTS SIXTH  
ATLANTA CHORAL INSTITUTE**

Dr. Federal Lee Whittlesey, minister of music of the Highland Park Methodist Church, Dallas, Tex., directed the sixth annual church music institute at the Central Presbyterian Church in Atlanta, Ga., Jan. 25 to 28. Three hundred and twenty-five adults were registered and more than 100 children participated in the children's choir. The institute was sponsored by the Atlanta Choral Directors' Association, the Rev. Hubert V. Taylor chairman, and the Atlanta Christian Council. Thirty-four churches of the state were represented. Dr. Whittlesey taught classes each afternoon on

**SUGGESTED ENDING FOR FRANCK CHORALE ADAGIO**



J. ALFRED SCHEHL, A.A.G.O., the Cincinnati organist, is the composer of this suggested ending for the adagio section of Franck's Chorale in A minor. Since the adagio does not come to a formal ending, even though it is a complete piece within itself, organists should find Mr. Schehl's substitute measures very useful. These measures should be inserted at the seventh measure after the double bar (the fortieth measure of the adagio).

"Choral Organization in the Church" and in the evening directed the institute choir of more than 200 adults. The children's choir rehearsed on Saturday morning.

Organists playing for rehearsals and services were Raymond Martin, head of the organ department at Agnes Scott College; Mrs. Haskell Boyter, organist

of the Druid Hills Baptist Church, and Douglas Wauchope, organist and director at Trinity Methodist Church.

At the informal reception Friday night awards were made to winners in attendance, promotional poster and hat contests. The Columbia Presbyterian Church, Decatur, Ga., won the attendance contest with 100 per cent of the choir registered and present at all sessions. The poster contest was won by the College Park Presbyterian, Columbia Presbyterian and Columbia Drive Baptist Churches. The hat contest was won by the Ormewood Park Presbyterian, Capital View Methodist and Columbia Presbyterian Churches.

The choral service on Sunday was built on the theme "Christian Days and Seasons."

**CANTATAS FORM SERVICE  
DIRECTED BY RICHARD GORE**

Richard T. Gore, organist of the Westminster Presbyterian Church, Wooster, Ohio, and head of the organ department at the College of Wooster, is making an attempt to restore the church cantata to its rightful place as a part of the regular worship service. By way of an experiment along this line his church gave over a Sunday morning service in Lent. In spite of all the "extra" music Feb. 11 the service was not unduly long and met with very favorable response from the congregation. The usual morning sermon was included.

To assist him Mr. Gore was able to get instrumentalists from his own congregation, and by making such simple adjustments as rescoring oboe parts for clarinet fitted himself out with a small orchestra. He pointed out that it is only recently that instruments other than the organ ceased to be fixtures at worship services and that the idea of cantatas with instruments in the service is one of the oldest and most honored heritages of the Protestant churches.

For the prelude the group played the Sinfonia from Cantata 12, "Weeping, Sighing." After the processional hymn—Vaughan Williams' "Sine Nomine" with interludes and descants by Mr. Gore—the choir sang Buxtehude's Magnificat in D. The chorus "On Thee Mortal Eyes Wait, Lord" from Bach's Cantata 23 followed. The offertory was the Sinfonia to Cantata 156, "I Stand upon the Brink of Death." After the sermon the choir sang two choruses from Cantata 8, "When Will God Recall My Spirit?"

THE CONCERT CHOIR of the College of Wooster and its conductor, Richard T. Gore, announce that the performance of Bach's B minor mass to be given on Good Friday evening, March 23, in the Memorial Chapel, will be directed by the distinguished choral conductor Robert Shaw. Mr. Shaw is on a tour of the East, South and Middle West with the Robert Shaw Chorale, appearing in Ashland, Ohio, March 2. At the close of this tour (March 18) he will go to Wooster to lead the final rehearsals for this performance.

**MARILYN MASON**

*Faculty, University of Michigan*



In recital at the Toledo Art Museum:

"Miss Mason is an organist of tremendous technical facility. And she appears to be possessed of a well-grounded understanding and appreciation of the instrument she plays. Moreover, one gains the impression from hearing and seeing her play that she is firmly persuaded that her position is only that of a medium of expression and that the music she plays is the matter of first importance. That state of mind in a musician is refreshing. And it is not encountered with any high degree of frequency..."

Frederick J. Kountz, *The Toledo Times*  
February, 1950

"Music of rare kind and quality, and performance which was highly satisfying, characterized the concert throughout. . . Properly grandiose and stunning. . ."

Aline Treanor, *The Toledo Blade*  
February, 1950

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## THE DIAPASON

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 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, MARCH 1, 1951

(The strike of switchmen which crippled railroad service in every part of the United States interfered with the mails late in January and in February, causing interruption of the dispatch of second-class matter. As a consequence delivery of the February issue was delayed in some places. Any reader who may have failed to receive his copy should communicate with this office without delay.)

## Hands Across the Sea

A friendly intercommunication with the British organ world has been established by the Organ Club of London and should make the world seem smaller to those on this side of the Atlantic. This club, which we have mentioned from time to time, is an organization of organists and others who visit places where interesting organs are situated and become acquainted with these instruments. This is an activity which is being introduced in America by several of the A.G.O. chapters. At the beginning of 1951 the club had a membership of 246.

The officers of the organization issue at intervals a letter to the members which tells of the instruments inspected and heard and supplements this with a variety of informative items of news and opinion quoted from THE DIAPASON and credited to it. Under the heading of "News from America" in the current letter is a resume of events in the United States and the stoptist of the Holtkamp organ in the First Church of Christ, Scientist, in San Antonio, Tex., is reproduced.

World organ news includes mention of the fiftieth anniversary of the death of "Father" Willis, whose life came to a close Feb. 11, 1901, at the age of 80 years, "profoundly regretted by all those who knew him". Then there is word from Sweden to the effect that Erik Frobenius is building a four-manual of forty-four ranks for Skovde Church, "which will be the first modern four-manual in Sweden, in which all the manuals have tracker action"! Further: "From our member, Mr. Erik Frobenius, organ builder, of Copenhagen we learn that his father and brother have recently been in Iceland finishing the new organ in the Catholic Cathedral of Reykjavik. They were impressed by the fact that the 380 members of the Catholic Church in Iceland are able to have a cathedral which is the finest building in Reykjavik."

Then we quote this interesting comment on the recent dedication of the

organ cases at Norwich Cathedral:

"It is part of the Christian tradition that organ cases, like everything else used in divine worship, should be beautifully designed, so that not only with its music but also with its case the organ should speak to the worshiper of the glory of God." This quotation is extracted from the "Order of Services of the Dedication of the Organ Case at Norwich Cathedral on 24th July, 1950."

It is a matter of great satisfaction that this splendid modern cathedral organ, heroically completed during the war years, should so soon be fittingly adorned by the beautiful casework designed by Mr. S. E. Dykes Power and constructed by the organ builders, Messrs. William Hill & Son and Norman & Beard, Ltd.

The new case fronts, facing east and west on the screen, or pulpitum, follow the best traditions of the English classical school, and are substantially in accordance with the illustration of the remarkable model by Martin Williamson (then aged 15).

The dedication service was conducted by the bishop of the diocese at a special choral service, in which the architect and the organ builder (Herbert Norman) took part. The bishop of Peterborough preached and the music included the service of Charles Wood in F, a setting of Psalm 150 by Stanford, an anthem by Basil Harwood, the Handel Hallelujah Chorus and the Toccata and Fugue in D minor by Bach. After the fugue the preacher delivered a short lecture on the organ case.

## Congratulations

Hearty congratulations from the entire organ world, no matter what individual opinions on organ design may be, will be extended to Ernest M. Skinner, who was 85 years old on Jan. 15. Mr. Skinner's career has been a long one, but that is not its principal distinction. He can look back upon many years in which he designed and built a large number of the outstanding organs in the United States, making his name a household word among all who are devoted to the king of instruments. Mr. Skinner hopes to live many years beyond the 85, for he comes of a long-lived family; but no matter how much time may be granted him, he will never outlive appreciation for his handiwork.

Ernest Skinner is a man of many parts, as those who know him realize. His interest in life is not confined to the organ. He is preeminently musical and devoted to music of every kind. There is hardly a convention of organists which he has not attended. His voice has been heard in the discussion of every issue that has come up in connection with the organ and organ music. With firm opinions and a phenomenal talent for expressing them, naturally he has come into conflict infrequently with other minds—not excepting THE DIAPASON. But no matter how strongly anyone may disagree with him now and then, those of a different opinion always have respected him.

We wish, therefore, to be counted among those who recognize the contribution Mr. Skinner has made and who feel that a debt of gratitude is owed him as an artist the beauty of whose work is on a par with that of our great painters and sculptors.

## ORGANIST - HARPSICHORDIST

## GUEST ARTIST IN LOS ANGELES

Bruce Prince-Joseph, organist and harpsichordist, appeared as guest artist with the Pardo Players of Ancient Instruments at a concert in the Los Angeles County Museum Jan. 14. The instrument he played is the largest Neupert in the United States, having been made for him by the German harpsichord builder of Nuremberg. His program included compositions of Loeillet, Couperin, Sammartini and Bach. The Pardo Players and Mr. Joseph played to an enthusiastic audience and many were turned away. This entire program was released by tape recording to sixty-nine cities in the United States for rebroadcast.

Mr. Joseph also played a combination organ-harpsichord program over KFAC, Los Angeles, in January. The board of directors of the Institute of Concert Virtuosi were among the listeners at the sponsor's studio. Being the first broadcast of its kind over KFAC, it evoked many letters asking for such programs.

## The Grammar of Conducting

A significant book which should become a "must" in the library of every musician has just been issued by G. Schirmer, Inc. It is "The Grammar of Conducting," by Max Rudolf, famous conductor of opera, oratorio and symphony. Mr. Rudolf was trained in the foremost European conservatories. Since 1922 he has conducted opera in Freiburg, Darmstadt and Prague and he was conductor of the famous Gothenburg Symphony and Oratorio Society. In 1945 he joined the conducting and managerial staff of the Metropolitan Opera Association and is now artistic administrator of that organization.

Some time in his career a church musician may be called upon to conduct a public performance of a major work, perhaps with orchestral accompaniment. The vague arm waving which may serve to lead the local choir will only serve to confuse the trained orchestral musician and result in a poor performance. The technique of the baton is as scientific as strict counterpoint and until now could be gained only by study under a competent conductor. By means of a unique system of diagrams and hundreds of musical illustrations, Mr. Rudolf advances from the simplest fundamentals of baton technique through the most complex examples of rhythm, dynamics and nuance. A thorough study of this volume will enable anyone with proper musical training to become a conductor whose every motion will be understood and correctly interpreted by the trained orchestral musician as well as by the chorus, and will assure that smooth, polished performance which can be gained only by one who is a master of his craft.

JEAN PASQUET.

## MONTREAL HYMN FESTIVAL

## ATTRACTS 1,200 THIS YEAR

More than 1,200 people were present at the fourth annual Montreal hymn festival, held Jan. 23 in St. George's Church. So successful have these festivals become that the attendance is now taxing the capacity of Montreal's largest churches.

Eight choirs and their directors participated in the 1951 event. These were: Calvary United, Gifford Mitchell, organist and choirmaster; Fairmount-St. Giles United, F. L. McLearn; First Baptist, G. C. Johnston; St. Andrew's United, Phillips Motley; Stanley Presbyterian, Doris Killam; St. George's Anglican, Gordon Phillips; Trinity Memorial Anglican, C. V. Frayn, and Westmount Park-Emmanuel United, J. C. Scott, choirmaster, O. R. Gliddon, organist. The service was played by Gordon Phillips, C. V. Frayn, F. L. McLearn and O. R. Gliddon played chorale preludes and G. C. Johnston was at the organ for the postlude.

The choirs were placed in strategic parts of the church—three in the gallery, two in each transept and one in the chancel. After an impressive procession the choirs massed in the gallery to sing the hymn "Praise to the Lord, the Almighty," to the German tune "Lobe den Herren," conducted by Gifford Mitchell. Five well-known hymns were sung by the congregation and six by the choirs antiphonally from their positions around the church. "Tallis' Canon" was treated as a canon. Effective descants were sung by the boys of St. George's and Trinity Memorial choirs.

The service was led by the rector of St. George's, the Venerable Archdeacon A. P. Gower-Rees, assisted by representatives of three other denominations. He commended the ecumenical spirit of the festival and the British Organ Restoration Fund of the Canadian College of Organists, for which an offering of \$350 was received.

## WORKS OF HERBERT FROMM

## SUNG BY CHORUS PRO MUSICA

The Chorus Pro Musica of Boston was invited to participate in a concert of compositions by Herbert Fromm conducted by the composer in Jordan Hall Feb. 19. Assisting groups were twenty-six players from the Boston Symphony, the Boston Madrigal Singers and the Temple Israel choir. The program featured the first performance of Fromm's "Memorial Cantata."

Under the auspices of the Massachusetts Chapter of the American Guild of Organists the Chorus Pro Musica and Claire Coci, organist, were heard in the Dupré "De Profundis" at Symphony Hall Feb. 26.

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of March 1, 1911—

Frank Taft of the Aeolian Company gave a recital on the newly-installed organ in the home of Franklin MacVeagh, Secretary of the Treasury, in Washington. A dispatch from London told of elaborate preparations being made by Sir Frederick Bridge, organist of Westminster Abbey, for the music on the occasion of the coronation of King George and Queen Mary in June.

The contract for a four-manual organ for Eighth Church of Christ, Scientist, Chicago, was awarded to the Hook & Hastings Company. The specification showed an instrument of forty-eight stops.

Twenty-five years ago the following news was recorded in the issue of March 1, 1926—

The contract for a four-manual organ of 200 sets of pipes for the Philadelphia Sesquicentennial Exposition was awarded to the Austin Organ Company. This instrument, the specification of which was published with the announcement of the contract, now is at the University of Pennsylvania.

Edmund Jaques completed twenty-five years of uninterrupted service as organist and choirmaster of St. Paul's Chapel, Trinity Parish, New York.

Mrs. Addie VanTuyll Barnett, for a number of years one of the leading organists of Des Moines, Iowa, died in that city Jan. 21. She had been teacher of organ at Drake University for twenty-six years.

Lily Wadhams Moline gave a recital Feb. 16 in Kimball Hall, Chicago, with a program consisting entirely of her own compositions.

The Van Dusen Organ Club was organized Feb. 9 by pupils, former pupils and associates of Frank Van Dusen. The charter membership consisted of 100 persons.

William E. Zeuch of Boston gave the dedicatory recital on the four-manual Aeolian-Skinner organ in the First Methodist Church of Oak Park, Ill., Feb. 16.

Ten years ago the following events were recorded in the issue of March 1, 1941—

After a distinguished service of eleven years, Herbert C. Peabody resigned as organist and choirmaster of the Episcopal Church of the Ascension in Pittsburgh, Pa.

## REUBKE SONATA IS FEATURE

## OF RECITAL BY MARRIOTT

The Reubke Sonata on the Ninety-fourth Psalm was the principal feature of the latest recital at Rockefeller Chapel of the University of Chicago, where more than anywhere else in Chicago organ music by the world's greatest concert players is offered to the public. Frederick Marriott, the chapel organist, was heard Feb. 6 in a splendid performance not only of the monumental Reubke work, but in a program which contained other attractive features. And he drew a large audience in spite of most unfavorable weather conditions.

Mr. Marriott opened with the Concerto in F major by Tomaso Albinoni, a seventeenth century composer who wrote many concertos for the violin and was said to have won the admiration of his contemporary, Johann Sebastian Bach. This concerto was transcribed for the organ by Johann Gottfried Walther. Long a stranger to organists of recent generations, it has now been published by Concordia in St. Louis. The three movements are all interesting and effective and constitute first-class organ music in their transcribed form. The Passacaglia of Buxtehude and the Fourteenth Concerto of Handel, which does not make the appeal—at least to some—of Handel's other concertos, were followed by an excellent performance of Bach's E major Toccata and Fugue and two chorale preludes.

Then came the climax of the evening, the Reubke Sonata, one of the most impressive works in organ literature. Mr. Marriott played it in a manner to bring out its overwhelming effects as well as the beauty of the lovely adagio movement. The Psalm on which the composition is based seems most appropriate at this particular time of world upheaval, for one may well ask with the Psalmist "Lord, how long shall the ungodly triumph?"

RALPH KINDER



at Grace Covenant Presbyterian Church, Richmond, Va., was completed recently and a series of dedicatory recitals was played in January and February. Work on the organ, built originally in 1923, was done by the Standaard Organ Company. Additions include a five-rank mixture on the great, an oboe on the swell and a dolce cornet on the choir. Chests and wiring have been installed to take care of ten more stops to be added later.

William H. Schutt is minister of music at Grace Covenant. Recitals were given in January by James R. Sydnor, professor of sacred music at the Assembly's Training School; Ernest Bedell, minister of music at the Seventh Street Christian Church, and Henry Bridges, student at Union Theological Seminary, Richmond. Granville Munson, Jr., organist and choirmaster of St. Stephen's Episcopal Church, played Feb. 4. Lou White Winfree, organist of the Second Presbyterian Church, was heard Feb. 11 and Louise Hedrick, student at the Assembly's Training School, gave a recital Feb. 18.

NEW MOLLER IN EDINA, MINN., OPENED; RECITAL BY BARNES

William H. Barnes gave the opening recital on a three-manual Möller organ he designed for the Church of St. Stephen the Martyr, Episcopal, in Edina, Minn., Jan. 14. The church is only 13 years old and is said to be a beautiful example of Norman Gothic design. When completed the organ will be an instrument of twenty-five ranks, including four reeds. About half this number have been installed. The music of the church is under the direction of Dennis Lane, who conducts four choirs.

For the dedicatory recital Dr. Barnes chose the following program: "Rigaudon," Campra; Sonatina from "God's Time Is Best," "Sheep May Safely Graze" and Chorale and Variations on "O God, Thou Faithful God," Bach; March from the "Occasional Oratorio," Handel; "Benedictus," Reger; "Dialogue for Two Trumpets," Clerambault; "Puer Natus Est," Titcomb; Noel Variations, Bedell; Prelude on "Belmont," Edmundson; Improvisation, Karg-Elert; Chorale in E major, Franck.

RALPH KINDER observed his seventy-fifth birthday in a most effective manner with a recital on the afternoon of Jan. 27 in Trinity Memorial Church, Philadelphia. The program consisted of the following eight compositions of Mr. Kinder: "Grand Choeur"; Berceuse in C; "Brightest and Best"; Fantasia on the Hymn-tune "Duke Street"; "The Thrush"; "Stand Up, Stand Up for Jesus"; "A Summer Morning"; Jubilate Amer.

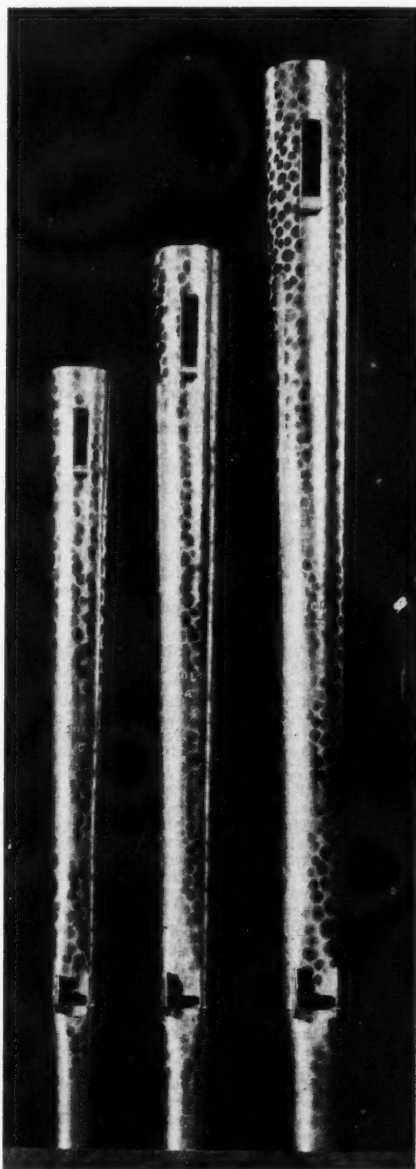
The choir of the church assisted Mr. Kinder.

Mr. Kinder has held a prominent position among the organists of the City of Brotherly Love for a generation and as a teacher and composer he has made a place for himself. For more than thirty years he was at the Church of the Holy Trinity, where his recitals were musical events of the first rank.

ORGAN AT GRACE COVENANT, RICHMOND, IS RENOVATED

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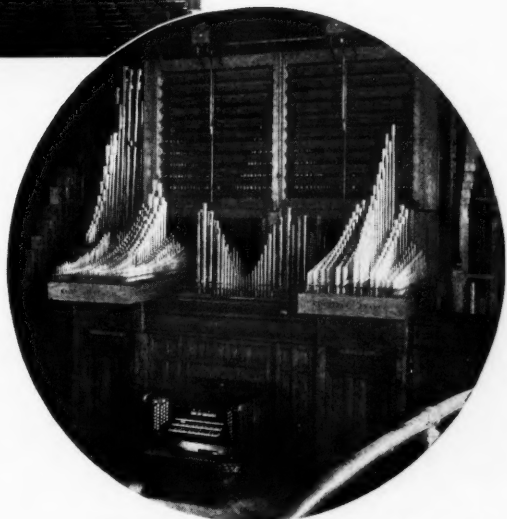


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**New Music for Church Use**

Camil Van Hulse, whose Christmas Oratorio was introduced with considerable success this winter, now gives us a cantata for Easter or Ascensiontide, "Our Glorious King" (FitzSimons). It calls for tenor, baritone and bass solos with chorus of mixed voices. The work, which requires only twenty-five minutes to perform, is in four parts—"The Transfiguration," "The Prophecy," "The Ascension" and "Epilogue." The opening prelude is based on a medieval plainsong from the Ascension service. The texts are taken from the Gospels and hymn sources. While this cantata is by no means in what one would class as a modern idiom, there is a certain freshness about Mr. Van Hulse's writing and he has a definite flair for the dramatic.

There are a few more anthems for Lent and Easter which have not yet been mentioned. FitzSimons has published two new ones by Russell Hancock Miles—"Go to Dark Gethsemane" and "There Is a Green Hill Far Away." Both settings are entirely suitable but almost ultra-conservative. From the same publisher come two Easter anthems by Van Hulse—"Christ, Our Lord, Is Risen!" and "Easter Carol." The first is for chorus with mezzo-soprano or baritone solo. The gay carol uses a text by the composer.

Marion Conklin Chapman has made a new setting of "I Heard Two Soldiers Talking" (Galaxy). It is quite simple and could be used for a junior choir. "See the Destined Day Arise" by Talmadge (Galaxy) is a short, unaccompanied chorale-like piece. "O Sing Ye Alleluia on This Day" is a good unison anthem, the music of Andre Sala having been arranged and English words provided by Robert L. Bedell. It might well be used for an introit or graduale.

Francis Jackson's Communion Service in G (Oxford) is of a festive nature and not difficult. "The Great Peace," by Brother James Macbeth Bain (Oxford), has been arranged for unison with optional descant by David Branson.

"God Be in My Heart," by Elinor Remick Warren (Ditson), is a short

*a cappella* number with interesting harmonic developments. Some will object to her use of certain passages sung on vocalizing syllables such as *lo* and *lah*.

Kjos has brought out four *a cappella* anthems by F. Melius Christiansen. The titles: "How Wonderful," "Sanctities," "Let God In" and "Dare and Do." The excellence of Christiansen's choral writing is so well-known that it need not be commented upon here. These all merit examination.

"Blessed Be God That Liveth Forever," by Hugo Norden (Schmidt), is a six-part canon—SSATBB. It is not long and is definitely worthy of performance by those who can manage soprano and bass *divisi*. A beautiful two-part "Ave Maria" by L. Saint-Requier has been published by the Boston Music Company. An English text by Robert L. Bedell is provided. Two excellent motets have been published by E. C. Schirmer. These are "Ave Verum Corpus," by Charles Magin (SAB), and "Salve Regina," by M. Roux. These also have English texts by Bedell.

Two late publications from Edition Le Grand Orgue are Malling's "Christ Our Lord Has Risen" and Mozart's "O God, When Thou Appearst."

Our only collection this month is from Hall & McCreary—"The S.A.B. Chorister." This contains twenty-three numbers from different periods, all very useful and capably arranged by Ruth Heller. The selection of material is well above average. J.S.D.

**FATHER WILLIS' DEATH FIFTY YEARS AGO COMMEMORATED**

The fiftieth anniversary of the death of the first Henry Willis, known to the organ world as Father Willis, was commemorated by the London Organ Club Feb. 10. The president and other members placed a wreath on Father Willis' grave in Highgate Cemetery early in the afternoon. Later there was a commemoration organ recital in St. Paul's Cathedral given by Dr. J. Dykes Bower. The organ in this cathedral is regarded as one of the outstanding monuments to the great builder. Father Willis died in London Feb. 11, 1901, at the age of 80.

**PEDAL REGISTRATIONS AVAILABLE IN THE CONCERT MODEL HAMMOND ORGAN**



The supremacy of the organ in the field of contrapuntal music is largely due to the provision of a pedal keyboard whereby the playing of the bass part is carried on by the organist's feet, leaving his hands free to play other parts. In modern organ literature, it is not uncommon to find the chief melodic interest lying solely in the pedal part. Thus, the resources available in the pedal division of an organ are of first order importance.

In order to properly interpret the organ literature, the pedal division should have registrations which provide:

1. an accompaniment pedal
2. a full-organ pedal
3. a solo pedal

In the Concert Model Hammond Organ particular attention has been paid to these three pedal requirements. In order to fully meet them, an entirely independent 8 stop Solo Pedal Division has been provided for producing a foundation pedal at 32 ft. pitch and brilliant, reed-like, solo pedals at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitches. *In addition, there are the standard Hammond Organ Pedal Drawbars which provide foundation pedal qualities at 16 ft. and 8 ft. pitches.*

**Regarding Accompaniment Pedal:** This type of pedal is generally used to supplement a melody and accompanying harmony which may be played on the manuals. Its purpose is to produce a characteristic tonal depth to the organ or to accentuate the rhythm in an unobtrusive manner. The standard Hammond Organ pedal drawbars are admirably suited for providing this type of bass. Also, the 32 ft. Bourdon stop may be used for added tonal depth. (Note: The 32 ft. Bourdon is not a "resultant" but contains all true harmonics as well as the 32 ft. fundamental.)

**Regarding Full Organ Pedal:** This is the type of pedal which is the most costly to provide in an organ. To produce a bass of suitable full-organ quality which may readily be heard (despite the overshadowing effects of full-organ manual chords) requires as many as *six independent octaves* of tones sounding at 32 ft., 16 ft., 8 ft., 4 ft., 2 ft.-and-1 ft. pitches. In the Concert Model Hammond Organ, pedal tones of rich, chorus-reed quality

are available at all of these pitches and may be coupled in various combinations. (Note: The 32 ft. Solo Bombarde stop is not obtained as a "resultant" but contains all true harmonics as well as the fundamental.)

**Regarding Solo Pedal:** This type of pedal registration may sound in any pitch range. It often lies completely out of the bass range. For example, the effect of a high violin solo may be scored with the pedals sounding at 4 ft. or even higher pitches. In the Concert Model Hammond Organ, the resources of the Solo Pedal Division are particularly useful for these purposes. These rich qualities may be further enhanced by using the Selective Vibrato feature. With it, very lovely cello and violin effects may be played as solos on the pedals leaving the rest of the manual organ tones *without vibrato*. This contrasting use of the vibrato results in a very effective and artistic distinctness of tone between the solo and accompaniment parts.

**Pedal Keyboard:** The Concert Model Hammond Organ has a full 32 note radiating and concave pedalboard designed and built to conform exactly to the specifications laid down by the American Guild of Organists. Every detail, such as the precise shape of the sharp pedals, degree of pedalboard concavity and radiation, length of the natural pedals, correct weight of pedal touch, and location of the pedalboard relative to the manuals and expression pedal has been given the most careful attention.

**Manual Tonal Resources.** Foundation tones speak on both manuals at 16 ft., 8 ft., 4 ft., 2 ft. and 1 ft. pitches. Mutations are provided on both manuals at 5 1/3 ft. (quint), 2 2/3 ft. (nazard), 1 2/3 ft. (tierce), and 1 1/3 ft. (larigor). The strength of each is individually adjustable, making possible an extremely wide variety of ensemble, solo, accompanimental and mixture registrations. All resources are obtained in a "straight" manner without resort to "unification" devices such as octave couplers, duplexing, etc.

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*Hamilton Centre.*

The Hamilton Centre presented Thomas J. Crawford, Mus. B., F.R.C.O., of Toronto, in a recital of his own compositions at St. Giles' United Church Sunday evening, Feb. 4. Proceeds from this recital were given to the British Organ Restoration Fund. The Hamilton Centre has forwarded over \$3,000 to this fund. After the recital a reception was held in one of the church parlors and a few stories were told by Mr. Crawford. Refreshments were served to conclude a very enjoyable evening.

EDGAR SEALY-JONES,  
Secretary.

*St. Catharines Centre.*

The St. Catharines Centre met at St. Thomas' parish hall, Sunday evening, Feb. 11. Reed Jerome of Buffalo was guest speaker. Mr. Jerome dwelt on trends in organ building. He described the new instrument recently built for Syracuse University and his impressions upon playing it. Of special interest to the members were several examples of wood and metal pipes shown by Mr. Jerome.

GORDON KAY, Secretary.

*Oshawa Centre.*

A general meeting of the Oshawa Centre was held at the home of Dr. Stanley Osborne at Whitty Ladies' College Jan. 17. The members were privileged to hear as speaker the national president of the organization, J. J. Weatherseed, F.R.C.O. The subject of his talk was "Quality in Church Music" and he discussed many of the problems facing organists and choirmasters in the choice of music and handling of choirs both in large and small churches. Mr. Weatherseed emphasized the importance of keeping the standard of music high and encouraged organists to work continually toward improving themselves by practicing during the week when possible and by continuing their academic training. Dr. Osborne played a number of organ records from his excellent and varied collection.

*Galt Centre.*

A meeting of the Galt Centre was held Saturday evening, Jan. 27, at the home of our vice-chairman, W. U. Lethbridge, A.T.C.M. Mr. Lethbridge presided in the absence of the chairman, C. R. Kilgour. Our program convenor, Miss Patricia Ironsides, A.R.C.T., entertained us with a "Night with Scarlatti". Hugh Murray read a paper on the life of Scarlatti and illustrated it with the playing of recordings of some of his earliest compositions. Mrs. Lethbridge served refreshments.

CLAUDE P. WALKER, Secretary.

*Niagara Falls Centre.*

The January meeting of the Niagara Falls, Ont., Centre was held at the home of F. W. Timms, with J. J. Webb, chairman, presiding. The meeting took the form of a short business meeting, followed by a guest speaker from the city's ministerial association, the Rev. E. T. Newton, who spoke on "The Relationship between Minister and Organist." This was the first of a series of such meetings and proved constructive to all present.

HAROLD E. REVILL, Secretary.

**MARSHALL BIDWELL RECEIVES  
SPECIAL PITTSBURGH AWARD**

Dr. Marshall Bidwell, organist and director of music at Carnegie Institute, Pittsburgh, was chosen to receive a special award in the field of music at the annual man-of-the-year dinner of the Junior Chamber of Commerce Jan. 16.

Dr. Bidwell went to Carnegie Institute in 1932 and since then has been identified with the program of free recitals in Carnegie Music Hall. Since assuming his post eighteen years ago he has played over 1,300 recitals, and has worked continuously for a spirit of cooperation among civic and institutional groups in Pittsburgh.

The dinner at which honors were bestowed on Dr. Bidwell was held at the William Penn Hotel and was attended by 600 people.

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**LAST OF VESPER MUSICALES  
IN MILLERSVILLE, PA., CHURCH**

The final program in the series of four vesper musicales was presented at the Methodist Church in Millersville, Pa., Jan. 24. Featured artists were Dorothy E. Schock, soprano; Clair B. Groff, tenor; Frances E. Nisshy, 14-year-old harpist, and Gordon Meredith Eby, organist of the church.

Approximately 200 people heard the program, which included the soprano aria "On Mighty Pans," from "The Creation," by Haydn; the "Biblical Songs," by Dvorak, sung by Mr. Groff; the organ suite "The Musical Clocks," by Haydn, arranged by E. Power Biggs, and several vocal duets. Miss Nisshy was heard in two harp solos as well as a harp and organ duet.

A large list of patrons subscribed to the program, which was given for the benefit of the church's improvement fund.

Sanders P. McComsey, dean of instruction at the Millersville State Teachers' College, read a brief descriptive commentary prior to each selection.

During Lent the choir of the church will offer three recitals on Sunday evenings. Featured Feb. 25 was the senior choir of the Broad Street Methodist Church, Lancaster, Pa., under the direction of Mrs. Otto F. Messner. On Palm Sunday evening the program will be given by the youth and senior choirs of the church under the direction of Mr. Eby.

**EDITION LE GRANDE ORGUE  
SOON TO ANNOUNCE FALL LIST**

The Edition le Grande Orgue, Robert Leech Bedell editor, announces that its 1951 list of Advent and Christmas publications will be available in March and a listing will appear in April. This is being done especially for organists and choirmasters who because of other activities in the summer must plan festival services months in advance.

Dr. Bedell will again spend the summer in Europe gathering material for new publications of the Edition le Grande Orgue. He plans to sail May 26.

WALTER BLODGETT, curator of musical arts of the Cleveland Museum of Art, will play the Mass for the Use of Convents, by Couperin, on the McMyler organ of the Museum at 5:15 p.m. on Sundays, March 4, 11 and 18. On Easter Sunday, March 25, the McMyler organ recital will be played by Irene Robertson, of the organ department at the Oberlin Conservatory of Music. At his curator's recital March 7 Mr. Blodgett will play: Fugue in A minor, Frescobaldi; Chorale Preludes, Walthier; Fantasie in F minor, Mozart; Suites 3 and 4, Torres Bull, and "Suite Breve," Langlais.

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No. 4 "Christ lag in Todesbanden"	No. 65 "Sie werden aus Saba"
No. 6 "Bleib bei uns"	No. 104 "Du hirte Israel, höre"
No. 51 "Jauchzet Gott, in alle Lände"	No. 140 "Wachet auf"
No. 53 "Schlage Doch"	No. 180 "Schmucke dich"
No. 54 "Wiederstehe doch"	No. 188 "Ich habe meine Zuversicht"
No. 61 "Nun Komm, der Heiden Heiland"	No. 158 "Der Friede sei mit Dir"

Orchestral and Clavier Concerti

Saturday Afternoons: Solo Organ Works



**REUTER ORGAN INSTALLED  
IN CHURCH AT SHAMOKIN, PA.**

Installation of a new Reuter organ in the First Presbyterian Church, Shamokin, Pa., has been completed. The organ was dedicated in January. Specifications of the Reuter were drawn up by Ferd Rassmann, Eastern representative. The new organ is installed in a prominent church of this mining city in Northeastern Pennsylvania.

Following are the resources of the instrument as shown by the stoplist:

**GREAT ORGAN.**  
Open Diapason, 8 ft., 73 pipes.  
Hohl Flöte, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Super Octave, 2 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.  
Tremolo.  
Chimes (Preparation only).

**SWELL ORGAN.**  
Rohr Bourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 12 pipes, 61 notes.  
Viola d' Gambe, 8 ft., 73 pipes.  
Gambe Celeste, 8 ft., 61 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Chimney Flute, 4 ft., 12 pipes, 61 notes.  
Rohrnat, 2 3/4 ft., 61 notes.  
Flautino, 2 ft., 61 pipes.  
Trumpet, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Geigen Principal, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Spitz Floete, 8 ft., 73 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Nasat, 2 3/4 ft., (tapered), 61 pipes.  
Blockfloete, 2 ft., 61 pipes.  
Tierce, 1 3/5 ft., (tapered), 61 pipes.  
Clarinete, 8 ft., 73 pipes.

**PEDAL ORGAN.**  
Principal, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 12 pipes, 20 notes.  
Lieblich Bourdon, 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes, 20 notes.  
Gemshorn, 8 ft., 32 notes.  
Still Gedeckt, 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Trombone, 16 ft., 12 pipes.  
Trumpet, 8 ft., 32 notes.

The organ is controlled by a drawknob console. Each of the three chambers is under expression and the Orgbello is situated on the same floor as the organ. Philippine mahogany is used in the pipework and structure of the organ.

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Headquarters—297 Fourth Avenue, New York 10.

### New Chapter is Formed.

Philadelphia members of the society met Feb. 13 at the Central Y.M.C.A. to organize a chapter, elect officers and discuss their first project. The program was opened with a brief survey of the development of hymns by the vice-president of the Hymn Society, Dr. Luther D. Reed. He traced our inheritance of hymns through the centuries, concluding with a parallel treatment of their music. He remarked that hymn melodies had come to us in turn from early Syriac, Greek, Latin, French and German musicians. In each of these eras the creative phase had finally come to an end. Today the English-speaking world does most of the creating, but we also make more use of the treasures of the past.

The temporary chairman, Dr. Harry Hodges, then recalled that as a result of the meeting Jan. 30 the call had been sent out for action on a proposal that a chapter be formed. He announced that nominations for officers and the executive committee had been prepared by a steering committee. After discussion of the names presented the following were elected: President, the Rev. Francis E. Whiting; vice-president, Howard S. Tussey; secretary, Mrs. Esther Stevenson; treasurer, Miss Emily Dickson Pearce. Other members of the executive committee elected were Dr. Harry Hodges,

the Rev. William D. Powell, Sister Lillian Robinson, Miss Jean Woodward Steele, Harry Wilkinson and the Rev. R. R. Williams. Dr. Hodges stated that these actions would be communicated to all the members in the Philadelphia area, numbering more than forty.

Dr. Reginald L. McAll then led a discussion of the problems of organizing a hymn festival. He also exhibited his collection of hymn festival programs in America. Mention was made of the Genevan Psalter four-hundredth anniversary and the new leaflet of hymns with tunes dating from 1551, set to appropriate texts—some of them modern—was inspected.

Action was taken by the executive committee of the society at its meeting in New York on Feb. 15 to confirm the formation of the Philadelphia Chapter.

From Robert R. Clarke, organist of the First Methodist Church of Fort Worth, Texas, comes an interesting series of programs of hymn festivals, all held at that church in the last few years. They reveal a skillful treatment of the following subjects: "The Psalms of David", using nine hymns all based on psalms; "The Seasons of the Christian Year": "Great Music in the Hymnal", when Dr. McCutchan gave an exposition of the hymns used; "The Life of Christ"; "An evening with the Wesley Family"—on the back of the program was the genealogy of the three generations of that gifted family. The last festival used children and youth choirs from the whole Methodist district.

The society's Ohio Chapter joined with the Central Ohio Chapter of the A.G.O. in welcoming Dr. Hugh Porter, Jan. 31 for an address followed by an organ recital at the First Congregational Church in Columbus. His subject was "Hymns: a Three-way Concern." The evening recital included five chorale preludes of Bach based on hymns, of which four were in the hymnal, and the other was issued with the program.

George Litch Knight, who is known

throughout the society as editor of *The Hymn*, was ordained as a minister Jan. 19 at his home church, the First Presbyterian of Rockford, Ill. He was installed as assistant minister of the West Side Presbyterian Church of Ridgewood, N. J., Feb. 18. We all join in hearty congratulations and good wishes as Mr. Knight enters on his new work at Ridgewood.

At last we can announce the arrival of the Genevan Psalter leaflet. It contains nine hymns, the tunes all from the Genevan Psalter, 1551, and the texts "from fifteen centuries of the church's song." "I Greet Thee, Who My Sure Redeemer Art", by John Calvin, has been given an anthem setting by Clarence Dickinson.

The first American festival celebrating the anniversary of the Genevan Psalter of 1551 will be held at St. Michael's Church, Ninety-ninth Street and Amsterdam Avenue, New York, Sunday, March 4 at 4 p.m. The Rev. George L. Knight will give an address on the commemoration. Peter Fyfe will conduct the service.

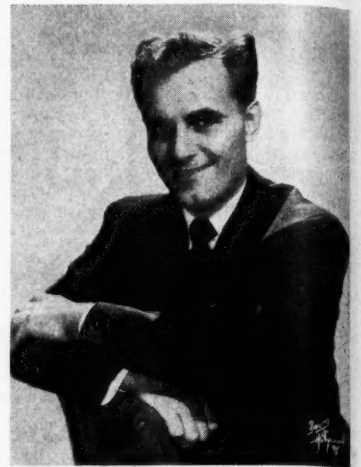
REGINALD L. McALL.

### H. G. WILSON, BLIND MUSICIAN, ACTIVE GUILD MEMBER, DIES

Herman C. Wilson, blind pianist, organist and carillonneur of Mishawaka, Ind., died Jan. 25 in a heart attack at the age of 59 years. Mr. Wilson had been active for many years in the St. Joseph Valley Chapter of the American Guild of Organists. He was born in Losantville, Ind., and went to Mishawaka in 1915 from Eaton, Ind. He was born blind and received his education at the Indiana School for the Blind in Indianapolis.

Mr. Wilson was a member of many civic and fraternal organizations and had been pianist of the Mishawaka Lions' Club for twenty-two years. He had given piano and organ recitals and accompanied singers for a long period. A memorial fund, in which the St. Joseph Valley Chapter, A.G.O., is participating, is being raised to provide an automatic keyboard for the halls of the First Methodist Church, where Mr. Wilson was carillonneur.

PAUL J. SIFLER



PAUL J. SIFLER, recently appointed organist and director for the Canterbury Choir at the Cathedral of St. John the Divine in New York City, is a graduate of the Chicago Conservatory of Music, where he received the degrees of bachelor and master of music. He studied choral conducting with Dr. John Finley Williamson at the Westminster Choir College, organ with Claire Coci and composition with Leo Sowerby. Mr. Sifler has appeared as a concert organist in the East and Midwest and is organist and director of music of the Chester Hill Church in Mount Vernon, and Temple Isaiah, Kew Gardens, and director of the singing society "Slovan" in Brooklyn.

THE UNIVERSITY OF Illinois has announced the twentieth annual consideration of candidates for the Kate Neal Kinley Memorial Fellowship. The fellowship yields the sum of \$1,000, which is to be used by the recipient toward defraying the expenses of advanced study of the fine arts in America or abroad. Information and application blanks are available from Dean Rexford Newcomb, Room 110, Architecture Building, University of Illinois, Urbana. The closing date for applications is May 15.

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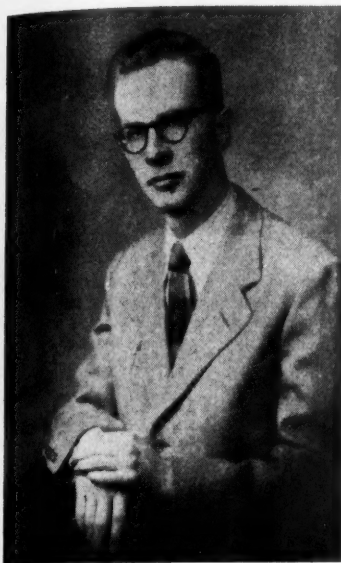
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rects three choirs. Mr. LeBarron has planned a series of recitals during Lent to be played by guest organists from Albany and New York City.

On Dec. 10 Mr. LeBarron gave an afternoon recital. The numbers he played were these: "Water Music" Suite, Handel; "O God, Thou Holy God," Karg-Elert; "Blessed Jesus," Zechiel; "Now Rest beneath Night's Shadow," Bach; "A Might Fortress," Pachelbel; Chaconne, Couperin; Adagio from Sonata 1, Mendelssohn; Three Short Preludes and Fugues, Bach; "Soliloquy," Rowley; Toccata, Boellmann.

**NEW MOLLER AT ARKANSAS "U" IS DEDICATED BY WEINRICH**

A capacity audience was present when Carl Weinrich dedicated the three-manual Möller organ at the University of Arkansas, Fayetteville, Jan. 21. The instrument, the specification of which appeared in the November, 1949, issue of THE DIAPASON, is of unusual design and most of it stands in the open on the stage of the recently constructed concert hall in the fine arts center. The recital was praised highly in a critique appearing in the *Northwest Arkansas Times* and the reviewer stated that the enthusiastic audience seemed willing to remain as long as the performer would play encores.

Dr. Weinrich's program included the following works: Prelude and Fugue in E major, Lubeck; Variations on "My Young Life Hath an End," Sweelinck; Chorale Prelude, "How Brightly Shines the Morning Star," Buxtehude; Passacaglia and Fugue, Bach; Chorale Preludes, "Sleepers, Wake," "My Soul Doth Magnify the Lord" and "Comest Thou Now, Lord Jesus, from Heaven to Earth," Bach; Two Pieces for a Mechanical Clock, Haydn; Sonata 1, Hindemith; "Outburst of Joy," Messiaen. Encores were "Dialogue," Clerambault, and "Ich ruf zu dir," Bach.

BRUCE E. LEBARRON has been appointed organist and choirmaster of St. Paul's Episcopal Church, Albany, N. Y., the church which was served for a long period by Dr. T. Frederick H. Candlyn before he went to St. Thomas' in New York. Mr. LeBarron began his duties there in the fall and gave a series of four recitals in Advent.

Mr. LeBarron studied with Norman Hollett, Robert Huhn, Robert Walker Morse, Clarence Hollister and Arnold Blackburn. He has held positions in Hicksville, Troy and Hempstead, N. Y. At St. Paul's he plays a large three-manual Hutchings-Skinner organ and di-

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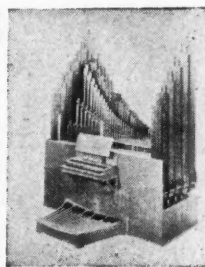
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christened in the old Brompton Oratory  
in London. He studied at the Oratory  
Middle School and later at St. Charles'  
College. His music study was with the  
Oratory Church organist, a Mr. Pitts,  
whom he succeeded in 1893.

Mr. d'Evry was elected a member of  
the Royal College of Organists in 1889.  
He was given the honorary title of  
F.R.C.O. in 1912 and made a member  
of the council in 1913. As early as 1907  
he served as examiner for Trinity Col-  
lege of Music, was appointed a professor  
in 1909 and later held positions there  
as controller of examinations and vice-  
president. His work as examiner took  
him to South Africa, North and South  
America and India.

Edward d'Evry was said to be a man  
of great personal charm and an organist  
or rare ability, whose skill at improvisa-  
tion was widely known. In writing about  
him Dr. Becket Gibbs of Wynnewood,  
Pa., who knew d'Evry for more than  
fifty years, said: "As a friend he was  
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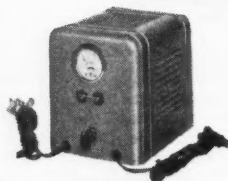
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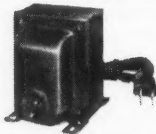
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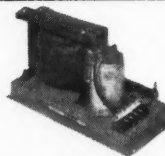
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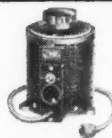
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**ORGAN INSTITUTE TO ADMIT AUDITORS AT 1951 SESSION**

The Organ Institute announces that its curriculum for the summer session of 1951 will include several innovations. Chief among them will be the admission of auditors to the master classes in the Methuen, Mass., Memorial Music Hall. The number of participating students who will play for the criticism of the faculty in these classes will be limited, but an additional number will be accepted as auditors, who will take part in the entire program except that they will not play for criticism.

The first event of the session will be a recital at Methuen Sunday evening, July 22, by E. Power Biggs. Students will be permitted to register and occupy dormitory rooms at Phillips Academy after noon on that day. Registrations will be completed by noon of July 23 and class meetings will begin that afternoon.

Another new feature of the curriculum will be a discussion by each member of the faculty of his own methods of teaching beginning students. Several instructors will give a detailed treatment of the Eight Short Preludes and Fugues by Bach and Carl Weinrich will discuss his use of the "Little Organ Book." The repertoire to be studied this year includes, in addition to much music of the classical period, some new and little-known contemporary works.

Recitals in Methuen Memorial Music Hall will be given by Fritz Heitmann, Arthur Howes, Arthur Poister, Carl Weinrich and Ernest White on Friday and Saturday evenings from July 27 to Aug. 18. A chamber orchestra conducted by Arthur Howes will participate in the Saturday evening concerts.

**HENRY A. GOTTFRIED ACTIVE IN FLORIDA AND THE NORTH**

Henry A. Gottfried, who for many years was connected with the A. Gottfried Company of Erie, Pa., is conducting his own pipe organ maintenance and rebuilding concern, with headquarters at

West Palm Beach, Fla. At the same time, he is carrying on organ maintenance and rebuilding in the North from Olean, N. Y. Recently, he completed the modernization and electrification of an Estey organ in the Methodist Church of Hinsdale, N. Y.; the installation of chimes in the First Presbyterian Church, Cuba, N. Y., and renovation of the organ in St. Bonaventure Church, Allegany, N. Y. At present he is modernizing an Estey in the First Church of Christ, Scientist, Jacksonville, Fla.; rebuilding the three-manual organ in the Community Methodist Church, Daytona Beach, and making repairs to the organ in the First Church of Christ, Scientist, West Palm Beach. The Kilgen Organ Company has appointed him representative for the east coast of Florida.

**CENTRAL PRESBYTERIAN, N. Y., HAS SPECIAL MARCH EVENTS**

Two outstanding concerts will be heard at the Central Presbyterian Church, New York City, in March. On Monday, March 5, at 8:30 p.m. there will be a program of choral music. Pauline Pierce, mezzo-soprano, will be the soloist and Hugh Giles will conduct the choir. The program will include two Brahms motet groups, Peeters' "Speculum Vitae" and Langlais' "Messe Solennelle." The Langlais and Peeters numbers are to be performed for the first time in America.

There will be an evening of music featuring the Nies-Berger Chamber Orchestra March 13. Edouard Nies-Berger will conduct and Hugh Giles will be at the organ. The program will be as follows: "Concerto Grosso" in D major, Corelli; Sonata for strings and organ, Gabrieli; "Stabat Mater" for soprano and strings (Elizabeth Lorel, soloist); Virgil Thomson; "Go, Little Brook," Milford; "Eine kleine Nachtmusik," Mozart; "Nuances," Scriabine.

Ralph Kirkpatrick joined Hugh Giles in a recital of harpsichord and organ music Feb. 26. Their program included works by Buxtehude, Handel, Bach, Haydn, Scarlatti, Vienne and Tournemire.

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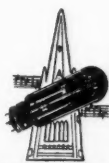
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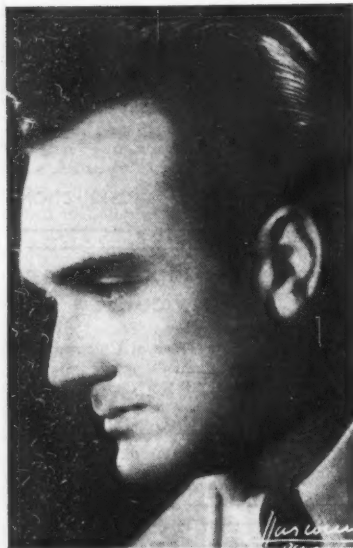


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JOHN HUGHES



JOHN HUGHES, M.S., Ch.M., has been organist and master of the choirs at St. Aloysius Roman Catholic Church in Great Neck, Long Island, N. Y., for three and a half years. He is a graduate of the music department of Carson-Newman College, Jefferson City, Tenn., where he studied piano and organ with Ersu Nana Davis, and holds the bachelor of arts degree from Southwestern at Memphis, where he majored in piano under Myron Myers. At the same time he was studying organ with Thomas H. Webber, Jr., A.A.G.O. Nearly three years were spent in military service and upon returning to the United States Mr. Hughes resumed his study with Mr. Webber and Mr. Myers. In 1947 he went to New York City and entered the Juilliard School of Music, where he studied organ under David McK. Williams and Lilian Carpenter, F.A.G.O. He was graduated from Juilliard in 1949 with the master of science degree in organ.

Mr. Hughes has received extensive training also in Europe. In Plymouth, England, he studied organ with W. Townsend, A.T.C.L., F.R.C.O. In Paris he was an auditor in harmony under Olivier Messiaen at the Paris Conservatory and studied organ with Marcel Dupré. At present Mr. Hughes is a candidate for the doctor of philosophy degree in musicology at New York University, completing all language and classwork requirements this spring.

Teaching and recital work have long occupied a large part of Mr. Hughes' time and he has taught piano and organ in Kingsport and Memphis, Tenn.; Great Neck and New York City. He has given recitals in various cities in the South and is now actively engaged in concert work. His last recital, a program for organ and strings at St. Aloysius' Church, was especially successful.

Mr. Hughes trains an adult choir of twenty-five voices and a boy choir of fifty, chosen from the parochial school. These choirs perform regularly and are presented annually in a concert.

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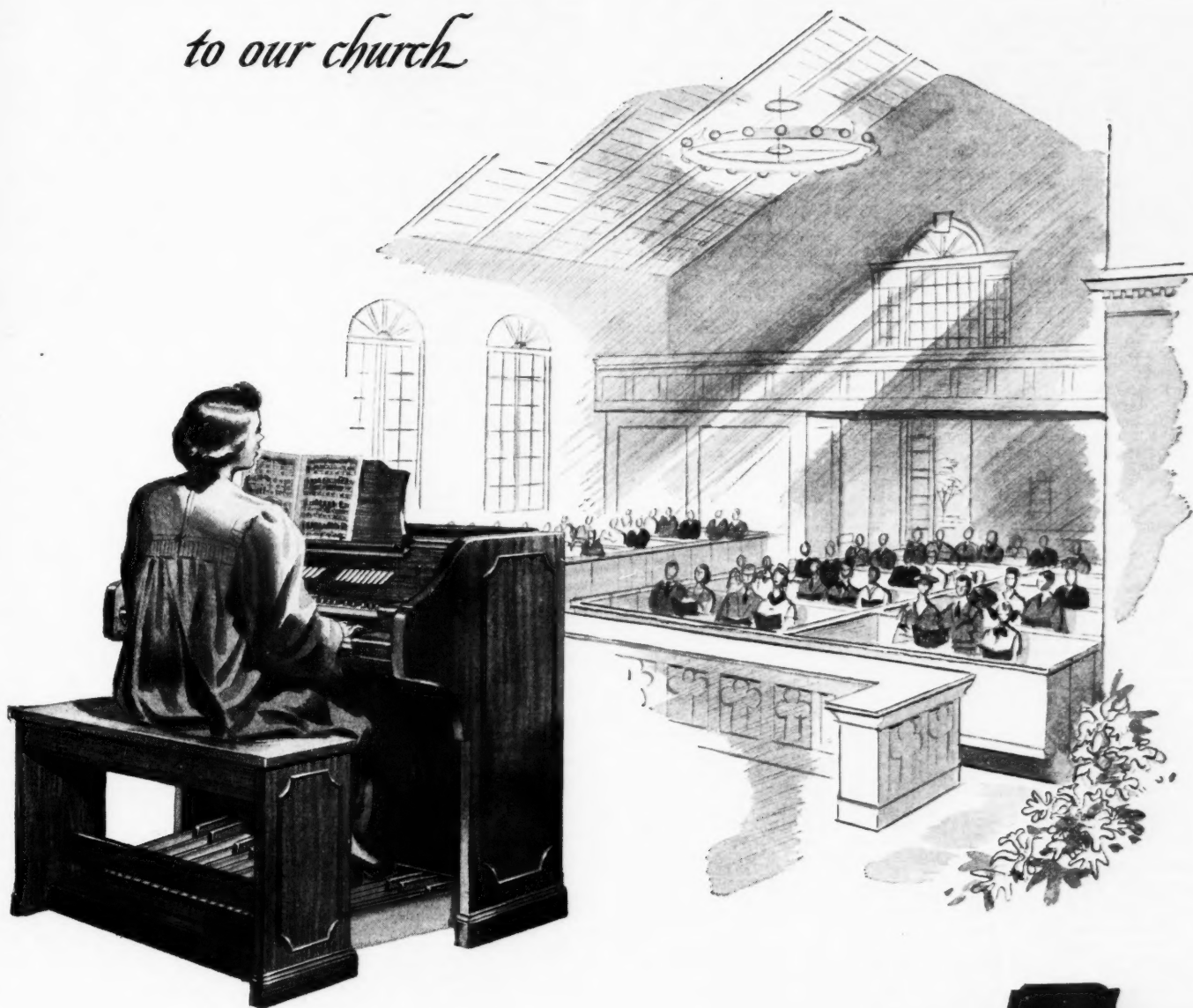
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Programs of Recitals

**Adolph Steuterman, F.A.G.O., Memphis, Tenn.**—Mr. Steuterman played these selections at his recital in Calvary Episcopal Church Feb. 11: Prelude and Fugue in E minor and Chorale Preludes, "Rejoice Now, Christian Men" and "O Man, Bewall Thy Grievous Sin," Bach; Chorale in A minor, Franck; Noel, d'Acquin-Watters; "Harmonies du Soir," Karg-Elert; "Litanies," Alain; Berceuse, Vierne; Scherzo, "Sportive Fauns," d'Antalfy; Color Print, "Harumobu," Marsh; "The Girl with the Flaxen Hair," Debussy-Steuterman; "Carillon-Sortie," Mulet.

**Robert K. Hale, Short Falls, N. H.**—Appearing before the Bristol, N. H. Woman's Club Jan. 4, at the "American heirloom" meeting, Mr. Hale, presented the following program of light organ numbers by American composers: Allegro con Spirito, Third Sonata, Borowski; "To a White Violet," Barbour; "Within a Chinese Garden," Stoughton; Adagio, Sonata in E minor, Rogers; "Song of the Basket Weaver," Russell; "The Squirrel," Weaver; "Dreams," Stoughton; Toccata, Nevin. The program was played on the two-manual organ in the Bristol Community Center.

**Francis Hopper, Louisville, Ky.**—Dr. Hopper, who is head of the organ department at the University of Louisville, gave a recital at St. Mark's Episcopal Church Jan. 16. His program was: "Aginocourt Hymn," Dunstable; "Benedictus," Couperin; Noel 6, d'Acquin; Toccata in E major, Krebs; "Magnificat Primi Toni," Buxtehude; Concerto in G major, Bach; "Kleine Praeludien und Intermezzi," Schröder; "Vision," Mottu; "Grand Jeux," Langlais.

Dr. Hopper was heard again under the sponsorship of the university in a recital at Gardencourt Jan. 28. He was assisted by a group of string players and Benjamin Owen, harpsichordist. Included on the program were: "Psalm 19," Marcello; "Benedictus," and "Offertoire sur les Grands Jeux," Couperin; Toccata, Krebs; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in F major, Lübeck; Magnificat Primi Toni," Buxtehude; Concerto, Handel.

**Lowell Riley, Columbus, Ohio.**—Mr. Riley was sponsored in a recital Jan. 14 at the First Community Church by the Central Ohio Chapter, A.G.O., and the Women's Music Club. He was assisted by Muriel Lightfoot, contralto, and members of the church choir. His numbers were: Introduction and Passacaglia in D minor, Reger; "Harmonies of Florence," Bingham; Sonata 2, Hindemith; "Modal Suite," Peeters; "The Reed-Grown Waters," Karg-Elert; "Carillon de Westminster," Vierne.

**David Pew, M.S.M., Denver, Colo.**—Mr. Pew gave a recital at St. John's Cathedral Feb. 11. He was assisted by Mrs. Gladys Logan, violinist. Organ numbers were: Toccata and Fugue in D minor and "Jesus, Joy of Man's Desiring," Bach; Trumpet Tune, Purcell; Chorale in A minor, Franck; "Carillon," Roberts; Berceuse and Toccata on "Ave Maris Stella," Dupré.

**Frances Duven, Orange City, Iowa.**—Miss Duven gave the dedicatory recital on a Consonata electronic organ at the Congregational Church in Whiting, Iowa, Feb. 4. She played these selections: Largo, Handel; "Prayer" from "Finlandia," Sibelius; Arioso, "Jesus, Joy of Man's Desiring" and "In Thee Is Gladness," Bach; "The Lost Chord," Sullivan; "The Holy City," Adams; "When I Survey the Wondrous Cross," McKinley; Largo, Dvorak.

**Jack Laurence Noble, M.S.M., Vermillion, S. D.**—Mr. Noble gave the dedicatory recital on a Consonata electronic organ at Trinity Lutheran Church, Merville, Iowa, Feb. 4. He played: Largo, Handel; "Prayer" from "Finlandia," Sibelius; Arioso and "Jesus, Joy of Man's Desiring," Bach; "In Thee Is Gladness," Bach; "The Lost Chord," Sullivan; "The Lord's Prayer," Malotte; "Prayer," Humperdinck; Largo, Dvorak.

**Stanley E. Walker, A.A.G.O., Walla Walla, Wash.**—Mr. Walker, who is head of the department of music at Walla Walla College, gave the dedicatory recital on a Balcom and Vaughan organ at the United Presbyterian Church, Prosser, Wash., Jan. 21. He was assisted by the church choir. Organ numbers were: Trumpet Tune, Purcell; Andante, Stamitz; "Rigaudon," Campra; Air and March, Handel; "Jesus, Joy of Man's

Desiring," Bach; Sinfonia to "I Stand with One Foot in the Grave" and Sinfonia to "We Thank Thee, God," Bach; Cantilene, McKinley; "In Springtime," Kinder; Meditation, Frystinger; "The Squirrel," Weaver; "Bourree et Musette," Karg-Elert; Andante Cantabile and Finale from Symphony 4, Widor.

**Harold Heeremans, F.A.G.O., New York City.**—In a recital Feb. 11 at the Church of the Saviour, Brooklyn, where he is organist and choirmaster, Mr. Heeremans played the following: Sonata 3, Mendelssohn; Chorale Preludes, "Adorn Thyself, O My Soul," Brahms; Prelude and Fugue in G minor, Bach; Chorale Prelude on the Tune "Picardy," Noble; "Ronde Francalse," Boellmann; "Petite Pastorale," Ravel; "Carillon," Vierne.

Mr. Heeremans was guest recitalist at the Cathedral of St. John the Divine Feb. 4. He played Mendelssohn's Third and Fourth Sonatas.

**George E. Christ, Milltown, N. J.**—Mr. Christ and Herbert Grutter, violinist, were heard in a Lenten hour of organ music at St. Paul's Evangelical Church, Milltown, N. J., Feb. 18. Organ numbers were: Allegro and Andante from Sonata 1, Borowski; "Fountain Reverie," Fletcher; Prelude on "Aberystwyth," Whitney; "I Call to Thee, Lord Jesus Christ" and Prelude and Fugue in C, Bach; "The Bells of St. Anne de Beaupré," Russell; Prelude on "Amsterdam," Demarest; "Benedictus," Reger.

**John E. Fay, A.A.G.O., Portland, Maine.**—Mr. Fay gave a recital at the City Hall Auditorium Jan. 24 under the sponsorship of the municipal organ department and the Portland Chapter, A.G.O. He played the following program: "Psalm 19," Marcello; Aria from Concerto 10, Handel; Toccata and Fugue in D minor and "Jesus, Joy of Man's Desiring," Bach; "Legende," Karg-Elert; "Stella Matutina," Dallier; Sketch in F minor, Schumann "Marche Champetre," Boex; "Romance" from Symphony 4 and Scherzetto, Vierne; "Liebestod," Wagner; "Donkey Dance," Elmore; Berceuse, Dickinson; Toccata, "Deo Gratia," Biggs.

**C. Gordon Wedertz, Chicago.**—At meetings of the LaGrange Legion Sunday Evening Club Jan. 21 and Feb. 4 Mr. Wedertz played the following: Cantilene from Symphony 3, Vierne; "Water Music Suite," Handel; "Orientale," Cui; "Grand Choeur," Hollins; Cantilene Pastorale, Gullmant; Overture to "Oberon," Weber "Andante Doloroso," Vivaldi; Scherzo, Liszt.

**E. RUSSELL SANBORN NEVER ABSENT IN SIXTEEN YEARS**

E. Russell Sanborn, organist of the First Church of Christ, Scientist, in Concord, N. H., completed sixteen years as organist of that church on Jan. 28 without a single absence. The soloist, Mrs. Hand, chose as her solo on that Sunday Mr. Sanborn's setting of "The Lord's Prayer". For his service music Mr. Sanborn played: Meditation, Bubeck; "Prayer," Sibelius, arranged by Sanborn; "Abendlied," Schumann; Toccata in F, Widor.

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## Planning a Layout for Combinations; a Serviceable Basis

By WILLIAM McRAE, A. A. G. O.

Ever since my first encounter with the organ under the kindly and meticulous tutelage of the late Laurel Yeamans of the Oberlin Conservatory, the setting and use of combination pistons has been a problem which intrigued me greatly. In the ensuing years of study and practice a reasonably wide range of reading in works having to do with both the constructional and musico-technical aspects of the instrument has not produced, so far as I can remember, a single instance of a general plan for a layout of pistons which might be serviceable for the average instrument between the sizes of two and four manuals, ten to sixty stops and eight to forty or more pistons. I have a strong feeling, however, that this is a subject of importance and interest to organists, and the following discussion is offered with the idea that it is neither definitive nor complete, but rather that it may prove to be a point of departure for refinements or alternatives (whether the plan is accepted in part or rejected *in toto*) which might be offered by some of our colleagues.

I have in mind particularly those who, in doing concert work, must move from organ to organ and hence cannot possibly survive without a procedure which makes possible effective registration of a complete program with a minimum of changes. On the other hand, those of us who play only infrequently away from our home instruments are prey to enormously time-wasting procedures unless we also have a plan. It is with the idea of ameliorating this condition that the discussion is initiated.

It would seem that there are certain requirements which such a layout for setting of pistons should meet: First, it should be one capable of easy memorization; second, it should be easily adaptable to organs of various sizes and resources, as mentioned above; third, it should provide for the main needs of a conventional program; last, it should provide for maximum effective use of all pistons (i.e., pistons should not be made to do the work of full crescendo or *tutti* unless these are badly arranged, nor should they duplicate one another). Other requirements might be listed, but these will do for a discussion of moderate dimensions.

Before proceeding to specific details of a definite layout I would like to interject an item which I consider of additional value in this connection. Many an organist has felt the need of shortening the laborious process of writing registration for the same composition for various organs, and for this it would seem as if a system of abbreviation were almost imperative. I would suggest the following (most of them not original, I hasten to add): General pistons by Roman numerals, manual pistons by manual letter (S, G, C, and so on), followed by circled Arabic numeral (for typographical reasons I will omit the circle in the following), all intermanual couplers, as in the European editions (great and swell to pedal as "GSP," giving the manual coupled to last), all super and sub intramanual couplers simply with letter and foot designation (swell to swell 4-ft. as S4), stop designations in an abbreviation which makes them unambiguous, yet easy to write, preferably in lower-case letters to avoid confusion with couplers, and minor changes involving either pistons or manual changes as plus or minus to indicate "add" or "retire", specifying stops only when necessary. Refinements and combinations of the above will certainly suggest themselves to the organist of inventive nature. With these in mind we may proceed to a specific outline.

I am not at all sure that the following will prove to be the best way of attacking the problem, but since the whole question of registration (and hence the setting of pistons) is somewhat tenuous at best, it would seem that at least one approach might be from the standpoint of an organ of specific size and conventional makeup. Let us say that it possesses three manuals, with the following stoplist: Swell-aoline, salicional, voix celeste, flutes 8 and 4 ft.; diapason, oboe, vox humana, mixture, 3 rks., and bourdon, 16 ft.; great-gamba, flute, 8 and 4; diapason, octave, mix-

ture, 3 rks.; piccolo and unified trumpet, 16, 8, and 4 ft.; choir-dulciana, undamaris, flute, 8 and 4 ft.; diapason, quintadena or mutation, a 2-ft. stop and clarinet; pedal-flutes 16, 8 and 4 ft., diapasons, 16, 8 and 4 ft. and trumpet 16 and 8 ft. All conventional couplers are included and crescendo and *tutti* also are conventional (provided they do not get too thick with 16-ft. tone). The piston complement is five per manual (including five for the pedals), with five generals. Let us assume toe studs for the generals and pedals. (If this does not appeal to various readers as conventional, they are heartily invited to add the stops of their choice.)

First of all, we would establish the basis of our layout. (Remember, this is a conventional program.) Certainly, the string stops are used enough to warrant special consideration. Then, too, the flutes, in brighter or duller combination. On the great, at least, the conventional plan of building up continuously seems advisable; yet on general as well as manual pistons there should be provision for solo stops and special effects demanded in a particular composition. However, the line must be drawn in this latter respect as to where this can be done without resetting. The possibilities, as any organist knows, are legion. How can they be reconciled with an easily remembered basic plan?

I believe that one effective step can be taken by relating the manual piston to the corresponding general in the first three sets at least, saving all special effects for the later pistons. Here then, is one basic plan, using some of the above-mentioned abbreviations:

- I—All strings (voix celeste, gamba, undamaris); pedal to match couplers: SC, SCG, SCP, S, G, and C 1, add flute, 8ft-of each manual.
- II—Flutes 8, 4, (2) to taste, likewise couplers, although conventional as above, seems advisable to add Gp, S, G, and C 2; add flutes, mixtures and couplers (super and sub) to produce brighter color.
- III—Flutes and diapasons, mixtures or mutations to produce *mf-f* combination, depending on the balance of the latter two. Octave couplers as deemed advisable. S3—add oboe, possibly bourdon 16ft., or S4, G3—add G4 C3—add C4.
- IV—Full flutes, diapasons, solo reeds, choir mutation. Couplers: S84C, S84C84G, S4, C4, S4—Flute solo, tremolo. G4—G4 or Trumpet 4ft. C4—Unda Maris.
- V—Special combination demanded by a particular composition, subject to change. S5—Oboe solo, tremolo (plus flutes of any level). G5—Full. C5—Clarinet solo, tremolo.

Pedal combinations may follow the general basic buildup of the great organ, unless special effects are needed (that is blank, trumpet solo, 8-ft. tone only, etc.)

This arrangement is according to the following basic plan: General I, strings, with manual 1 providing added flutes; general II, flutes, with manual 2 adding again; general III, buildup with diapason chorus, with manual 3 again adding; (obviously the relation of general to manual pistons could be reversed.); general IV continues buildup, with G4 and 5 adding, but S and C 4 and 5 branching off into special combinations, general V being reserved for special purposes. It will naturally depend on voicing and ensemble as to what is left for the full crescendo and *tutti* to accomplish beyond the full registration of general IV and G5. Couplers may be added or omitted momentarily (that is reset) on generals to permit strong contrasts, solo combinations, etc., while leeway is allowed for richer or thinner colors throughout.

The question then arises as to how this plan may be adapted to a larger or smaller instrument. Let us first assume one of four manuals, fifty to seventy stops, eight manual and general pistons. We might proceed with I as strings, II as flutes 8 and 4, III flutes with mixtures and mutations, IV diapasons, flutes and mixtures, V add solo reeds, VI add some chorus reeds, with VII and VIII for special combinations. G7 and 8 could continue buildup to full crescendo and *tutti*, while S and C6, 7, and 8 could be solo or special combinations. The solo manual, being more or less a law unto itself, does not admit of being classified so easily, but it might be a good plan to organize it along the same general lines, choosing the strings, flutes, solo reeds and the last roof-raising chorus reeds from 1 to 8 respectively. This would at least keep it within the general pattern.

The question of inter and intramanual

coupling is one that must remain open, although conventional ideas set forth in connection with the three-manual organ may be followed with appropriate modification. Pedal pistons might proceed with the same general plan as indicated for the three-manual organ, as can also the first five of the swell, great and choir manual pistons.

For a smaller organ assume one of ten to fifteen stops, two manuals, and four manual pistons each for great and swell (with no generals), acting also on pedals. Quite likely such an organ would be unified in certain ranks, and probably would have only one swell-box, with all, part or none of the great in it. Then G1 becomes of less importance and might be reserved for special purposes, with S1 as strings, S2 and G2 flutes, S3 and G3 flute, diapason, mutation, S4 oboe solo, G4 full, with full crescendo and *tutti* to complete it. It goes without saying that with such a limited complement of pistons resetting must be done oftener, but by the same token it should be simpler to do. Pedal stops and all couplers cannot be specified so readily, since there is so much dependence on voicing and specification. However, it seems to me that the basic plan can still be easily seen.

Here then is one basic layout with its modifications for organs varying rather drastically in size. I do not claim any particular affection for it aside from the fact that it has saved me considerable time while satisfying to some extent the qualifications that were set up as desiderata. Those who have no such are invited to try it and those having something they consider better are earnestly invited to display it.

### ORGAN BY NEILL-JOHNSON

#### FOR HISTORIC JERSEY CHURCH

The Rev. E. William Geitner, pastor of the First Reformed Church, Little Falls, N. J., has announced the signing of a contract with the Neill-Johnson Organ Company of Upper Montclair for a two-manual organ of seventeen ranks. Completion of the instrument is scheduled by Easter Sunday. Aside from the use of the pipes and some of the windchests of the old unit, built about forty years ago, the entire instrument will be new. This includes a new detachable console of direct electric action type and a set of tubular chimes of twenty-five notes.

The organ is being installed as part of an extensive renovation program and will include an enlarged choir loft and a completely new chancel and lectern. Other important additions and structural changes are being made to provide room for a new choir vestment room.

The church itself was organized in 1837 and prior to that was a mission for the Reformed Churches of America dating back to 1823. The present edifice was built in 1840 of block sandstone. Being in the center of town, the spacious grounds and early American architecture of the building have made this church structure an outstanding edifice.

G. Robert Frieling is director of music. He serves also on the executive committee of the Northern New Jersey Chapter of the A.G.O.

### VIRGIL FOX AND ORCHESTRA

#### GIVE A CONCERTO PROGRAM

A large audience was present at the Riverside Church, New York City, Jan. 28 to hear a group of modern organ concertos played by Virgil Fox, organist of the church, and the National Orchestral Association, a group of youthful musicians who played under the direction of Leon Barzin. The program consisted of Howard Hanson's Concerto for organ, strings and harp, Poulenc's Concerto in G for organ, strings and timpani, and the "Symphonie Concertante" for organ and orchestra by Jongen. A review of the concert appearing in the *New York Times* drew special attention to the excellent contrast between organ and instruments and the unusual acoustical clarity of the building, making it possible to hear orchestra detail which is often lost.

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Resources of Instrument to Be Installed in New Evergreen Presbyterian Edifice—Thomas H. Webber, Jr., Consultant.

A Reuter organ is to be installed in the new edifice of the Evergreen Presbyterian Church, Memphis, Tenn. Thomas H. Webber, Jr., organist of the Idlewild Presbyterian Church in Memphis, was the consultant engaged by the church. The new organ is to have 2,636 pipes, in forty-three ranks. The detached draw-knob console is to be equipped with twenty-one couplers, thirty-one combination pistons and five reversibles. Negotiations were handled by George L. Hamrick, Southern representative for the company. The stop specification is as follows:

- GREAT ORGAN.**  
 Quintaton, 16 ft., 61 pipes.  
 Principal, 8 ft., 61 pipes.  
 Spitzflöte, 8 ft., 61 pipes.  
 Principal, 4 ft., 61 pipes.  
 Twelfth, 2 3/4 ft., 61 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Furniture, 4 ranks, 244 pipes.  
 Chimes (preparation only).
- SWELL ORGAN.**  
 Geigen Principal, 8 ft., 73 pipes.  
 Chimney Flute, 8 ft., 73 pipes.  
 Viole de Gambe, 8 ft., 73 pipes.  
 Viole Celeste, 8 ft., 73 pipes.  
 Octave Geigen, 4 ft., 73 pipes.  
 Flauto Traverso, 4 ft., 73 pipes.  
 Flautoino, 2 ft., 61 pipes.  
 Plein Jeu, 4 ranks, 244 pipes.  
 Fagotto, 16 ft., 73 pipes.  
 Trompette, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 Hautbois, 4 ft., 73 pipes.  
 Tremolo.
- CHOIR ORGAN.**  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Fugara, 4 ft., 73 pipes.  
 Koppelflöte, 4 ft., 73 pipes.  
 Nasard, 2 3/4 ft., 61 pipes.  
 Blockflöte, 2 ft., 61 pipes.  
 Cromorne, 8 ft., 73 pipes.  
 Mixture (pp), 3 ranks, 183 pipes.  
 Harp (Maas-Rowe), 49 bars.  
 Celesta, 49 notes.  
 Tremolo.
- PEDAL ORGAN.**  
 Contre Basse, 16 ft., 32 pipes.  
 Quintaton, 16 ft., 32 notes.  
 Bourdon, 16 ft., 32 pipes.  
 Octave, 8 ft., 32 pipes.  
 Bourdon, 8 ft., 12 pipes.  
 Quintaton, 8 ft., 32 notes.  
 Super Octave, 4 ft., 32 pipes.  
 Bourdon, 4 ft., 12 pipes.  
 Mixture, 2 ranks, 64 pipes.  
 Posaune, 16 ft., 32 pipes.  
 Fagotto, 16 ft., 32 notes.  
 Tromba, 8 ft., 12 pipes.  
 Clarion, 4 ft., 12 pipes.

**A.G.O. STUDENT GROUP AT KANSAS STATE COLLEGE**



**Catholic Church Music**

By **ARTHUR C. BECKER**

The following numbers are suitable for Lent and Easter:

*Offertories for the Sundays in Lent, by J. Gruber; published by J. Fischer & Bro., New York.*

These offertories for the Sundays in Lent are very well known and have been in use for a number of years. They are scored for mixed voices, unaccompanied. These motets are outstanding in their attempt at simplicity, their singleness and the atmosphere of the penitential season which permeates the writing throughout. The last one, the Improperium, contains passages of exquisite beauty. These motets are easily learned and should prove to be of interest to any choir wanting to sing the best in liturgical music.

*Offertories for the Sundays in Lent, by Carlo Rossini; published by J. Fischer & Bro., N. Y.*

These offertories are scored for either TTBB or SSAA. The six motets are selected from the composer's well-known "Jubilemus Deo" and have a marked individuality. They present a contrapuntal style in distinction from those aforementioned; they have melodic interest and a chromaticism which is highly intriguing.

*"Regina Coeli," by Lenore Metzger; published by J. Fischer & Bro.*

This joyous Easter motet is scored for mixed voices with organ accompaniment and is an interesting example of a well-known setting. The fugato sections and the alleluias are of particular interest. The ranges of voices are good and undue strain is avoided. The composition is brilliant throughout.

*"Regina Coeli" (I and II), by F. X. Witt; published by McLaughlin & Reilly, Boston.*

These are scored for four-part male chorus. The compositions are well known as they have been in use for a number of years, but because of their beauty and usefulness they are perennial favorites at the Easter season. Both motets abound in contrapuntal figures. They are short and to the point and without repetition. An interesting feature of both compositions is that there is an adequate English translation.

*"Regina Coeli," by J. Plagg; published by McLaughlin & Reilly.*

This is scored for mixed voices with organ accompaniment and is a worth-while setting. While not as intricate as the preceding motets, it has its points of interest and lies well within the voice.

*"Hacc Dies," by H. Tappert; published by McLaughlin & Reilly.*

This is scored for four-part male chorus. This motet for the Gradual for Easter Sunday should prove a most effective com-

position for chorus of male voices where a figured work is desired in lieu of the Gregorian Gradual. It is musical in every sense of the word and is definitely written with the idea in mind of a large choir of men.

*"Regina Coeli" (Collection of Latin and English hymns for three voices); composed and arranged by Philip G. Kreckel; published by J. Fischer & Bro.*

Volume II is under consideration. This volume contains thirty-five Latin and English hymns which may be used in the various seasons of the church year, and some may be used as offertories or opening or closing hymns during the entire year. They are written a cappella, but the organist may provide an accompaniment for the hymns.

A composer new to this column is Joseph Roff, represented by a "Missa Alme Pater" for soprano and alto with organ accompaniment, "Motets of the Church Year for Three Equal Voices," with optional organ accompaniment, "Seven Eucharistic Motets for Two Equal Voices," with organ accompaniment, and "Panis Angelicus," for unison and SATB or STTB. The above are published by the Gregorian Institute of America in Toledo. In addition, Mr. Roff is represented by an "Our Father" for four mixed voices and organ accompaniment, published by A. Fassio, Lachute, Quebec. This composition is original and interesting and far superior both aesthetically and musically to many "Our Fathers" with which we are more familiar. The composer undoubtedly has caught the spirit of the text and has translated it into melodic sounds and harmonic backgrounds. The Missa "Alme Pater" is based, as its title implies, on a Gregorian "Alme Pater." Judicious and continuous use is made of the Gregorian opening theme of each section of the mass. Although scored for two voices, it has contrapuntal as well as melodic interest; much of this being due to the accompaniment. The accompaniment is vital and has of itself interesting characteristics. While this mass is not exactly difficult, it needs serious and intensive work to bring out its values.

**New Music for the Organ**

By **WILLIAM LESTER, D.F.A.**  
*"Psaume XVIII" ("Caeli Enarrant Gloriam Dei"), Op. 47, by Marcel Dupré; published by S. Bornemann, Paris, France; United States agent, the H. W. Gray Company, New York City.*

This musical interpretation of the (Vulgate) Psalm No. 18 is not designed either for easy listening or easy playing. The opus is a dissonant, non-lyrical twenty-nine pages of what a minority will style music—most performers and auditors will be more inclined to set it down as a good hard job of both.

The frame of the fantasia is a three-fold movement, roughly corresponding to the traditional fast-slow-fast pattern. Each individual section is obviously made up of conglomerations of short, sharply diversified sub-chapters. It will be interesting to mark the progress of this piece in public esteem.

*"Studies in Medieval and Renaissance Music," by Manfred F. Bukofser; published by W. W. Norton & Co., Inc., New York City.*

A preceding book by the same author, "Music in the Baroque Era," issued as part of the "Norton History of Music," has been so successful as to become accepted as an authority in its study of the incredibly rich period covering the seventeenth and early eighteenth centuries. Now comes a fresh volume which covers in like competent fashion the musical creations of the earlier pre-baroque period, grouped around the fifteenth century. The author, an eminent musicologist at present serving as professor of music at the University of California, deals with his elected subject in a series of seven chapters, each divided into minor sub-headings. The scope of his consideration and style of treatment can be gathered from his sectional titles: I, "Two Fourteenth Century Motets on St. Edmund;" II, "The Music of the Old Hall Manuscript;" III, "The Fountains Fragment;" IV, "Holy Week Music and Carols of Meaux Abbey;" V, "The Beginnings of Church Polyphony;" VI, "A Polyphonic Basse Dance of the Renaissance;" and VII, "Caput, a Liturgico-Musical Study."

The golden age of vocal ensemble music in this handsome volume is given authoritative and competent analysis and estimate. Many of the problems of notation and idiom are explained and made clear. The subject of the modes used is worked over in detail. The choir leader or chorus director interested in the repertory of his chosen field, in its history and permutations, will be well advised to incorporate both of the volumes named by this author in his library. Certainly one gets a different attitude to the music of these bygone days than was prevalent with too many of us until these and companion studies became available. We now realize that instead of being a child-like, naive period of musical creation these past centuries housed music that in its way was as vital, as mature, as any written since that time. We enrich our appreciation of the present repertory by a closer contact with and understanding of the musical products of the past.

**FERD T. E. RASSMANN INJURED**

**IN NEW JERSEY TRAIN WRECK**  
 Ferd T. E. Rassmann of Asbury Park, N. J., sales and service representative of the Reuter Organ Company of Lawrence, Kan., and a well-known organ man, was severely injured in the wreck of the Pennsylvania Railroad commuter train at Woodbridge, N. J., Feb. 6. Shock and head injuries will confine him to Fitkin Hospital, Neptune, N. J. for an indefinite period.

**MOLLER IN GLEN RIDGE, N. J.,  
OPENED BY SEARLE WRIGHT**

The dedicatory recital on the recently-installed three-manual Möller organ at Christ Episcopal Church, Bloomfield and Glen Ridge, N. J., was played Feb. 1 by M. Searle Wright. In spite of inordinate weather and the transportation tie-up, more than 200 people were present to hear Mr. Wright open the instrument of forty-eight ranks which he helped design.

The program was as follows: Prelude, Fugue and Chaconne, Buxtehude; "My Inmost Heart Doth Yearn" and "To God on High Alone Be Praise," Bach; Chorale in B minor, Franck; Intermezzo, Vierne; Pastorale, Milhaud; Little Preludes and Intermezzi, Schröder; "Mater Dolorosa," Weitz; "Harlequin's Serenade," Crandell; Air and Variations, Sowerby; Rondo, Bennett.

The choir of eighty men and boys, under the direction of W. M. Coursen, Jr., organist and choirmaster, sang the evening service in B minor by Noble and Brahms' "How Lovely Is Thy Dwelling-Place." Mr. Coursen played the Bach Fantasie in G major at the close of the service.

Special musical services are planned to be given every month. Brahms' Requiem was sung Feb. 25 and the Faure Requiem is scheduled for Palm Sunday.

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MRS. MARIETTA BURROUGHS



Mrs. MARIETTA BURROUGHS, organist of the Twenty-second Church of Christ, Scientist, in Chicago, has been active in church music for fifty years. Mrs. Burroughs was born in Albany, N. Y., and came with her family to Chicago when she was 6 years old. She studied privately while attending grammar school and high school in Chicago and when she was 15 became organist in a Congregational church, where she also sang in the quartet.

After being graduated from high school Mrs. Burroughs taught piano for a year in a private music school and has since that time devoted herself to church music and piano teaching. She was married to William G. Burroughs in 1910 and has three children and five grandchildren. Her husband, a descendent of John Burroughs, the noted naturalist, died a month ago. He was a former president of the Norwood Park Citizens' Association.

Mrs. Burroughs has held positions at St. Alban's Episcopal Church and the First Church of Christ, Scientist. She is organist at the Suerth Funeral Home. She belongs to the Chicago Artists' Association, the American Guild of Organists and is vice-president of the Chicago Club of Women Organists.

REUTER ORGAN FOR A NEW BLYTHEVILLE, ARK., CHURCH

A contract was awarded recently to the Reuter Organ Company, Lawrence, Kan., by the First Methodist Church, Blytheville, Ark., for a three-manual organ for its beautiful Gothic edifice now under construction. The organ is to be installed in a chamber on one side of the chancel, and this chamber represents the ideal for an organ builder in that there is more than adequate floor space, with large tone openings and sufficient height over all. The Reuter Company is to build a large grille to cover the tone openings.

The specifications were drawn by Frank R. Green of the Reuter Company, in collaboration with Mrs. John Caudill and Earle Snyder, organists of the church. The console will be of the drawknob type. Following is the stoplist, stops marked with an asterisk being prepared for in the console:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.

\*Chimes

SWELL ORGAN.

Geigen Principal, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Spitz Principal, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Plein Jeu, 4 ranks, 183 pipes.  
Trompette, 8 ft., 73 pipes.

\*Hautbois, 4 ft., 73 pipes.

CHOIR ORGAN.

Nachthorn, 8 ft., 73 pipes.  
Dolcan, 8 ft., 73 pipes.  
Dolcan Celeste, 8 ft., 61 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.

\*Clarinet, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

\*Harp

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.  
Quintaten, 16 ft., 32 notes.  
Principal, 8 ft., 12 pipes.  
Quintaten, 8 ft., 32 notes.  
Twelfth, 5 1/2 ft., 32 notes.  
Choralbass, 4 ft., 12 pipes.  
\*Bombarde, 16 ft., 32 pipes.

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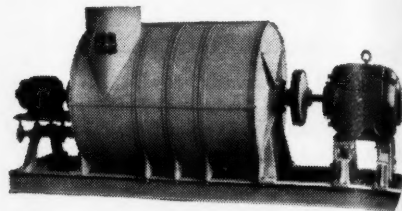
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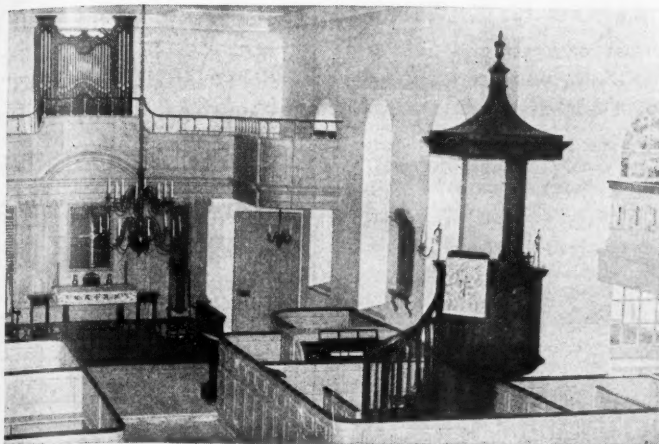
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**KILGEN WILL BUILD ORGAN  
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The First Baptist Church of Owensboro, Ky. has placed an order with the Kilgen Organ Company for a three-manual instrument. The specification, prepared by Dr. William H. Barnes, provides for use of some of the pipes from the old organ. The instrument will be placed in three tone chambers, with each section under expression. The chambers will adjoin the chancel. Installation is planned for this spring.

The stop specifications of the organ are as follows:

**GREAT ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Grave Mixture, 2 ranks, 122 pipes.  
Chimes, 21 tubes.  
Tremolo.

**SWELL ORGAN.**  
Gedeckt, 16 ft., 97 pipes.  
Gelgen Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Chimney Flute, 8 ft., 73 notes.  
Flute, 4 ft., 73 notes.  
Nazard, 2 1/2 ft., 61 notes.  
Piccolo, 2 ft., 61 notes.  
Mixture, 3 ranks, 183 pipes.  
Contra Fagotto, 16 ft., 85 pipes.  
Trumpet, 8 ft., 85 pipes.  
Fagotto, 8 ft., 73 notes.  
Clarion, 4 ft., 73 notes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Concert Flute, 8 ft., 85 pipes.  
Viola, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 85 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute, 4 ft., 73 notes.  
Dulcet, 4 ft., 73 notes.  
Dolce Twelfth, 2 1/2 ft., 61 notes.  
Dolce Fifteenth, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN.**  
Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Fagotto, 16 ft., 32 notes.  
Fagotto, 8 ft., 32 notes.  
Flute, 4 ft., 32 notes.  
Violone, 16 ft., 44 pipes.  
'Cello, 8 ft., 32 notes.

DR. CHARLOTTE GARDEN has planned a Lenten vesper series at the Crescent Avenue Church in Plainfield, N. J. She will play a program of concertos for organ and string orchestra March 4. Bach's "St. Matthew Passion" is to be performed March 11. Virgil Fox will be guest recitalist March 18 and Wagner's "Parsifal" music will be heard March 23. Dr. Garden directed her choir in the Brahms Requiem Feb. 11.

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ELMER A. TIDMARSH



ON FEB. 7, 1926, ELMER A. TIDMARSH played his first recital on the new Casavant organ at Union College, Schenectady, N. Y. In these twenty-five years he has played 624 recitals, building up an audience of students, townspeople and music-lovers from miles around. On Feb. 4, 1951, Dr. Tidmarsh gave an anniversary recital, opening with the first composition he played in 1926—Toccata and Fugue in D minor, Bach. At this recital he also played four movements of Widor's Sixth Symphony, which he studied with the composer. His next group consisted of modern French pieces—Fantasia, "Suspended Garden" and "Litanies," Alain. He closed with a group of English pieces—Fountain Reverie, Fletcher; "A Tune for the Tuba," Thiman, and "Pomp and Circumstance" No. 4, in C, and "Pomp and Circumstance" No. 1, in G, Elgar.

Dr. Tidmarsh received his degree of doctor of music from Union College in 1933 and later was honored by the French government, being made an "Officer of the Palms" in recognition of his sponsoring of French music. He is head of the music department of Union College, conductor of the Schubert Club and the Thursday Musical Club of Schenectady, the Troy Vocal Society and the Musical Art Club of Troy, the Monday Musical Club Chorus of Albany and the Euterpe Club as well as the Singers' Club of Poughkeepsie.

**FIRST BAPTIST, SELMA, ALA.,**

**WILL SOON HAVE AN AUSTIN**

A three-manual Austin organ is soon to be delivered to the First Baptist Church of Selma, Ala. This church was organized in 1842 and the present edifice was built in 1904. It has grown to a large church and has become a leader among the Baptist churches of Central Alabama. The organist is Mrs. J. P. Haley, Jr., a former student at the Eastman School of Music, where she studied with Harold Gleason.

The scheme of the new organ is as follows:

**GREAT ORGAN.**

Gemshorn, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Harmonic Flute, 8 ft., 61 pipes.  
Dolce Flute, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Doublette, 2 rks., 122 pipes.  
Mixture, 3 rks., 183 pipes.  
Chimes (console preparation only), 25 notes.

**SWELL ORGAN.**

Geigen, 8 ft., 68 pipes.  
Melodia, 8 ft., 68 pipes.  
Salicional, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 56 pipes.  
Fugara, 4 ft., 68 pipes.  
Quintaten, 4 ft., 68 pipes.  
Cornet, 3 rks., 183 pipes.  
Trumpet, 8 ft., 68 pipes.  
Oboe, 8 ft., 68 pipes.  
Clarion, 4 ft., 68 pipes.  
Tremolo.

**CHOIR ORGAN.**

Viola, 8 ft., 68 pipes.  
Bourdon, 8 ft., 68 pipes.  
Dolce, 8 ft., 68 pipes.  
Unda Maris, 8 ft., 56 pipes.  
Flute, 4 ft., 68 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Clarinet, 8 ft., 68 pipes.  
Tremolo.

**PEDAL ORGAN.**

Open Diapason, 16 ft., 32 pipes.  
Gemshorn, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Super Octave, 4 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Tromba, 8 ft., 12 pipes.

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Beginning with a recital by Richard Ross Feb. 26, a series of four Lenten recitals featuring nationally-known artists is sponsored by the choir of the Second Baptist Church of Germantown, Philadelphia. The artists and programs are as follows:

Feb. 26—Richard Ross: Allegro from Concerto No. 13, in F major, Handel; "The Musical Clocks," Haydn; Aria, "When Thou Art Near," and Fantasie and Fugue in G minor, Bach; Fantasie in A, Franck; Prelude and Fugue on "B-A-C-H," Liszt; "Dialogue for Mixtures" (from the "Suite Breve"), Langlais; Roulade and "Twilight at Fiesole" (from Florentine Sketches), Bingham; "Pageant," Sowerby.

March 4—Wilbur Held: Concerto 2, in B flat, Handel; Prelude and Fugue in C minor, Bach; Fantasie in C, Franck; "Carnival," Crandell; "You Raise the Flute to Your Lips," DeLamar-ter; Passacaglia, Sowerby.

March 12—Rudolph Kremer: "Cortege and Litany," Dupré; Chorale in B minor, Cesar Franck; Chorale Preludes, Brahms; "Deck Thyself, My Soul" and "Blessed Art Thou, Faithful Spirits"; Prelude and Fugue in F minor and Sonata 3, in D minor, (Adagio e Dolce), Fantasy on "Come, Holy Ghost," and "Oh Spotless Lamb of God," Bach.

March 19—George B. Markey: Trumpet Tune called the "Cebell" and Minuet and Sarabande, Purcell; Vivace, Sonata 2, and Fantasie and Fugue in G minor, Bach; Chorale in A minor Franck; Prelude on "Veni Emmanuel," Egerton; Prelude and Fugue in G minor, Dupré; "O Heart Subdued with Grieving," Brahms; Toccata from "Suite for Organ," Durufle.

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- Feb. 15—Herman Pedtke.
- March 15—Bethuel Gross.
- April 19—William Lester, assisted by Margaret Lester, soprano.
- May 17—Arthur C. Becker, assisted by

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# CONCERT SEASON

1950-51

AND ORATORIOS ACCOMPANIED  
IN THE RIVERSIDE CHURCH, N Y C

Bristol, England	August 30
Canterbury Cathedral	September 2
London	September 4
London—B.B.C. Broadcast	September 5
Edinburgh	September 6
Paris—Salle Pleyel	September 28
New York City—Robin Milford, Pilgrim's Progress	October 8
New York City	October 15
New York City—Mendelssohn, Elijah I	October 22
Chambersburg, Pa.	October 24
Washington, D. C.	October 26
New York City—Mendelssohn, Elijah II	October 29
Harrisburg	November 2
New York City—Vaughan Williams, Dona Nobis Pacem	November 5
Berkeley	November 7
Berkeley	November 8
Berkeley } University of California Master Class	November 9
Berkeley	November 10
Berkeley	November 11
Oakland	November 14
San Leandro	November 16
New York City—Faure, Requiem	November 19
Syracuse	November 21
Newark	December 4
New York City—Handel, Messiah I	December 10
New York City—Carol Service	December 17
Brooklyn	December 20
New York City—Britten, Ceremony of Carols	December 24
New York City—Watch Night Recital	December 31
New York City—Solo Cantatas for Soprano, String Orchestra and Organ	January 7
Toronto—Eaton Auditorium	January 10
Kitchener	January 11
New York City—Joint Recital with Lawrence Tibbett	January 14
Cumberland, Md.	January 17
Bridgewater, Va.	January 18
Binghamton, N. Y.	January 25
New York City—Soloist in Three Organ Concertos with National Orchestral Association	January 28
Huntington, W. Va.	January 30
Hamilton, Ont.	February 6
Buffalo	February 8
New York City—Handel, Messiah II	February 11
New York City—Dvorak, Requiem I	February 18
Miami	February 20
Nassau, Bahamas B.W.I.	February 25
Knoxville	February 26
Knoxville	February 27
Nashville, Fisk University	March 1
New York City—Bach, St. Matthew Passion I	March 4
Hartford	March 8
New York City—Bach, St. Matthew Passion II	March 11
New York City—Handel, Messiah III	March 25
Youngstown, Ohio	March 28
Elyria	March 20
Cleveland	April 1
Detroit	April 3
Muskegon	April 4
Louisville	April 6
Milwaukee	April 8
Columbus	April 10
New York City—Vaughan Williams, Holy City	April 15
New York City—Park Ave. Presbyterian Church	April 17
Philadelphia	April 24
West Liberty	April 26
Birmingham	May 1
Laurel, Miss.	May 3
Atlanta	May 7
Atlanta	May 8
Columbus, Ga.	May 10
Rochester	May 17
Roanoke	May 22
Methuen	June 5
Methuen	June 7
New York City	July 9
	July 11
Third Season of Summer Organ Concerts The Riverside Church—5 p.m.	July 13
	July 16
	July 18
	July 20
Wooster, Ohio—to be announced	
Reading, Pa.—to be announced	
Richmond—to be announced	
Pomona, Calif.—to be announced	
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- Buxtehude—Prelude and Fugue in F# Minor
- Dupre—Lo The Winter Is Past
- Durufle—Toccata
- Elgar—Sonata in G Major
- Jongen—Cantabile
- Sowerby—Sonatina
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