

THE DIAPASON

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BAUMGARTNER PLANS ORGAN IN NEW HAVEN

AEOLIAN-SKINNER FINISHED

Church of the Redeemer, Where Yale Teacher and Composer Plays, Has Large Instrument in Newly-Built Edifice.

Installation of a large Aeolian-Skinner instrument in the new edifice of the Church of the Redeemer, Congregational, New Haven, Conn., has been completed. The console is a three-manual, but there are four divisions other than the pedal organ, the positiv and choir being playable from the same keyboard. The organ was designed by H. Leroy Baumgartner, organist and choirmaster of the church, associate professor of the theory of music at Yale University and noted composer. Professor Baumgartner spent several years developing the scheme for this instrument and provided detailed instructions for its construction, which included drawings specifying the placement of the controls at the console. A feature of the organ will be an unusually large number of mechanical controls, some of which were designed by Professor Baumgartner.

The stop specifications for the organ are as follows:

GREAT ORGAN.
Rohrbordun (Swell), 16 ft., 61 notes.
Principal, 8 ft., 61 pipes.
Montre, 8 ft., 61 pipes.
Rohrbordun (Swell), 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes, 25 tubes.

SWELL ORGAN.
Spitzprinzipal, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Rohrbordun, 8 ft., 61 pipes.
Prestant, 4 ft., 68 pipes.
Holzflöte, 4 ft., 68 pipes.
Spitzflöte, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bass Clarinet, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Claron, 4 ft., 68 pipes.

CHOIR ORGAN.
Erzähler, 16 ft., 80 pipes.
Viola, 8 ft., 61 pipes.
Rohrbordun (Swell), 8 ft., 68 notes.
Erzähler, 8 ft., 68 notes.
Kleine Erzähler, 8 ft., 49 pipes.
Koppelflöte, 4 ft., 68 pipes.
Erzähler, 4 ft., 68 notes.
English Horn, 8 ft., 68 pipes.
Bombarde (Pedal), 8 ft., 68 notes.
Rohrschalmei, 4 ft., 68 pipes.

POSITIV ORGAN.
Singend Gedeckt 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.

PEDAL ORGAN.
Contra Bass, 16 ft., 32 pipes.
Rohrbordun (Swell), 16 ft., 32 notes.
Erzähler (Choir), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Rohrbordun (Swell), 8 ft., 32 notes.
Erzähler (Choir), 8 ft., 32 notes.
Quint, 5½ ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Rohrbordun (Swell), 4 ft., 32 notes.
Bombarde, 16 ft., 56 pipes.
Bass Clarinet (Swell), 16 ft., 32 notes.
Bombarde, 8 ft., 32 notes.
Bombarde, 4 ft., 32 notes.
Chimes.

Professor Baumgartner was a protegee of Horatio Parker in composition and Harry Benjamin Jepson in organ. His compositions for organ are many and his anthems are well known. He numbers among his former students many of the country's outstanding musicians.

ADOLPH STEUTERMAN, F.A.G.O., conducted a performance of Rossini's "Stabat Mater" at Calvary Episcopal Church, Memphis, March 11. This was the sixty-sixth oratorio presentation with orchestra under Mr. Steuterman's direction at this church. The edifice was filled for the occasion.

RUSSELL HANCOCK MILES AT NEW CONSOLE AT U. OF I.



RUSSELL HANCOCK MILES

OPENS NEW U. OF I. CONSOLE

Russell Hancock Miles, who gave his first faculty recital at the University of Illinois, Urbana, Sept. 26, 1922, gave the opening recital on the new console of the university auditorium organ March 13. The organ is a Casavant which was installed in 1914. The new console was built by Aeolian-Skinner. No other changes in the instrument were made.

Mr. Miles joined the university faculty as an instructor in 1922. His activities since that time have included the teaching of harmony, counterpoint, composition and organ and conducting the women's glee club and the university chorus. He was conductor of the latter group for fifteen years. Mr. Miles' present work is centered on advanced organ and graduate courses in organ literature and Bach. He has twice recently had the honor of being asked to review books on the life and works of Bach for *Erasmus*, a polylingual journal dealing with scholarly subjects and published in Switzerland. Mr. Miles is the composer of many published works and his anthems are widely known.

In his recital March 13 Mr. Miles was assisted by Marvin C. Howe, French horn player, and Sherman Schoonmaker, pianist. The program was as follows: Prelude and Sarabande, Corelli; Prelude and Fugue in E flat and Chorale Prelude, "O Sacred Head Now Wounded," Bach; "Bist du bei mir," Bach; Sonata in F major, Corelli; Fantaisie in A, Franck; "Chant du Soir," Miles; Prelude and Toccata, Berwald.

HARRISON M. WILD'S BIRTHDAY

OBSERVED BY CHICAGO CLUB

The Harrison M. Wild Organ Club of Chicago held its monthly meeting March 6 at the Central Y.W.C.A. It being the birthday of Mr. Wild, the members devoted the meeting to a birthday luncheon. President Allen W. Bogen was in the chair. Mrs. Florine Schlamp read tributes to Mr. Wild which appeared on the memorial program of the Apollo Club, published soon after Mr. Wild's death March 1, 1929. He was conductor of the Apollo Club for thirty years, of the Mendelssohn Club for thirty-one years and of the Rockford Mendelssohn Club for eighteen years and was one of the outstanding organists of America for a generation, as well as the teacher of a number of organists, many of whom achieved marked prominence.

LA BERGE WINS DECORATION

FROM BELGIAN GOVERNMENT

In recognition of his thirty years of distinguished service to Belgian art, Bernard R. LaBerge has received from His Royal Highness Prince Baudoin, the

cross of the Knight of the Order of the Crown of Belgium. This decoration was bestowed upon Mr. LaBerge by Dr. Jan A. Goris at the Belgium Informant Center in New York.

Among the artists and groups from Belgium which Mr. LaBerge has presented in America are the Pro Arte Quartet, the Musique des Guides (Royal Belgian Band), the Belgian Piano String Quartet and, more recently, the Pro Musica Antiqua, which created a sensation in the United States two years ago and is returning next fall for a second transcontinental tour. Mr. LaBerge has also managed several transcontinental tours for Dr. Charles M. Courboin, formerly of the Cathedral of Antwerp and now organist of St. Patrick's Cathedral in New York, and for the eminent Belgian organist and composer Flor Peeters of the Metropolitan Cathedral of Belgium, in Malines, and the Royal Conservatory in Antwerp.

GIVES ORGAN IN WIFE'S HONOR

TO MARK GOLDEN WEDDING

Saving for thirty years to give a church organ, and keeping it secret from his wife, in whose honor it was presented on their golden wedding anniversary, was the accomplishment of David R. Wheelwright of Ogden, Utah, whose gift was made known at a dedication in the Mount Ogden L.D.S. Ward Feb. 27. A modern Möller organ of five extended registers was presented that night at a family musicale given by the couple's three sons—Sterling, Lorin and Max—and their families.

"My sons had such difficulty finding an organ for practice in their youth," said Mr. Wheelwright, that I resolved some day to give an instrument which would be open to as many qualified students as the church could accommodate. Although I was heavily in debt following the business depression I maintained a little trust fund, with some sacrifices through the years. In honor of my wife, whose love of music and devotion to the education of our boys has brought them into service in their church, I make this gift."

Turning from a small town contracting firm to the development of a tourist court, Mr. Wheelwright helped two sons with their Ph.D. degrees and a third son toward superior attainment in the printing business. Mrs. Wheelwright won her own B.A. at the age of 52, after her sons had gone through school, and entered social work. Lorin and Max now operate a lithograph company in Salt Lake City and Sterling teaches at San Francisco State College. The organ dedication followed a wedding reception at the new Mormon chapel, attended by hundreds of friends and music-lovers.

CINCINNATI CHURCH ORDERS KILGEN ORGAN

ALFRED SCHEHL IS DESIGNER

St. Lawrence Catholic, One of City's Largest Edifices, Will Have a Three-Manual Instrument—To Go in Rear Gallery.

A three-manual organ has been ordered by the authorities of St. Lawrence Catholic Church, Cincinnati, from the Kilgen Organ Company of St. Louis. The organist and choir director is J. Alfred Schehl, well-known organist and composer. St. Lawrence is one of the largest churches in the Cincinnati area and is known for its distinctive liturgical music under Mr. Schehl's direction. The pastor of the church is the Right Rev. Msgr. R. Marcellus Wager.

The new organ, designed by Mr. Schehl in collaboration with the Kilgen staff, is planned primarily for the accompaniment of Catholic liturgy. The console will be of the wing type. The instrument will be placed in the choir loft at the rear of the church in specially-built chambers, so that most of the organ will be under expression. The organ will be screened by Gothic casework with display pipes. Some of the pipes from the previous organ are to be used.

The stop specifications are:

GREAT ORGAN.
Open Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Hohl Flöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.

SWELL ORGAN.
Lieblich Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Cornoepen, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Bassoon, 16 ft., 12 pipes.

CHOIR ORGAN.
Dulciana, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 12 pipes.
Unda Maris, 8 ft., 61 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Dulcet, 4 ft., 12 pipes.
Dolce Twelfth, 2½ ft., 61 notes.
Dolce Fifteenth, 2 ft., 61 notes.
Dolce Tierce, 1 3/5 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Bassoon, 16 ft., 32 notes.

IRENE ROBERTSON IN RECITAL AT RIVERSIDE CHURCH, N. Y.

Dr. Irene Robertson of the Oberlin College faculty will give a recital at the Riverside Church in New York City Sunday, April 8, at 5 p.m. Included on Dr. Robertson's program will be the following numbers: Toccata for the "Mass of the Apostles," Frescobaldi; Trio-Sonata 1, Bach; "The Musical Clocks," Haydn; Sonata on the Ninety-fourth Psalm, Reubke; "Nocturne at Sunset," DeLamarter; Variations on a Noel, Dupré.

**COLLEGE OF WOOSTER
LAUNCHES PROJECT**

HOLTkamp TO BUILD ORGAN

Faculty, Students, Church Members
and Friends Establish Fund for
Instrument—First Section
to Be Installed in 1952.

A contract has been awarded by the College of Wooster, in Wooster, Ohio to Walter Holtkamp of Cleveland to proceed with plans for the building of an organ of three manuals to be installed in Memorial Chapel. Approximately one-half of the instrument is to be built during 1952 and the remainder as funds permit. The project has been made possible by an organ fund started two years ago, which has grown through the efforts of students, faculty, church members and friends of the college. The college choir has helped by giving benefit performances of Handel's "Messiah," Bach's B minor Mass and Mendelssohn's "Elijah."

The instrument, of which the basic specification is given below, is planned to fill the needs of teaching and recitals and for the services of the Westminster Presbyterian Church, which are held in Memorial Chapel. Richard T. Gore, who heads the conservatory of music, has worked out the following specification with Mr. Holtkamp, having in mind the frequent oratorio and cantata performances in which the organ is used in connection with a chamber orchestra:

GREAT ORGAN.

- Quintadena, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Spitzgamba, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Quinte, 2 1/2 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Scharf, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

- Geigen Principal, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Dulciane, 8 ft., 61 pipes.
- Fugara, 4 ft., 61 pipes.
- Bourdon, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Nachthorn, 1 ft., 61 pipes.
- Zimbel, 3 ranks, 183 pipes.
- Basson, 16 ft., 61 pipes.
- Fagotte, 8 ft., 61 pipes.
- Schalmei, 4 ft., 61 pipes.

POSITIV ORGAN.

- Copula, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Sesquialtera, 2 ranks 122 pipes.
- Octava, 2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Octave Quinte, 1 1/2 ft., 61 pipes.
- Fourniture, 3 ranks, 183 pipes.
- Cromorne, 8 ft., 61 pipes.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Quintadena, 16 ft., (Great).
- Grossquinte, 10 1/2 ft., (Ext. Subbass).
- Octave, 8 ft., 32 pipes.
- Gedeckt, 8 ft., 32 pipes.
- Gemshorn, 4 ft., 32 pipes.
- Flautino, 2 ft., 32 pipes.
- Rauschquinte, 2 ranks, 64 pipes.
- Mixture, 3 ranks, 96 pipes.
- Posaune, 16 ft., 32 pipes.
- Basson, 16 ft., (Swell).
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

ELIAS ARNOLD BREDIN DIES;

LONG CAREER IN CHICAGO

Elias Arnold Bredin, A.A.G.O., Chicago organist and choral director, died at his home in Evanston March 18. Mr. Bredin had won a wide reputation in the Middle West as a college teacher and church organist. He was born in Dublin, Ireland, in 1878 and came to America with his family in 1881. His introduction to church music came when at the age of 9 he started as a choir boy, and by the time he reached 16 he was playing at Chicago's Church of the Ascension.

Mr. Bredin attended the Northwestern University School of Music, from which he was graduated in 1900. While in school he played in many churches in the Chicago area. In 1901 he was appointed assistant in the music department at the University of Wisconsin. In 1910 Mr. Bredin became organist and choirmaster of St. Luke's Episcopal

Church, Evanston, and the following year went to the First Presbyterian Church in that city. In 1915 he took charge of the music department at Eureka College, Eureka, Ill. He was at the Chicago Musical College in 1918 and 1919.

Hiram College in Hiram, Ohio, called Mr. Bredin to its faculty in 1920. He was at the head of the music department there until 1933. At that time he returned to Chicago and again became organist and choir director at the First Presbyterian Church, Evanston—a position which he held until his retirement in 1948.

Many people in the Chicago area knew Mr. Bredin as the accompanist and assistant conductor for the Evanston music festivals directed by Dr. Peter C. Lutkin. He held the A.A.G.O. certificate and was a member of two music fraternities, Phi Mu Alpha and Pi Kappa Lambda.

Mr. Bredin is survived by Mrs. Bredin and a daughter, Frances Bredin.

**DR. FRANKLIN STEAD DEAD;
LONG CAREER AS MUSICIAN**

Dr. Franklin Stead, organist and member of the faculties of prominent schools and colleges for a generation, died at St. Luke's Hospital in Chicago Feb. 25 at the age of 86 years. He had been a resident of Chicago for 28 years and for many years taught at the well-known Starrett School for Girls. At the time of his death he was on the faculty of the Chicago Conservatory of Music and the Kankakee School of Music and Speech.

Mr. Stead began his work as a teacher at Yankton College after his graduation from the New England Conservatory of Music, where he won high honors, and after having received training in organ under Guilman and Widor in Paris and in piano from Isidor Philipp and Ignace Friedmann. From Yankton he went to Peoria, where he established a school of music over which he presided for a number of years. In 1923 Mr. Stead located in Chicago. He was director of the Starrett School Conservatory and had a private studio in the Fine Arts Building. Church positions held by him were at St. Mark's Episcopal and the New England Congregational. For two years he was president of the Illinois Music Teachers' Association. He had also been treasurer of the Illinois Chapter, A.G.O.

The degree of doctor of music was conferred on Mr. Stead in 1931 by Yankton College.

Mrs. Stead, also a prominent musician, died in 1946.

**CROSBY ADAMS, CONDUCTOR,
TEACHER, DIES AT AGE OF 93**

Crosby Adams, well-known choral conductor and teacher of theory, died at his home in Montreat, N. C., Feb. 27. Mr. Adams was 93 years old. He was born near Niagara Falls, N. Y., in 1857. He and his wife came to Chicago in 1892 and together they established a school of music in Oak Park. For some time Mr. and Mrs. Adams had charge of the music at the Second Congregational Church, now Pilgrim Congregational Church of Oak Park. Mrs. Adams is an organist and composer of wide reputation.

Mr. and Mrs. Adams moved to Montreat, N. C., in 1913. There they conducted summer schools for music teachers and gave special courses in church music and choral work. Mr. Adams directed choruses in Chicago, Buffalo, N. Y., Kansas City, Mo., Asheville, N. C., and other cities. He was for many years director of the choral group at Montreat College. Mr. and Mrs. Adams were honored guests of the 1948 Chicagoland Music Festival.

THE ANTHEM COMPETITION held annually by the Chapel Choir Conductors' Guild of Capital University, Columbus, Ohio, is announced. It is open to all composers regardless of age or experience. A four-part a cappella composition is desired. For complete contest rules write to the Competition Secretary, Chapel Choir Conductors' Guild, in care of Ellis E. Snyder, Mees Conservatory, Capital University, Columbus 9, Ohio.

THE DIAPASON.

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| Comfort, Comfort Ye My People | O My Soul, Be Glad and Joyful |
| Farewell I Gladly Bid Thee | O Sacred Head, Now Wounded |
| From Depths Of Woe I Cry | Oh, That I Had a Thousand Voices |
| From Heaven Above | One Thing's Needful |
| God Himself Is Present | Praise To The Lord |
| Holy God, We Praise | Salvation Unto Us Has Come |
| How Lovely Shines | The Day Is Surely Drawing |
| If Thou But Suffer God | The Will Of God Is Always Best |
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**FOURTEENTH WA-LI-RO BOY
CHOIR FESTIVAL APRIL 22**

The fourteenth annual Wa-Li-Ro boy choir festival will be held in Trinity Cathedral, Cleveland, Sunday evening, April 22, at 8 o'clock. A choir of 250 boys and men from parishes affiliated with Camp Wa-Li-Ro will sing festival evensong, with Paul Allen Beymer directing and Walter Blodgett at the organ. Preludes and postlude will be played by George Norman Tucker, Philip Malpas and Warren Miller. Boys come from a distance to sing at these annual services, many remaining overnight as guests of Cleveland choir boys. They are also taken on sight-seeing tours of the city.

Camp Wa-Li-Ro announces its eighteenth season beginning in June with the choirmaster conference running five days from June 25 to 29. The faculty for this conference week will consist of Dr. George Mead, organist and choirmaster of Trinity Church, New York; Walter Blodgett, organist and choirmaster of

St. Paul's Church, Cleveland Heights; Paul Allen Beymer of Christ Church, Shaker Heights, Ohio, and the Rev. John W. Norris of St. Michael's Church, Brattleboro, Vt.

WILLIAM SELF, organist and choirmaster of All Saints' Church, Worcester, Mass., recently directed his choral forces in appearances in two other cities. The choir was heard at Tufts College, Medford, Mass. Feb. 20. It gave a concert at the Cathedral Church of St. Paul, Boston, March 4 in Boston the cathedral brass quartet and William MacGowan, organist, of Durham, N. C., assisted.

THE MOTET CHOIR of St. Anne's Episcopal Church, Willow Grove, Pa., under the direction of Niles Martin, Jr., will present a program of unaccompanied motets and anthems in St. Augustine's Episcopal Church, Philadelphia, Sunday, April 8, at 4 p.m. William Cooper, organist and choirmaster of St. Augustine's, will play "Rejoice Christians," Bach; Sonata No. 3, Mendelssohn, and "Now Thank We All Our God," Karg-Elert.

1851

One Hundred Years!

1951

The high artistic standard of Kilgen Organs has been recognized through the years. The world's most famous artists have been generous in their praise of Kilgen's achievements in organ building.

1950

EDOUARD NIES-BERGER
CARNEGIE HALL, NEW YORK

I would like to express my admiration of the Kilgen four-manual here in Carnegie Hall.

It is not only a magnificent instrument on which to play recitals, but in using it with my performances with the New York Philharmonic Orchestra it has blended perfectly and caused much favorable comment.

Your excellent taste in tonal balance, the blending of mixture and upper work with foundation tone rather than permitting an over-balancing of such mixture work is artistic in the extreme.

Edouard Nies-Berger (signed)

1927

LOUIS VIERNE
CATHEDRAL OF NOTRE DAME, PARIS

I was very glad to play your beautiful organ at St. Francis Xavier's in St. Louis and appreciate its tonal qualities.

Louis Vierne (signed)

1929

MARCEL DUPRE
PARIS, FRANCE

It is a pleasure to tell you how I enjoyed playing your splendid organ at St. Francis Xavier's Church in St. Louis. I congratulate you on its excellent accent and its fine voicing.

Marcel Dupre (signed)

1949

MARIO SALVADOR
ST. LOUIS CATHEDRAL
ST. LOUIS, MISSOURI

I am pleased to the utmost with the newly installed Kilgen Organ in the St. Louis Cathedral.

This organ was not designed to possess the characteristics of any particular school of thought. The tonal balance of the instrument is so remarkable because the foundation stops, upper work and mixtures, reeds, strings and solo work all blend into a massive structure of organ tone.

Only those who will hear this organ will ever hope to appreciate its truly magnificent beauty.

I feel that this instrument is one of the greatest masterpieces of organ building.

Mario Salvador (signed)

1927

PIETRO YON
ST. PATRICK'S CATHEDRAL
NEW YORK

I feel I am doing a service to churches by recommending Kilgen Organs.

Your organ is far superior to anything on which I have ever played, having demonstrated this over and over again on my recital tours throughout the world.

Pietro Yon (signed)

1947

RICHARD ELLSASSER
BOSTON

It is always a joy to play your products, especially the recent opuses which are superior in workmanship and especially voicing.

Congratulations on your outstanding achievements and leadership.

Richard W. Ellsasser (signed)

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Eugene R. Kilgen
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**TWO SCHANTZ ORGANS
TO GATLINBURG, TENN.**

FOR CHURCHES AT RESORT

Three-Manual to be Installed at Gateway to Smoky Mountain Region Is a Memorial Presented to New First Baptist Edifice.

Gatlinburg, Tenn., is to have two new organs, to be built by the Schantz Organ Company of Orrville, Ohio. The First Methodist Church has purchased a two-manual instrument to be installed in May. The First Baptist Church will have a three-manual installed sometime this summer. This organ was given to the church by Mrs. Mary K. Huff in memory of her husband, Andrew J. Huff, one of Gatlinburg's pioneer business men.

Gatlinburg is a small summer resort town and is known as the western gateway to the Great Smoky Mountain National Park. This national park is well known to tourists and vacationers and last year was visited by more people than any other national park in the United States.

Both churches are new. The Methodist Church is of Gothic architecture and built of native stone, with hand-hewn wood beams in the sanctuary. The organ is to be installed in a specially prepared chamber over the altar. The grille cloth was hand woven for the church by one of the native hand weavers of Gatlinburg. This organ is to have eight ranks of pipes and harp and chimes. The minister is Dr. James A. Wilder.

The Baptist Church is of ultra-modern architecture, with an exterior of native stone, white wood and glass. The organ is to be installed in two chambers behind the choir and on each side of the baptistry. The harp and chimes are by Maas, who is also furnishing amplification equipment to play the chimes from the church tower. The minister of this church is the Rev. J. O. Carter.

Specifications were drawn up and contracts for both churches were negotiated by Alfred E. Lunsford, Tennessee representative of the Schantz company. The specifications of the three-manual organ for the First Baptist Church is as follows:

GREAT ORGAN. (Enclosed with Choir.)
Open Diapason, 8 ft., 61 pipes.
Melodia (from Choir), 8 ft., 61 notes.
Dulciana (from Choir), 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet (from Choir), 8 ft., 61 pipes.
Chimes.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 97 pipes.
Geigan Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Salicional 8 ft. 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 12 pipes.
Flute d'Amour, 4 ft., 73 notes.
Nazard, 2½ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Viola 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris (Tapered), 8 ft., 61 pipes.
Wald Flöte, 4 ft., 12 pipes.
Dulcet Octave, 4 ft., 73 notes.
Dulcet Twelfth, 2½ ft., 61 notes.
Dulcet Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Chimes, 21 bells.
Vibraharp, 44 bars.

PEDAL ORGAN (Enclosed).
Open Diapason (metal), 16 ft., 32 pipes.
Bourdon, 16 ft., 12 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.

JOSEPH C. BEEBE FALLS

DEAD AT EASTER SERVICE

Joseph C. Beebe, organist of the South Congregational Church in New Britain, Conn., died in the midst of the Easter morning service while seated at the organ. A dispatch from New Britain states that Mr. Beebe motioned to the choir to continue with its anthem just before he fell lifeless from the bench.

Mr. Beebe was 68 years old and had been at the South Church for many years. His recitals were a feature of the music of the church.

JOHN LEO LEWIS



JOHN LEO LEWIS, F.A.G.O., organist and choirmaster of Trinity Episcopal Church in Aurora, Ill., and instructor of organ at Elmhurst College, Elmhurst, Ill., has been an active church musician in the Chicago area for more than twenty-five years. Mr. Lewis was born in Chicago in 1911 and did his early work in organ at the American Conservatory with Frank Van Dusen and Edward Eigenschenk. He also studied choral conducting and composition with Leo Sowerby. After having sung in the choir at St. Martin's Episcopal Church from the time he was 8 years old, he became assistant organist there in 1926.

Mr. Lewis became organist and choirmaster of St. Matthew's Episcopal Church, Evanston, in 1930. In 1933 he went to Calvary Episcopal Church, Chicago. He has since that time served Christ Episcopal Church in River Forest and St. Paul's Union Church, Beverly Hills, Chicago. From 1943 until 1948 he was choral adviser on the staff of the Clayton F. Summy Company.

The degree of bachelor of arts was awarded Mr. Lewis in 1949 by De Paul University and he received his master's there in 1950. He was made a fellow of the American Guild of Organists in 1948. Mr. Lewis is a charter member of the Van Dusen Organ Club. His choral compositions have been published by Carl Fischer, Inc., and the Harold Flammer Company.

A recital by Mr. Lewis at the House of God, Mooseheart, Ill., Jan. 28 elicited high praise from the critic of the *Aurora Beacon News*, who said: "He played a program that spanned organ literature from Bach to Sowerby; whatever he played at any given moment gave me the feeling of innate good taste, of thorough scholarship, of comprehensive technique, of colorful imagination."

MRS. CHARLES E. HAUPT DEAD;

HELD WASHINGTON POSITIONS

Mrs. Charles E. Haupt, a Washington organist for thirty years, died of a heart attack at her home March 14. Mrs. Haupt had held positions at St. Paul's English Lutheran Church, was substitute organist for many years at the Foundry Methodist Church, where she was a member of the official board, and more recently was organist of the Dumbarton Avenue Methodist Church. She was a native of Port Jervis, N. Y., where she taught for several years. Upon her marriage to Mr. Haupt, a prominent architect, she moved to the capital. Mrs. Haupt was a member of the District of Columbia Chapter, American Guild of Organists, for many years.

Survivors are her son, David C. Haupt, and a sister, Miss Florence A. Carmer, both of Washington.

CHICAGO RECITAL BY WATKINS

ON CONCERT MODEL HAMMOND

William Watkins, well-known recitalist and organist of the New York Avenue Presbyterian Church in Washington, D. C., will give a recital on the concert model Hammond electronic organ at Lyon & Healy's, Chicago, Sunday, April 22, at 2:30 p.m. A special invitation has been issued to members of the Illinois Chapter, A.G.O. There will be no charge for admission.

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FRANK C. WICHLAC, JR.



WHEN FRANK C. WICHLAC, JR., was sent to Korea with the armed forces he took along his ability and experience as an organ man, gained under his father and partner in Chicago. Recently he was transferred to Japan and has been engaged in the maintenance and repair of electronic organs at post chapels, aside from which he has acted as adviser to several choirs of enlisted men and has been an aid to the Catholic chaplain in visiting prisoners of war. At Camp Kokura he has been assisting in the organization of a choir.

In a letter to THE DIAPASON Mr. Wichlac writes: "During the past week I received two wonderful pieces of mail. They were the December and January issues of THE DIAPASON. I am writing this letter to thank you for the splendid hours of reading I have had since receiving these issues. It is very heartwarming to keep abreast of the things that are happening in the organ and music world even though I am 5,000 miles away. You may be interested to

know that your magazine has been passed on to the music departments of a few of the mission schools located here in Japan near my camp. I have had the pleasure of working with a few of the organists turned out by these schools through my work with the chaplain's office."

**SUMMER SCHOOL TO HELP
MUSIC OF SMALL CHURCHES**

A school of church music designed primarily for organists and choirmasters of smaller churches will be held at Seabury-Western Seminary, Evanston, Ill., Aug. 27 to 31. The school will be conducted by members of the Joint Commission on Church Music of the Episcopal Church. The undertaking has been prompted by the desire to be of service to the church's musical leadership. If sufficient interest is evidenced it is the hope of the commission to conduct a similar school another year in another part of the country.

The workshop method will be followed in this school. Classes will be held to present the theory of plainsong and Anglican chanting, but the students also will receive practical training through choir rehearsals, the choir being made up of the entire student body. Classes also will be held for the discussion of repertoire for small choirs and small organs. Material thus considered and studied will be used in the services held during the school period.

Members of the commission who will serve on the faculty include Ray Francis Brown, instructor at the General Theological Seminary and Union Theological Seminary; Newell Robinson, instructor at the Philadelphia Divinity School and the Eastern Baptist Seminary; Paul Allen Beymer, director of Wa-Li-Ro choirmasters' conference and camp; Edward B. Gammons, organist and choirmaster at the Groton School, Groton, Mass. The Rev. John W. Norris, rector of St. Michael's Church, Brattleboro, Vt., and secretary of the Joint Commission on the Revision of the Hymnal, will serve as registrar and further information may be obtained by address-in-him.

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CHANGING CRITERIA NOTED

Van Denman Thompson Speaks at Northwestern University—Thomas Matthews on Improvising—Recital by Wilbur Held.

A large group of students, professional organists and choir directors gathered March 12 at the First Presbyterian Church, Evanston, Ill., for a church music conference of Northwestern University. The conference agenda included lectures in the afternoon by Thomas Matthews, organist of St. Luke's Episcopal Church, Evanston, and Dr. Van Denman Thompson, director of the school of music of DePauw University, Greencastle, Ind.; a dinner meeting at Scott Hall and an evening recital in Lutkin Hall by Wilbur Held. The conference was under the direction of Barrett Spach, chairman of the university organ department and organist of the Fourth Presbyterian Church, Chicago, and Theodore Lams, associate professor at Northwestern.

Mr. Matthews' speech was devoted to a discussion of the type of improvising required under the new provisions of the F.A.G.O. examination. The stipulation, he said, is that the student improvise a symmetrical piece, using ABA form with introduction and coda, incorporating two given themes. He pointed out that this brings the improvisation feature of the examination in line with that of the R.C.O. Mr. Matthews gave an illuminating and detailed illustration of the simplest approach to the solution of this problem, providing definite formulae for constructing the various sections. At the request of Dr. Spach Mr. Matthews also spoke briefly on hymn-tune improvisation as a means of balance in the church service.

The subject of the address by Van Denman Thompson was "Changing Criteria in Church Music." Dr. Thompson's remarks were characterized by wit, sound advice and a minimum of pertinent statistics and examples. He made a plea for open-mindedness among church musicians and debunked the old fear of being a "fence sitter," saying that he prefers sitting on the fence, where the view is good and he is not "fenced in." His main thesis was that there is no absolute in church music. When the revival of early choral music began in this country about twenty-five years ago, he said, it was thought that Palestrina represented a style of choral composition unique to the church. Further acquaintance with early music proved, however, that Palestrina was only a child of his time—that drinking songs and love songs of the same period were written in the same manner. He pointed out that the same is true of Bach's works, but added that he feels that the church music of Bach is second only to the Bible in religious inspiration and that the fact that so many churches are installing organs unsuitable for Bach is to be greatly deplored.

Good church music, said Dr. Thompson, is simply good music. He then quoted from a well-known text some rules meant to apply in distinguishing good church music from bad. He showed that music of the highest order could be found break-

ing all of these rules and added that bad compositions were not bad because they were, for instance, in a triple rhythm, but would be bad if changed to any other rhythm. Dr. Thompson believes that the idea of different criteria for church music and non-church music was never evolved until the nineteenth century.

Dr. Thompson admonished students to beware of the attraction of names of compositions and to look for the substance in the music itself. The present-day student will laugh at pieces which the organist of a generation ago chose because of an attractive title—"Twilight Meditation," "A Morning Mood" or, he added humorously, "Splinters on the Organ Bench at Notre Dame." But that same student will pounce upon an insignificant little piece because it is called "Verset on the Eighth Tone."

"What makes good church music is not what you take out but what you put in" was the way Dr. Thompson summarized his remarks. To the professionals present he said: "Work harder, cooperate more fully with your minister and keep an open mind with all its inconveniences."

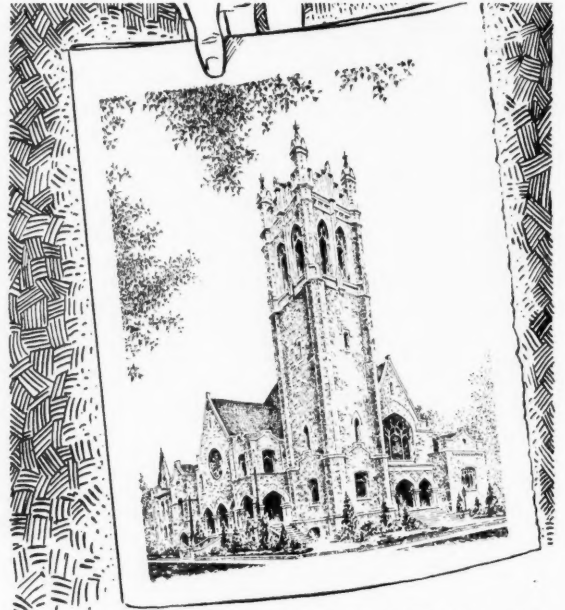
At the dinner meeting Dr. Spach requested William H. Barnes, organist of the First Baptist Church of Evanston, to make impromptu remarks. Dr. Barnes spoke about his recent trip to Mexico and some of the ancient organs he visited. The principal speaker at dinner, Dean John W. Beattie of the university faculty, emphasized the value of congregational singing.

The evening event of the conference was a recital by Wilbur Held, F.A.G.O., of the faculty of Ohio State University, who played on the Casavant organ in Lutkin Hall. The recital on this instrument brought memories of the time when it originally was installed in Fisk Hall at Northwestern University in 1909 and was the first organ described in THE DIAPASON, and of Dr. Peter C. Lutkin, who founded the Northwestern University Music School and was one of the outstanding organists and teachers of his day. Mr. Held spent all of his early life in Chicago and its suburbs and first gained fame here in the pre-war period.

The program was divided almost equally between the classics and works of composers now living. Handel's Concerto in B flat and a virile rendition of the Bach Prelude and Fugue in C minor were followed by the contrasting Fantasia in A of Cesar Franck. Crandell's "Carnival" Suite, while interesting as an exhibit, and growing in popularity, leaves one wondering what place it deserves as organ literature, since the organ never has lent itself particularly to carnival music. De Lamar's "You Raise the Flute to Your Lips" is a refreshing piece which makes good use of the flute stops and proved a delightful interlude between heavier works.

Leo Sowerby's Passacaglia closed the program in an appropriately grand manner and elicited warm applause, in response to which Mr. Held played the Bach "Jesu, Joy of Man's Desiring."

THE BACH SOCIETY of San Francisco gave a performance of Bach's "St. Matthew Passion" at Calvary Presbyterian Church on Passion Sunday. Waldemar Jacobsen was the conductor and Harold Mueller was organist.



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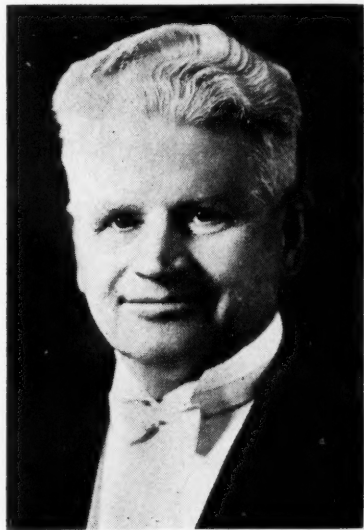
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Dr. F. M. Christiansen Receives Honors on Eightieth Birthday

F. MELIUS CHRISTIANSEN



Nearly sixty-three years ago a 17-year old Norwegian immigrant boy came to this country to seek a career in music. Fifteen years later, in 1903, he was engaged to head the music department at a small Minnesota college, which was to become famous as the home of one of the finest choirs in the world, which he founded and directed for many years. That immigrant musician is Dr. F. Melius Christiansen, founder and for many years director of the world-famed St. Olaf Lutheran Choir.

April, 1951, has been designated for a special statewide observance of Dr. Christiansen's eightieth birthday on April 1. A special concert in his honor will take place April 13 at the Northrop Memorial Auditorium in Minneapolis. The concert will be sponsored jointly by the Minneapolis Symphony, the University Artist Series and the Twin Cities St. Olaf Club. The speakers during the intermission include Governor Luther W. Youngdahl, Dr. James L. Morrill, president of the University of Minnesota, and Dr. Clemens M. Granskou, president of St. Olaf College.

Dr. Christiansen was born in 1871 in Eidsvold, Norway, the second son of Anders Christiansen, a glass blower. His first contact with music was in his own home; his training began at the age of 3 when he received a miniature three-key clarinet. At 6 he was a member of a factory band directed by his father. The violin, however, was Christiansen's first love and at the age of 12 he made his debut as a soloist with the orchestra.

In the fall of 1888 he left for America and the home of an uncle in Oakland, Cal. When an invitation and \$60 for a train ticket arrived from his brother Karl in Washburn, Wis., Melius accepted and started for that section of the country, which was to be his home for the rest of his life. After advertising for a position in the Scandinavian newspaper *Skandinaven* he was offered the directorship of the Scandinavian band in Marinette, Wis. In 1892 he left Marinette to attend Augsburg College in Minneapolis. The next year he enrolled at the Northwestern Conservatory of Music. After graduation he became organist at Trinity Lutheran Church, Minneapolis, directed the student chorus at Augsburg and gave private lessons.

When he was band director at Marinette, Mr. Christiansen met Edith Lindem, who became Mrs. Christiansen July 14, 1897. The following two years were their "honeymoon", as they went to Leipzig, where Mr. Christiansen studied with Gustav Schreck, cantor at the Thomasschule. He also studied violin under Sitt. He returned to America in 1899 and again became a church organist, this time at Bethany Lutheran Church.

In 1903 John Nathan Kildahl, president of St. Olaf College, invited Christiansen to become head of the music department. One of the duties assumed at St. Olaf was the direction of the choir at St. John's Lutheran Church in Northfield. The St. John's choir gave a series of concerts in Northfield and surrounding communities in 1911. The next year it was decided to take the group on a more extended tour, going as far as Chicago. It was for this tour that the name of the group was changed to "The St. Olaf Lutheran Choir." After that the choir went on yearly tours to the east coast, the south or the west coast.

After a concert in Buffalo on the 1941 tour Mr. Christiansen wrote to Dr. L. W. Boe, the late president of St. Olaf College, asking that his son, Olaf C. Christiansen, be made his assistant. After a year's delay Olaf was called from Oberlin to assume some of the duties of training and directing the choir and in 1944 F. Melius surrendered the baton to his son.

It is significant that two of Dr. Christiansen's three sons chose to enter the same profession as their father. In addition to Olaf, Paul, the youngest, is now head of the music department and director of the choir at Concordia College, Moorhead, Minn. The eldest son, Jacob, heads the department of physical education at Concordia. A daughter, Elsa, is the wife of Kurt Wycisk, head of the music department at Kemper Military Academy, Booneville, Mo.

MYRON J. ROBERTS OPENS LARGE REUTER IN LINCOLN

An audience of approximately 2,700 people thronged St. Paul Methodist, the oldest and largest church of Lincoln, Neb., Sunday evening, Feb. 11, for the dedicatory recital on the four-manual Reuter organ, the specifications of which appeared in *THE DIAPASON* of February, 1950. The organ is the gift of Mrs. W. E. Sharp in memory of her husband. The instrument is one of the largest in the Middle West. Myron J. Roberts, M.S.M., associate professor of music at the University of Nebraska, played the recital Professor Roberts' program notes were invaluable aids to both untutored and professional listeners. The following numbers were played: Largo (from "Xerxes"), Handel; Toccata and Fugue in D minor, Bach; Prelude, Corelli-Guilman; Gigue Rondo, J. C. Bach; "The Bells of St. Anne de Beaupré," Russell; "Marche Champetre," Boex; "Legend," Karg-Elert; Three "Bible Poems," Weinberger; Finale, First Symphony, Vierne.

Mr. Roberts' playing displayed his usual excellent taste and the Reuter Company was congratulated on the tone qualities of the instrument.

PAUL W. LeBAR.

WILLIAM TEAGUE IS SOLOIST WITH SYMPHONY IN LUBBOCK

William Teague, organist and choir-master of St. Mark's Episcopal Church, Shreveport, La., and member of the faculty of Centenary College, was guest soloist with the Lubbock, Tex., Symphony Orchestra Feb. 13. Using a Baldwin electronic organ, Mr. Teague played Handel's Concerto in F major with the orchestra and these solo numbers: "Fugue a la Gigue," Bach; Prelude on "Greensleeves," Purvis; Rhumba, Elmore. The conductor was William A. Harrod.

The Amarillo, Tex., Chapter, A.G.O., sponsored Mr. Teague in a recital at the First Presbyterian Church of Amarillo Feb. 14. He played: March from "Drama per Musica" and "Come, Saviour of the Gentiles," Bach; "Fugue a la Gigue," Bach; Solo for Flute, Arne; Chorale in A minor, Franck; Concert Variations, Bonnet; Prelude on "Greensleeves," Purvis; "Chollas Dance for You," Leach; Adagio, Janney; Toccata from Symphony 5, Widor.

ORGAN, 'CELLO, BRASS GROUP HEARD AT DUKE UNIVERSITY

A concert of music for organ, cello and brass ensemble was given at the Duke University Chapel, Durham, N.C., March 4. Mildred L. Hendrix, organist of the university, was at the organ. Juliette Alvin, French 'cellist, was the soloist and Robert Gray of the Duke University music faculty directed the sixteen-piece brass ensemble.

The program opened with a Bonelli Toccata and three Canzonas by Frescobaldi, played by Mrs. Hendrix and the brass ensemble. Mrs. Hendrix and Miss Alvin then played an Arioso by Bach and a Frescobaldi Toccata. These were followed by two Bach Preludes for unaccompanied 'cello. Lalo's "Chants Russes" and Faure's "Elegie" were performed by organ and 'cello and Mrs. Hendrix and the brass group concluded the program with Dupré's "Poeme Heroique."



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GREAT PIPE ORGANS SINCE 1875

Memories of Gigout, 60 Years at Church of St. Augustin in Paris

By A. M. HENDERSON, M.A., L.R.A.M.,
A.R.C.M.
(Organist and Choirmaster to the University of Glasgow).

Eugene Gigout was known not only as an excellent organist and organ composer, but also as an admirable improviser, and especially as an improviser in the Gregorian modes; indeed, this last side of his work became quite a specialty with him.

He was one of the most courteous and kindly of men, and the memories I retain of this charming, gracious gentleman are among the happiest of my student days in Paris. It was to Saint-Saens that I owed my introduction. They were close friends, as is partly revealed by the fact that Saint-Saens dedicated one or two important organ works to Gigout, who reciprocated by making admirable organ arrangements of certain works of Saint-Saens. Gigout, Fauré, Perilhou and Messager were among the few pupils of Saint-Saens. This was during the short period when, at the age of 20, Saint-Saens held the position of teacher of piano and composition at the Ecole Niedermeyer de Musique Religieuse. Gigout often told me of the excellent lessons they had from Saint-Saens; of his enthusiasm, of his wonderful piano playing, of his encyclopedic knowledge of the classics, of his breadth of view and pioneer work in the cause of Liszt and Wagner. Incidentally, it is a testimony to the eclectic character of the teaching at the Niedermeyer School that Messager, though primarily trained for the career of a church musician, and himself for some years a church organist, is now known to us only as a successful composer of light opera.

St. Augustin—a modern church—has a fine three-manual organ by Cavallé-Coll, installed in 1868. Gigout was the first organist and held office there until his death in December, 1925. As he was actually appointed organist to St. Augustin in 1863 (when there was only a small provisional organ), he held office at St. Augustin for over sixty years.

My first visit to St. Augustin was arranged for a Sunday morning mass at 10 o'clock. I occupied one end of the organ bench; at the other end there was seated a young, dark-haired girl, who arranged Gigout's music, turned over for him and even assisted him with the stops. This was his grand-daughter, only child of the gifted organist and composer Leon Boëllmann, who had died at the early age of 35.

Boëllmann had been an organ pupil of Gigout at the Ecole Niedermeyer and later had married Gigout's daughter. After the early death of Boëllmann the widow again made her home with her father and there I met Mme. Boëllmann and her daughter on several occasions. The devoted attachment of grand-daughter to grandfather was beautiful to see, and under Gigout's guidance the young girl became an excellent musician, as well as a sound organist.

The console at St. Augustin was typical of the old-fashioned Cavallé-Coll organs—drawstop jambs parallel to the keyboard; the stops rectangular in cut, and pulling out about a foot! The manual action was Barker lever and the stop action was entirely mechanical; stop changes, therefore, were a matter for serious consideration, generally requiring to be made by the combined effort of two hands.

After a number of visits to the organ loft at St. Augustin, Gigout kindly invited me, as a guest, to one or two special meetings of his organ class at the Conservatoire. As is well known, Gigout succeeded Guilman as professor of organ at the Conservatoire and as a pupil of Widor I was, of course, interested to become acquainted with Gigout as a teacher and to hear the work of his class. Guilman and Widor were great performers—indeed, two of the greatest players of their time. Gigout, while an admirable organist, excelled in improvisation and in the accompaniment of plainsong. These features in the work

HENRY FUSNER



HENRY FUSNER has continued his series of special musical vesper services at Emmanuel Baptist Church, Brooklyn, N. Y. On March 11 the motet choir sang the Lenten and Easter portions of Handel's "The Messiah." Nov. 12 Haydn's "The Creation" was presented, while Christmas Eve the annual "carols by candlelight" service was sung in the candlelighted Gothic structure. On Feb. 18 Mr. Fusner was heard in a recital assisted by Adelaide Boatner, contralto, who sang Bach's "Jesus Sleeps, Who Then Will Save Me," from Cantata No. 81, and the Brahms Alto Rhapsody. The organ numbers were: Prelude and Fugue in A minor, Bach; "As Jesus Stood beside the Cross," Scheidt; "Requiescat in Pace," Sowerby; Elegy, Darke; Fantasia on "Ein feste Burg," Reger.

of the French organist were those emphasized and practiced in Gigout's class, solo playing being of a less brilliant standard than in the classes I heard of Guilman and Widor. The class training in improvising, however, was original and, being carefully graded, proved encouraging, even to the youngest students. It was conceived much more on contrapuntal than on harmonic lines. In the early stages it consisted of adding a single part, note against note, to a simple diatonic melody. This being added in the bass, the melody would then be given to a lower voice, the counterpoint being added above. When two-part counterpoint could be improvised easily, three and four-part work was considered. When note-against-note harmony had been mastered, the student passed on to free counterpoint. Later examples were given for canonic treatment and, lastly, the exposition of a fugue was demanded. It was a rigorous but stimulating course.

Of Gigout's own playing my outstanding memories are his fine performances of certain works of Bach. The Toccata, Adagio and Fugue in C (which he took at a very moderate tempo, but played very rhythmically and steadily), and the Prelude and Fugue in E flat ("St. Anne"), come to mind especially. Of modern works I recall being thrilled when he played the brilliant Prelude and Fugue in E flat by Saint-Saens (dedicated to Gigout), which I then heard for the first time. Also, he introduced me to two works by Boëllmann—the Second Suite and the charming "Offertoire sur des Noël's (Durand)—the latter still almost unknown here.

The last time I saw Gigout was in the summer of 1922 and, although he was then in his seventy-eighth year, he was still wonderfully fit and alert and full of enthusiasm for all that pertained to his art.

He was one of a great group; Guilman, Saint-Saens, Widor—all men of distinguished accomplishment. Gigout, besides being a fine organist, was also a man of culture, refinement and exceptional charm, and these qualities colored his playing as well as his personality. He was a living reminder of a fact sometimes forgotten in these days, that it takes more than mere technical facility to make an artist; and if the organist is to command the respect which his responsible office merits, he must aim at making himself a good artist as well as a good executant.

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KENNETH R. OSBORNE AT UNIVERSITY OF ARKANSAS ORGAN



THE FIRST OF A SERIES of recitals by Kenneth R. Osborne, chairman of the University of Arkansas division of fine and applied arts and head of the music department, was played Feb. 25 on the new three-manual Möller organ in the Arts Center Concert Hall. The organ is giving Arkansas audiences an opportunity to hear baroque music played on an appropriate instrument. The stop specification was published by THE DIAPASON in November, 1949.

The offerings at the first recital included: "Ein' feste Burg," Hanff; Prelude, Fugue and Chaconne, Pachelbel; Prelude and Fugue in D major, Bach; "Song of the Basket Weaver," Russell; "Sportive Fauns," d'Antalfy. April 1 Mr. Osborne will play: Trumpet Voluntary, Purcell; Toccata, Muffat; Concerto in D, Vivaldi-Bach; Chorale in A minor, Franck; Toccata, Andriessen. The remaining recitals will be played April 22 and May 20.

Mr. Osborne has given recitals in all parts of the United States. Last fall he appeared at the University of Louisiana and in Concord, N. C. He studied organ with Palmer Christian, Clarence Dickinson and David McK. Williams, and at the Organ Institute in Methuen, Mass. Mr. Osborne attended the University of Iowa and holds the master of arts degree from the University of Michigan. He received a master of sacred music degree from Union Theological Seminary.

Mr. Osborne joined the University of Arkansas faculty in 1945. Previously he taught at the University of Michigan, Hope College, in Holland, Mich., and at Davidson College, Davidson, N. C. He

had also been director of music at St. Lawrence College, Canton, N. Y., and acting head of the music department at Kent State University in Kent, Ohio.

Carl Weinrich played the dedicatory recital on the new organ Jan. 21. Other organists besides Mr. Osborne who will give recitals at the university this spring are Dean E. W. Doty of the University of Texas, Earle Copps of the faculty of Hendrix College, Conway, Ark.; Warren Hutton, graduate student of Arthur Poister at the University of Syracuse, and Bill Hayes, graduate student at the University of Indiana.

2nd impression
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Lois J. Gainer
 Assistant Librarian
 Juilliard School of Music

"I feel that no other four weeks ever benefited me as much as the month I attended the Organ Institute in Andover, Massachusetts. The association with a faculty such as Arthur Howes, Carl Weinrich, E. Power Biggs, Arthur Poister, and Ernest White was inspirational; and the contact with fellow students has already proved invaluable to me. I am sure that nowhere else could one receive the wealth of instruction and ideas in service-playing, registration, and interpretation of organ repertoire that was literally 'cramped' into those four short weeks. It was a musical and social experience which I hope to repeat in the near future."

Bob Whitley
 Organist and Choirmaster
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 1950 National Competition
 in Organ Playing
 Boston, Massachusetts

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 Organist and Choirmaster
 Christ Episcopal Church
 Lexington, Kentucky

"My two summers at the Organ Institute in Andover, Massachusetts, were great experiences. Studying under the greatest organ teachers of this time, and also hearing them in brilliant recitals, then coming in contact with splendid organists in class, from all parts of the United States and Canada, proved to be the greatest help I have ever received in organ teaching and playing."

Minnie McNeill Carr
 Organ Department, Birmingham
 Conservatory of Music
 Organist and Choir Director
 Independent Presbyterian
 Church
 Birmingham, Alabama

"I am happy to have the opportunity to speak of my impression of the Organ Institute. Musically, it was an extremely stimulating experience. The exchange of ideas in the intensive class sessions, suggestions for the repertoire, fresh approaches to familiar music, discussions of technical problems, the presentation of new concepts of tone—all have proved helpful in both teaching and performance. Add to this some truly splendid practice organs, the fine faculty recitals on the Methuen organ, the good spirit and comradeship of the other students, the beautiful Phillips Campus and the food at the Commons, and you have the perfect summer school for organists!"

Miriam Clapp Duncan
 Instructor in Organ
 Laurence College
 Appleton, Wisconsin

Write for bulletin:

ORGAN INSTITUTE

Andover, Massachusetts

LOUISE C. TITCOMB



was organist, instructor and band director at the Pennsylvania Training School, Elwyn, Pa. She was appointed head of the music department of Kent's Hill Seminary, Kent's Hill, Maine, in 1920, and the following year went to Macon, Ga., as head of the organ department at Wesleyan College. She subsequently served the First Methodist Church of Ithaca, N.Y., for ten years and Park Church (Congregational) in Elmira, N. Y.

Miss Titcomb passed the A.A.G.O. examination in 1923 and the F.A.G.O. tests in 1924. She did extensive study in France with Libert, Widor, Vierne, Boulanger and others. She was guest organist at the Basilique of Saint Denis in Paris and at Saint Ouen at Rouen, and was invited to give a recital at the Salle de la Schola Cantorum.

Louise C. Titcomb has won a wide reputation as a church musician and recitalist. In 1943 she won a \$100 prize offered by the Mu Phi Epsilon Alumnae Association with her thesis on "English Cathedral Music from the Reformation to Purcell."

MICHIGAN FIRM ANNOUNCES

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The Michigan Tone Products Company of Detroit is the builder of an electronic pedalboard known as the "Pedal-Vox". It is designed primarily for practice purposes and may be used alone or in conjunction with a piano. The pedalboard is designed in accordance with A.G.O. standards. It contains thirty-two notes and is concave and radiating. The tone produced is a 6-ft. diapason and is adjustable as to depth and volume. The loudspeaker unit is installed in a bench which comes as standard equipment with the pedalboard.

It is said that the "Pedal-Vox" is adaptable for use with any piano and enables a student to practice organ literature using hands and feet simultaneously. The pitch of the pedal notes may be changed to put them in tune with various pianos. It is thought that the new instrument will prove a convenience to students whose practice is ordinarily confined to churches.

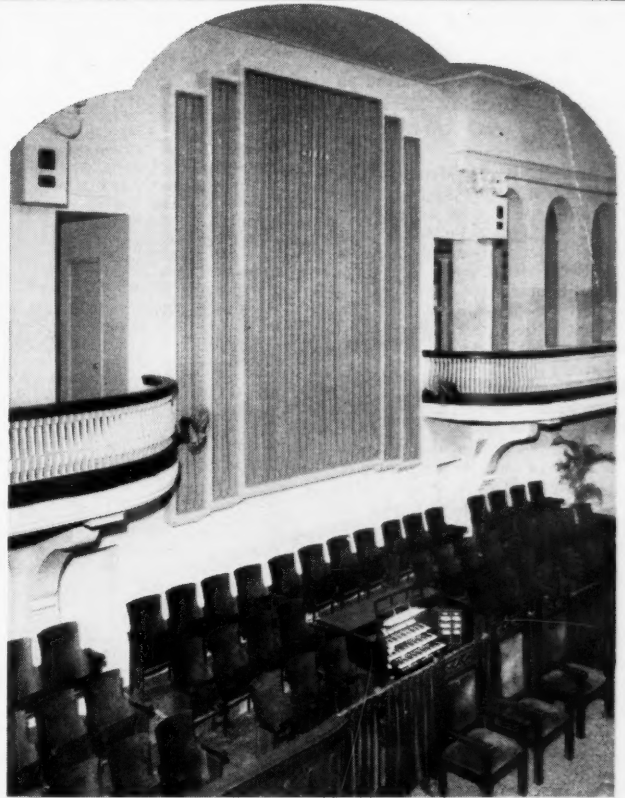
LOUISE C. TITCOMB NAMED FOR MIAMI CHURCH POSITION

Announcement has been made of the appointment of Louise C. Titcomb, F.A.G.O., as organist of the First Church of Christ, Scientist, Miami, Fla. Miss Titcomb leaves the First Presbyterian Church of Auburn, N. Y., where she has served since 1943. In her new position she will play a large four-manual Skinner organ.

Miss Titcomb was born at Fall River, Mass., where she had her first lessons in piano and violin. She was graduated from high school there with honors. At the age of 17 she began the study of organ with the aim of making it her profession. After three months of preliminary instruction she was accepted in the class of Wallace Goodrich at the New England Conservatory in Boston. She completed the course there in three years, graduating in 1916 with highest honors in secondary subjects.

For the next four years Miss Titcomb

WICKS ORGAN OF THE MONTH



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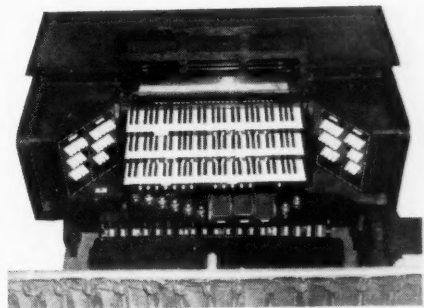
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The Calvin H. French Memorial Chapel at Hastings College, Hastings, Neb., has become the new home for one of the notable large organs built by Ernest M. Skinner, the four-manual originally installed twenty-five years ago in the City Club of Boston. A transfer of the club property to the United Community Charities made necessary the sale of the instrument. John W. Dulin of Hastings dismantled the organ and supervised its transfer to Hastings. William H. Barnes was the consultant and Frank Wichlac of Chicago did the finishing.

The organ was dedicated at a service Feb. 1 and the opening recital was played by Dr. Barnes. His program included these numbers: Rigaudon, Campra; "Hark, a Voice Saith All Are Mortal" and Sonata from "God's Time Is Best," Bach; "Grand Choeur Dialogue," Gigout; "Benedictus," Reger; "Dialogue, Clerambault; Improvisation and "Clair de Lune," Debussy; "Puer Natus Est" and "Regina Coeli," Titcomb; "Poeme Mystique," Purvis; Chorale in E major, Franck.

The instrument contains forty-five sets of pipes and fifty-five speaking stops, with a total of 3,061 pipes. There is also a set of twenty-five tubular chimes and a harp of sixty-one notes. A 32-ft. bourdon and large wooden trombone are to be found in the pedal division and the ensemble is topped by a tuba mirabilis and other reeds.

Following are the resources of the organ:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Clarebelle, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.

- Flute Harmonic, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

- Gedeckt, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Violina, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Mixture, 3 ranks, 183 pipes.
- Piccolo, 2 ft., 61 pipes.
- Fagotto, 16 ft., 73 pipes.
- Cornoepen, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Dulciana, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Harp.

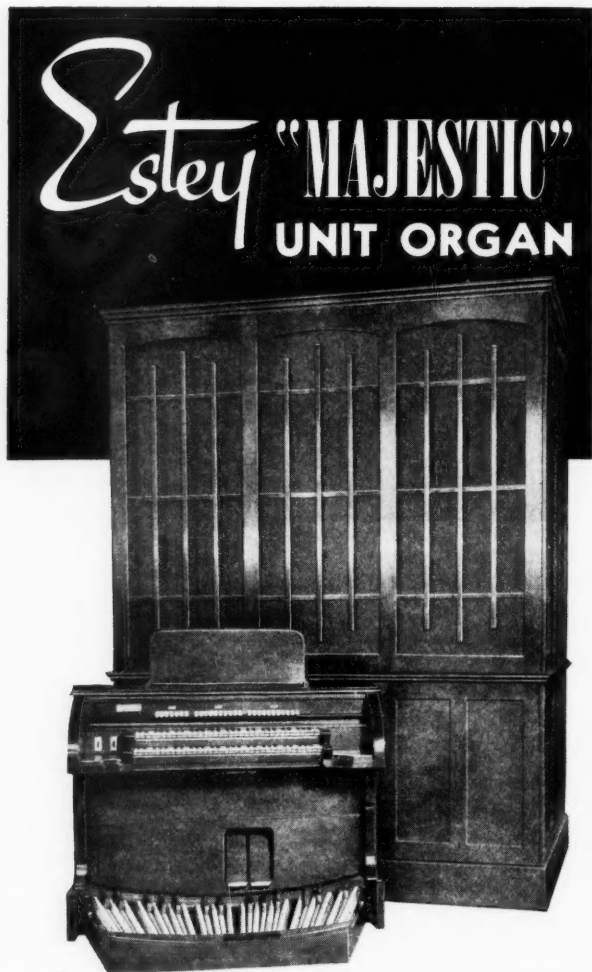
SOLO ORGAN.

- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.

PEDAL ORGAN.

- Contra Bourdon, 32 ft., 32 pipes.
 - Diapason, 16 ft., 44 pipes.
 - Violone, 16 ft., 44 pipes.
 - Bourdon, 16 ft., (Great).
 - Gedeckt, 16 ft., (Swell).
 - Octave, 8 ft., (from Diapason).
 - Flute, 8 ft., (from Bourdon).
 - Cello, 8 ft., (from Violone).
 - Flauto Dolce, 8 ft., (from Swell).
 - Super Octave, 4 ft., (from Bourdon).
 - Trombone, 16 ft., 44 pipes.
 - Tromba, 8 ft., (from No. 49).
- ECHO ORGAN.** (playable from Solo).
- Clarebelle, 8 ft.,
 - Flute Celeste, 8 ft.
 - Violina, 4 ft.
 - Chimes.

T. TERTIUS NOBLE'S "Gloria Domini" was performed with chorus and orchestra at the Easter festival service for business people in Trinity Church, New York City, March 30. The performance was under the direction of Andrew Tietjen and George Mead.



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The President's Column

The response to the announcement of certain changes in the requirements of the associateship and fellowship examinations, while maintaining the high standards of which we are all proud, is most gratifying to Dr. T. Frederick H. Candlyn, chairman of the examination committee, and all who have to do with this most important department of the Guild's work. A lively correspondence, constantly increasing in volume, is being carried on between national headquarters, potential candidates and their teachers. All deans have been asked to nominate two local examiners to serve in the chapter centers which will be chosen. The pamphlet "How to Pass the A.G.O. Examinations"; examiners' reviews of the 1950 examinations; previous examination papers; solutions of associate and fellowship papers and the "Examination Booklet" are available at national headquarters. Send for price list. The article by Claire Coci, "Organ Registration as Applied to Test Pieces in the 1951 Examinations," which appeared in the February issue of THE DIAPASON, should prove helpful and is highly recommended.

The promotion of the Guild examinations is, after all, the chief mission of the A.G.O., the really vital work of our organization and the principal reason for its existence. In the words of Dr. Channing Lefebvre, F.A.G.O., a past warden of the A.G.O., and chairman of the examination committee, "our examinations are the lifeblood of the Guild." In an article by the late Dr. J. Lawrence Erb, F.A.G.O., an officer of the Guild for many years and a member of the examination committee, published in the February, 1947, issue of THE DIAPASON, the following eloquent and significant paragraph stated: "The first thing that strikes the observer is how completely the fundamental principles of the Guild have been justified by their results. It might have seemed that an organization without any authority except such as it can command through its examinations might be powerless to accomplish anything important. An institution without facilities for teaching, without even a library, imposing its standards simply by undeviating adherence to a set of requirements, impartially and impersonally administered, has set its seal upon the entire musical culture of the country, for the Guild is honored and respected not only by organists but by the whole musical fraternity."

Fellowship certificates have been granted to 340 Guild members who have passed these examinations; twenty-five have been granted ad eundem to fellows of the Royal College of Organists of England; associate certificates have been awarded to 1,057 Guild members who have passed the examinations; twelve ad eundem associates of the R.C.O.; and choirmaster certificates to fifty-three members.

Replying to inquiries in regard to obtaining a national A.G.O. directory: The most recent publication is that of the fiftieth anniversary year, 1946. We have no immediate plans for publishing another national directory, as the cost of printing over 10,000 names and addresses annually is prohibitive and a directory, to be at least approximately correct, should be published every year. Lists of nearly 200 deans and regents in every state, with their addresses, as nearly accurate as it is possible for such lists to be, are available, and may be obtained from national headquarters at a nominal price. An increasing number of chap-

ters now publish local directories and it is suggested that all who would like to obtain any of these communicate with the deans.

S. LEWIS ELMER.

Richard Purvis Plays in Detroit.

Richard Purvis, organist of Grace Cathedral, San Francisco, made his initial bow to Detroit as a recitalist Feb. 27. The recital was played in the Metropolitan Methodist Church on the four-manual Austin which is regularly presided over by F. Dudleigh Vernor. A large audience was on hand and was amply repaid by a varied and interesting program. The classical portion of the program was drawn from the compositions of Bach, Handel and Franck, and they proved to be a happy choice. From Bach Mr. Purvis chose the Prelude and Fugue in G major, from Handel his Concerto No. 1 and from Franck the charming and idyllic Pastorale. It is perhaps in the second half of the recital that Mr. Purvis rose to his greatest heights. This part of the program was devoted entirely to Mr. Purvis' own compositions which are shortly to be published. To the two numbers he has given the names "Three Prayers in Tone" and Toccata on "In Babilone." The first was based on Moravian chorale themes, the second a well-known hymn which came out of the Dutch Reformation. One can say without any hesitancy that these compositions are great music and will be so considered in years to come. Mr. Purvis closed the program with an improvisation on two submitted themes. A masterly treatment was given a theme by Tallis. The artist showed his keen sense of humor in his treatment of the second theme, which was the opening bars of "The Sweetheart of Sigma Chi," a product of Mr. Vernor's college days.

At the insistence of the audience Mr. Purvis responded with two more of his compositions in lighter vein—"Les Petite Cloches" and "Marche Grotesque"—from a group of pieces called "Four Dubious Conceits."

MARK WISDOM, Secretary.

Dinner, Address, Recital in Detroit.

The February meeting of the Eastern Michigan Chapter was held on the night of Feb. 20 in Faith Lutheran Church, Detroit, with the Rev. C. H. Lange, pastor, and Mrs. Nova Bransby, organist, as host and hostess. About eighty member and guests sat down to a turkey dinner served by the women of the church. A business meeting was conducted by Dean Elizabeth Root Murphy. Ralph Bransby, who had superintended the reconstruction of the organ for the church, gave a brief talk on what was done. The chapter then listened to a very interesting and instructive address by August Maelberghe on the subject "On Being a Musician Rather than an Organist."

Afterwards the meeting adjourned to the church, where a large audience was on hand to hear Mr. Maelberghe give the following program: Concerto No. 13 (Larghetto and Allegro). Handel; "From God I Ne'er Will Turn Me," Buxtehude; Fantasie and Fugue in A minor, Bach; Improvisation on the hymn "Penitentia"; Rondo in G major, Haydn; "Pastorale Ancienne," Edmondson; Theme with Variations, Maelberghe.

MARK WISDOM, Secretary.

Bach Program York Feature.

The monthly meeting of the York Pa., Chapter took the form of a Bach program, Feb. 13 at St. Paul's E.U.B. Church, Red Lion, Pa. Professor Emory F. Ritz organist and Mrs. Paul Hangen

CHAPTER REPORTS WHICH

are received more than two weeks after the event recorded must yield space to news that is received when it still is news. Please make your stories concise, informative and of general importance, use a typewriter if at all possible, write on one side of the paper and be sure you are accurate in spelling names. Your help in making the A.G.O. department interesting will be appreciated.

assistant and chorus director. The Friendly Girls' Chorus sang. Organ selections were played by Professor Ritz, Fred Meads, Pauline Cole and Mrs. Paul I. Hangen. A carillon recital was played by Professor Ritz.

After the program tea was served in the church social rooms. A business meeting was conducted by the dean, Mrs. M. Edythe Wareheim. Mrs. Phyllis Kline was accepted as an active member and Robert Reigle as a subscribing member.

DORIS L. WAREHEIM, Sub-dean.

Subscribers' Night in New York.

The New York City Chapter held its annual subscribers' night service at the Central Presbyterian Church Feb. 13. The service was under the direction of the Rev. Hugh Giles. The feature of the evening was a recital by Dr. Robert Baker, organist of the First Presbyterian Church, Brooklyn, and Temple Emanu-el. His program included: Toccata in D minor, Bach; "Capriccio on the Departure of a Beloved Brother," Bach; Symphonic Chorale, "Ach bleib mit deiner Gnade," Karg-Elert; "The Modal Trumpet," Karam; "Carillon," Roberts; Finale from Symphony 1, Vierne. Hugh Giles conducted his choir from Central Church in Bingham's "The Canticle of the Sun." A reception for Guild members and subscribers was held after the service.

Westminster Senior Class Gives Program.

The senior class choir of Westminster Choir College, Princeton, conducted a worship service for the Central New Jersey Chapter March 5 in the crypt of Trinity Cathedral at Trenton. Under the capable leadership of William Giles, class member, the choir of about forty voices sang in a most creditable manner. Richard Robinson, a member of the class, gave a brief talk on "Why We Believe in the Ministry of Music." Nyle Hallman accompanied at the organ and played Jongen's Chorale as the prelude and Bach's Fugue in G major as the postlude. The Rev. J. Lawrence Pitt, chaplain of the chapter, assisted in the service, which was open to the public.

At a business meeting afterward, with Dean Elsie Gebhard presiding, it was voted unanimously that dues of any members of the chapter entering the armed forces be taken care of by the chapter to insure continued membership and receipt of THE DIAPASON for the duration of the service period.

RAMONA C. ANDREWS, Registrar.

Nies-Berger Cincinnati Guest.

The Southern Ohio Chapter presented Edouard Nies-Berger, organist of the New York Philharmonic Symphony Orchestra, in a recital Feb. 12 on the three-manual Möller organ in the Westwood Presbyterian Church, Cincinnati. The program, entitled "Five Centuries of Organ Music," ran the gamut from Frescobaldi to the brilliantly played Toccata by Sowerby. Other composers represented were Couperin, Purcell, Bach, J. Alfred Schehl, Boccherini, Bossi, de Malingreau, Debussy and Nies-Berger. Especially impressive were the dramatic

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—Charleston, S. C.
June 12-14—Bloomington, Ind.
June 18-21—Buffalo, N. Y.
June 19-20—Atlantic City.
June 19-22—Los Angeles.
June—Mason City, Iowa.

Liszt Variations on the Basso of Bach's Cantata "Weeping, Mourning," and the "Crucifixion" from Bach's B minor Mass, with choral ending.

At the close of the program Dean George Higdon invited everyone to a reception in the church parlors in honor of the recitalist. Mr. Nies-Berger while in town was the house guest of Willis Beckett, organist-choirmaster of the church and director of the Cincinnati May Festival chorus. The following day he was entertained at luncheon at the Conservatory of Music by Dr. Luther A. Richman, director of the conservatory. The faculty and student body enjoyed the privilege of hearing Mr. Nies-Berger play the Aeolian-Skinner organ in Concert Hall.

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

Sowerby Program in Milwaukee.

The Wisconsin Chapter was treated to a very special event, Saturday evening, Feb. 17, the occasion being a lecture and recital based on the organ works of Leo Sowerby. A very interesting portrayal of the composer himself was followed by the playing of several of his compositions by Mrs. Ruth Pilger Andrews of Madison, who has given many years to the study of the Sowerby works. A large audience of members and friends of the chapter was present to hear this program at the English Lutheran Church of the Redeemer, Milwaukee, the church of our dean, Dr. O.M.J. Wehrley.

Mrs. Andrews' program was as follows: "Comes Autumn Time"; "Carillon"; Passacaglia, from Symphony in G; Air with Variations, from Suite for Organ; Fanfare; Arioso, and Prelude on "The King's Majesty." A recording was made of this program.

JANE KRENKEL, Secretary.

New Chapter in Wisconsin Active.

The Northeast Wisconsin Chapter is having an active first season. On Jan. 14 it sponsored Miriam C. Duncan in a recital of works of Bach, Reubke, Pepping and Lantfeld at the First Methodist Church in Oshkosh, and Feb. 18 a choir round-table was held at the First Methodist Church in Oshkosh, with Harold Fiske of the host church as chairman. Willard Bob, Walton Johnson, William Fawcett and Edward Heisinger were members of the panel discussing various aspects of choir work. A paper was read by Mr. Fiske and mimeographed lists of suitable anthems for choirs were given out. Refreshments were served, with Miss Mary Phillips of Oshkosh presiding at the tea-table.

A large audience filled St. Mary's Catholic Church, Oshkosh, for a recital by Richard Purvis of San Francisco. Chapter members were privileged to hear Mr. Purvis again the next day when he played and spoke about his own works for Lawrence College organ students in Appleton.

Also on the agenda for the month of March was a performance of Dubois' "Seven Last Words" by the choir of St. Paul's Lutheran Church, Neenah, under the direction of William Fawcett, with Gladys Michaelson at the organ.

This chapter was formed less than a year ago and now has forty-five members.

MIRIAM CLAPP DUNCAN, Secretary.

News of the American Guild of Organists—Continued

Organists of Southwest

Will Spend Three Days

at Convention in Topeka

Arrangements have been completed for the Southwest regional convention, to be held in Topeka, Kan., April 10, 11 and 12. Convention headquarters will be in the recently completed chapel of the First Presbyterian Church. The convention will open at 10 o'clock Tuesday morning, April 10. Following registration the visitors will hear a paper on the "Episcopal Service and Its Musical Problems," presented by Henry W. Sanderson, A.A.G.O., of St. Matthew's Cathedral, Dallas, Tex. Then they will go to the First Methodist Church, where Carl Amt, A.A.G.O., of Stillwater, Okla., and Norman Z. Fisher, M.S.M., of Shreveport, La. will play a Bach program, and contemporary organ music for the church service. The afternoon program will include a recital by Bob Whitley of Norman, Okla., national winner of the 1949-50 A.G.O. contests; a program by the Madrigal Singers of the Topeka High School, directed by Don M. Gleckler, and the regional organ playing contest. The program Tuesday evening will be devoted to an organ-orchestra concert, featuring two works for organ and orchestra—Prelude and Allegro, Piston, and the Concerto by Poulenc. Jerald E. Hamilton of Grace Cathedral will be the organ soloist.

Wednesday morning the convention will open with a panel discussion on the examinations, with Dr. A. E. Ellsworth of S.M.U., Dallas; Carl Amt of Oklahoma A. and M. College, Stillwater, and Laurel E. Anderson of Kansas University as speakers. Arden Whitacre of the University of Texas will be heard in a recital at the Presbyterian Church, after which the convention visitors will travel to Lawrence, Kan., and Kansas City. At Lawrence they will hear the Kansas University A Cappella Choir, directed by Dr. D. M. Swarthout, as well as the recently completed organ on the K. U. campus. At Kansas City the afternoon will be devoted to a tour of four organs, including those in the Central Christian Church, the Park College Chapel, Grace and Holy Trinity Cathedral, where the boy choir will sing, and the new Kilgen in the Country Club Christian Church.

The convention banquet will be the feature of the early evening, followed by a recital by Mario Salvador, Mus.D., of St. Louis Cathedral.

Recitalists to be heard Thursday include Gordon E. Young of Tulsa, Dale Peters of Denton, Tex., Mrs. Elizabeth Stephens of Sheridan, Tex., Mrs. Jeanne G. Waits of Tulsa, and Brother Dunstan Raphael of Salina, Kan. A business meeting and discussion session are planned for Thursday morning and a luncheon for the chapter deans at noon. In addition to the recitals planned for the afternoon session, there will be a program of music for organ and other ensemble instruments at the new Church of Christ, Scientist.

The closing session of the convention will be the Guild service in the evening at the First Presbyterian Church, with the choirs of the church singing the service and Dr. Orlo Choquill, the pastor, preaching. The church organist, Richard Gayhart, will play the service and the prelude will be played by Miss Mildred Andrews, organist of Oklahoma University.

DOROTHY R. ADDY, Secretary.

New Chapter in Westchester County.

Three meetings held in January, February and March marked the formation of a Westchester County, N. Y., Chapter. The first meeting was held Jan. 24 at Christ Church, Bronxville. Robert Owen, organist and choir director of Christ Church, presided. After a word of welcome to about fifty organists and choir directors, Mr. Owen introduced S. Lewis Elmer, national president of the Guild, who spoke on the advantages of a Westchester Chapter. He then introduced Harold W. Friedell, who enlarged on the subject. At the conclusion of the meeting all those present signed the petition, which was sent to national headquarters and approved. Mr. Owen

gave an informal demonstration on the new three-manual Aeolian-Skinner organ and invited an inspection of this fine instrument.

Feb. 6 a second meeting was held and the following officers were elected pro-tem; Robert Owen, dean; John Cartwright, sub-dean; Berenice B. Anner, corresponding secretary. Subsequently the offices of corresponding secretary and treasurer were combined. The third meeting was held March 6 at the First Reformed Church in Hastings-on-Hudson. A business meeting was followed by a most enjoyable program of organ music on the newly-installed Schlicker organ by Dr. Henry F. Seibert, organist of Holy Trinity Lutheran Church, Hollis, L. I., and Howard E. Marsh, organist and choir director of the First Reformed Church.

BERENICE B. ANNER,
Corresponding Secretary.

Activities of Worcester Chapter.

The Worcester, Mass., Chapter met at the Worcester Polytechnic Institute Feb. 13 with the sub-dean, Clifford Fowler Green, A.A.G.O., as host. After dinner in Sanford Riley Hall, Mr. Green gave a demonstration on the Aeolian-Skinner organ in Alden Hall. Regional Chairman Harris S. Shaw, A.A.G.O., of Boston was the principal speaker and proposed that we hold the regional convention in Worcester this year. The subject was discussed with interest. The chapter is sponsoring the following recitals in All Saints' Church, Monday evenings at 8:15:

Feb. 12—George Faxon, organist of St. Paul's Church, Boston.

Feb. 19—William Self, All Saints', Worcester.

Feb. 26—Charles Dodsley Walker, Church of the Heavenly Rest, New York.

March 5—William MacGowan, St. Philip's, Durham, N. C.

At the Worcester Art Museum Sunday afternoons at 4:30 there will be these recitals:

Feb. 11—Richard Husdon.

Feb. 18—Frederick Monks.

Feb. 25—William Self.

BERNICE H. ADAMS, Secretary.

Markey Plays for Lehigh Chapter.

A recital by George B. Markey was the feature of the February meeting of the Lehigh Valley Chapter of the American Guild of Organists. This recital was played Saturday evening, Feb. 10, in the Gideon F. Egner Memorial Chapel of Muhlenberg College, Allentown, Pa., and was attended by approximately 150 organists and guests, all of whom thoroughly enjoyed the performance.

SUE F. ENRIGHT, Secretary.

News from Wilkes-Barre, Pa.

The Wilkes-Barre, Pa., Chapter held a business meeting Feb. 19 at the home of Mrs. Wright in Kingston. The following officers were elected: Dean, Charles Henderson; sub-dean, Clifford Balshaw, F.A.G.O.; registrar, Phyllis Clark, Mus.B.; treasurer, Carl Roth; secretary, Ruth Dorothy Williams; publicity, Mrs. Robert Wright; chaplain, the Rev. Carl Schindler; auditors, Lois Lee and Robert Dudeck; executive committee, Mrs. Peter Broadt, Mrs. Willard Merriman and Mrs. Louie Ayre.

A Lenten recital sponsoring Ruth Turn Reynolds, soprano, and Clifford Balshaw, organist, was presented to the public by the Guild Sunday afternoon, March 11, in Grace Episcopal Church, Kingston, Pa. The church was well filled with an audience that appreciated the high quality of music presented and the exceptional talent shown. Eugene Brandstadter, violinist, assisted.

The Wilkes-Barre Chapter is sponsoring a recital March 28 in Westminster Presbyterian Church by Kenneth Roberts.

LOIS M. LEE, Secretary.

Monthly Meeting in Harrisburg.

The Harrisburg, Pa., Chapter held its monthly meeting in the Fifth Street Methodist Church March 5. Miss Violette Cassell is the organist and choirmaster of the host church. Final plans were made for the presentation of the Allegheny Singers, Martin J. Luvaas conductor, in the Fifth Street Church, March 30.

The many friends of Mrs. Nelson Maus were sorry to learn of her illness. She is still in the Harrisburg Polyclinic Hospital. Mrs. Maus is a charter member of the Harrisburg Chapter and organist of the First E.U.B. Church.

Robert S. Clippinger, A.A.G.O., in charge of the study group, conducted an interesting class, the subject of which was "A Study on Pipes," which proved to be not

Examination Fees Revised

The schedule of fees for either section of any of the A.G.O. examinations taken separately has been revised and is now as follows: Fellow, \$15; associate, \$10; choirmaster, \$10.

T. FREDERICK H. CANDLYN,
Chairman Examination Committee.

only educational, but entertaining. Miss Agnes Hess, organist of the Pine Street Presbyterian Church, stood at the head of the class and was rewarded for her correct answers.

The entertainment for the evening was provided by Misses Jean Allen and Violette Cassell. Miss Allen gave us a vivid account on "P.O.D.", otherwise known as "Primer of Organ Demonstrations." Miss Allen proved that pipe organs and organs of the body do have a close relationship. Her book review was hilarious. Miss Cassell played several accordion solos. Dressed as a Spanish girl, she "practiced" on her "Squeeze Box" to the delight of all. The entertainment was a sample of what to expect at the "Post Easter Party" which will be held in April, with Arnold S. Bowman in charge.

MARGUERITE G. WHARTON, Registrar.

March Program in Reading.

The March meeting of the Reading, Pa., Chapter was held March 4 in St. John's Lutheran Church, Boyertown, Pa. The choir of the church, under the direction of Emerson F. Harding, organist and director, sang the first part of Mendelssohn's "Elijah." Roy Wilde of the First Baptist Church in Philadelphia was the baritone soloist. Miss Iva A. Spacht, organist of Emmanuel Lutheran Church, Pottstown, played Mendelssohn's Sixth Sonata as a prelude. Mr. Harding closed the program with Mulet's "Thou Art the Rock."

GEORGE W. TOBIAS, Correspondent.

Northeastern Pennsylvania.

The fourth in the current series of Lenten recitals presented by the Northeastern Pennsylvania Chapter at St. Luke's Episcopal Church, Scranton, Pa., was played by Helen Bright Bryant, Mus.B., organist-choirleader of the church, Sunday afternoon, March 4. Her program was as follows: Three Chorale Preludes, Bach; Chorale Improvisation, Karg-Elert; Passion Symphony, de Maleingreau; Chorale Improvisation on "Bethany," Verrees; Fourth Symphony, Vierne; Psalm Prelude No. 3, Howells; Byzantine Sketches, Mulet; Toccata, Gigout.

HELEN FITZE RAWLINGS, Secretary.

Wheeling Chapter as Guests.

The Rev. and Mrs. Chester S. Burd and Mrs. Margaret Springer were hosts to the Wheeling Chapter at Trinity Lutheran Church Feb. 20. An illustrated lecture on "Music for Worship" was presented by Franklin T. Wilkins, A.A.G.O., choir director of Emmanuel Lutheran Church, Pittsburgh. After a business session the group was entertained in the home of Mr. and Mrs. Burd.

On March 6 the chapter met at St. Luke's Episcopal Church as guests of the Rev. W. Carroll Thorn and Mrs. Ruth R. Helfrich, organist. Mr. Thorn, who is chaplain of the chapter, gave a talk on "Music Used in the Episcopal Church." Howard Alan Jewell, a young organ student, played organ selections. Dean John K. Zorian presided at the business session, at which plans were completed for the Nies-Berger recital April 17 at St. James' Lutheran Church. Rhys Ritter, baritone, will be assisting artist.

HELEN B. GORDON, Recording Secretary.

Hear Purvis in Oklahoma City.

The Oklahoma City Chapter presented Richard Purvis, organist of Grace Cathedral, San Francisco, in a recital Feb. 13 at the First Baptist Church. Mr. Purvis closed the program with three improvisations on themes submitted by the audience. A master class was held Feb. 12, followed by a dinner at Bishop's.

The next dinner-meeting will be held April 2 at the First Presbyterian Church. The hosts will be Mrs. David C. Johnston, Mary Kate Robinson, Marilyn Fawcett, Mrs. Cecil Hamilton, Paul N. Haggard and Ken Wright.

MARY ELIZABETH McCRAE, Secretary.

Dinner Meeting in St. Paul.

The Minnesota Chapter held its February dinner meeting at St. Clement's Episcopal Church, St. Paul, Feb. 13. The dean, Mrs. Arthur J. Fellows, introduced the Rev. Glenn Lewis, rector of the church. Mr. Lewis spoke of the pleasant association with G. A. Thornton, organist and choirmaster of St. Clement's for forty years. He then introduced Robert Sheaffer, who succeeded Mr. Thornton but is now called into the service, and Jack Fisher of New York, who has been engaged for the post.

The group adjourned to the church to hear Mr. Fisher in three Sowerby numbers,

"Carillon," "Requiescat in Pace" and Fanfare. These were done with good taste and the Fanfare in brilliant style.

Then there was a round-table discussion. Paul Manz of Mount Olive Lutheran Church in Minneapolis and Dennis Lane of St. Stephen's Episcopal Church in Edina contributed helpful suggestions for the liturgical service and gave some excellent examples of music for the church year. Robert Sheaffer offered a list of preludes and postludes for the service. Rupert Sircom of Westminster Presbyterian Church, Minneapolis, provided an outstanding list of organ numbers and suggested special registration for some of the numbers.

Hobbies Displayed in Seattle.

The Seattle Chapter met at the Broadway Methodist Church March 12. Miss Mildred Clark, organist-director of the church, was the hostess. The business meeting was conducted by Dean Maria Kjaer, after which members met in the vestry for the program under the direction of Arville Belstad. Members had been requested to display their hobbies and these proved most interesting.

MILDRED WASSBERG, Sub-dean.

Farewell to Miss Titcomb.

The meeting of the Auburn Chapter March 12 was in the nature of a farewell dinner for Miss Louise C. Titcomb, founder and former dean of the chapter and its present registrar. A large percentage of the members enjoyed the meal prepared by women of Westminster Church and presented Miss Titcomb with a wrought aluminum bonbon dish as they wished her well in her new position in Miami, Fla. The evening's program consisted of an exchange of music by A.G.O. composers, in preparation for Guild Sunday. Upon request several of these compositions were played.

HARRIET V. BRYANT, Dean.

Lecture by Ralph A. Harris in Miami.

Ralph A. Harris, Mus.D., F.A.G.O., a member of the faculty of the University of Miami, gave the members and guests of the Miami Chapter an interesting and informative lecture on choral music and technique March 12 at the Musicians' Club of America. Points emphasized were the requirement that a choirmaster be a teacher and psychologist, the spiritual side of the office of minister of music and the need for selecting appropriate material. Choirmasters were urged to teach as many phases of music as possible, including sight-reading, diction, form, basic harmony, phrasing, etc. A period of singing followed the lecture. Dr. Harris directing the group.

A petition was presented from the organ students at the University of Miami, requesting that the Miami Chapter sponsor the organization of a university student group, with the goal of preparation for the examinations. New members and guests were welcomed. The evening was concluded after Miss Bertha Foster, the hostess, served refreshments.

Virgil Fox presented an excellently played recital Feb. 20 at Trinity Episcopal Church.

KATHLEEN NORRIS, Secretary.

Meeting and Program in Tampa.

The Tampa, Fla., Chapter held its monthly meeting Feb. 13, with St. John's Episcopal Church and our dean, Gordon Baker, as hosts. In line with a resolution to acquire a chapter library for the benefit of all members, a large number of various musical information books were presented. A discussion followed on the right approach and performance of the service prelude. Members then adjourned to the church auditorium, where our dean gave a short but beautiful recital, playing among other numbers the chorale prelude "I Call to Thee," Bach; Canzona, Gabrieli; Elevation, Wasson; Finale, Fourth Symphony, Widor.

W. F. JENKINS.

Organ Tour in Millville, N. J.

The Southern New Jersey Chapter met in Millville for an organ tour Feb. 20. Four churches were visited and a short program was played by the organist of each church. At Trinity Methodist Anna Ferguson played the Offertory in D minor and Andante by Batiste and Bach's Toccata and Fugue in D minor. At the First Presbyterian Church Charlotte Wilson played "In Summer," Stebbins, and Intermezzo, Rogers. Elizabeth Novaria of the First Baptist Church chose for her numbers Becker's "Praeludium Festivum" and Maxson's "Romance" in C. The last church visited was the First Methodist, where Walden B. Cox is organist. He chose for his numbers Air and Gavotte, Wesley, and Fugue, Rheinberger.

The evening was concluded with a business meeting at the First Methodist Church. Plans were discussed for future events. These include the artist concert in March, featuring Catharine Crozier, a junior choir festival and the colleagues' recital.

CORA MAE SHOEMAKER, Registrar.

News of the American Guild of Organists—Continued

Denver Program Arranged
for Regional Convention

Set for April 30 to May 2

The Rocky Mountain Chapter will be host to a regional convention in Denver April 30 through noon of May 2. The highlight of the first day will be the recital by Claire Coci in St. John's Cathedral Monday evening. After registration beginning at 1 p.m., Ray Berry of Colorado Springs will give a recital on the new organ of the First Baptist Church. Mr. Berry is well known as a recital organist. At 4 David Pew will hold a demonstration choir rehearsal for a boy choir in St. John's Cathedral.

The Tuesday sessions will be devoted to demonstrations and discussions of choral work. Miss Katherine Bauder of the Fort Collins public schools will discuss children's choirs. George Lynn, a member of the faculty at the University of Colorado, will have charge of the work for adult choirs. There will be a panel discussion on the multiple choir scheme. A massed choir festival will be held in the evening. The chorus will be directed by C. Lee Williams and accompaniments will be played by David Pew. Following the service there will be a coffee hour for all attending the convention.

Guid examinations and their values will be discussed by Hugh Mackinnon of the University of Wyoming on Wednesday morning. The young organists' contest also will be held Wednesday morning. The convention will close at noon with a luncheon.

"Music in the Lutheran Church" was the subject of the discussion at the meeting of the Rocky Mountain Chapter March 5 in the Gloria Dei Lutheran Church. Mrs. V.E. Spirk read a paper on "Martin Luther and His Contribution to Church Music." The Bach cantata "Come Redeemer" was sung by a group from the South High School a cappella chorus. A short history of the cantata was given by Jan Hall, one of the members of the group. Karl Yordy, another student, gave a short analysis of the cantata which was sung. The choir was directed by Miss Dorothy Wassum, director of music in the Denver schools. Mrs. Elizabeth Burt played the accompaniment. Mrs. Burt then played "Come, Saviour of the Gentiles," "Jesus, Priceless Treasure" and "A Mighty Fortress," Bach.

STELLA C. PEW, Publicity Chairman.

Schantz Youngstown Speaker.

The February meeting of the Youngstown, Ohio, Chapter was held on the 26th in the Third Evangelical and Reformed Church, Brownlee Woods. Our dean, Mrs. Paul A. Adams, presented the program chairman, Clarence Barger, who introduced the guest speaker, John F. Schantz of the Schantz Organ Company, Orrville, Ohio. Mr. Schantz, one of the third generation to be associated with the company, is a talented musician, a graduate of the Oberlin Conservatory of Music and one of the youngest men in the country interested in the art of organ building. He gave us an interesting review of his recent trip to Europe, where he visited cathedrals in England, Holland, Switzerland and France and had the opportunity to play their age-old organs. The Schantz Company film was screened for us, showing the actual building of one of their organs.

The evening was concluded delightfully around the refreshment table.

MRS. A. F. SODERBERG, Secretary.

Catharine Crozier in San Francisco.

Catharine Crozier played her first San Francisco recital Feb. 4, at Trinity Episcopal Church, under the auspices of the Northern California Chapter, and lived up to her reputation as one of the country's top-ranking organists. She negotiated with ease the difficulties of such taxing compositions as the Roger-Ducasse Pastoral and Liszt's "B-A-C-H" Fantasia and Fugue. Miss Crozier drew upon the tonal resources of the fine organ at her disposal with good taste and revealed an extraordinary capacity for colorful registration. Playing the Bach Passacaglia and Fugue with

firm steadiness and building it up smoothly to a stunning climax, she breezed through Sowerby's Fantasy for Flutes with airy lightness and charm. The utterances of Alain and Messaien also were accorded appropriate interpretations.

Miss Crozier made a deep impression and her early return is awaited with keen anticipation.

FREDERICK FREEMAN.

Biggs' Recital Makes Front Page!

E. Power Biggs visited Chico, Cal. Feb. 12 and played a recital that literally made local music history. Sponsored jointly by the Chico Chapter and the Chico Bach Society, Mr. Biggs played at the Bidwell Memorial Presbyterian Church, where more than 700 people filled every available seat, including scores of chairs placed in the aisles, and even stood in the foyer throughout the program. The program included Handel's Concerto No. 2; Haydn's "Suite for a Musical Clock," Sketch in D flat and Canon in B minor, Schumann; Bach's "Sheep May Safely Graze" and Toccata and Fugue in D minor; Heroic Piece, Franck; Alain's "Litanies," "Behold, a Rose Breaks into Bloom," Brahms, and Dupré's brilliant Variations on a Noel. The organ is a small two-manual Moller of eleven ranks built in 1931, but this proved to be no handicap to Mr. Biggs. Judging by the comments of local music-lovers, Mr. Biggs demonstrated that serious organ music can be enjoyable for the average person. At the conclusion of the program the audience brought Mr. Biggs back for two encores, the jolly "Lesson," by William Selby, and Purcell's Trumpet Voluntary.

For the first time in history the local newspaper gave an organ recital a front-page write-up, devoting ten inches of space to a review of the Biggs concert.

CHARLES VAN BRONKHORST,
Publicity Chairman.

E. Power Biggs in Los Angeles.

The second recital of the master organ series sponsored jointly by Occidental College and the Pasadena and Valley Districts Chapters, A.G.O., took place Feb. 16 in Thorne Hall at the college in Los Angeles, the artist being E. Power Biggs. The hall was filled to overflowing. Mr. Biggs' flawless interpretation of great organ music was enthusiastically received and an ovation was accorded him at the close of the program, after which he played three encores.

After the recital a reception was held at the home of Dr. and Mrs. Charles E. Anderson in South Pasadena.

The third recital of the master organ series will take place April 17, at which time, Claire Coci will be the recitalist.

MRS. MARVIN D. KAHN, Registrar.

Interesting Evening at Lodi, Cal.

An interesting evening was spent Feb. 20 by members of the Central California Chapter visiting several organs at Lodi, Cal. A demonstration of the organ in the First Christian Church was given by Mrs. Wilhelmine Welch Pryor. The Central Seventh-day Adventist Church's Robert Morton organ was presided over by Beverly Egbert and William F. Meeske gave a similar demonstration in St. Peter's Lutheran Church. All instruments were Robert Mortons but the difference in installation and choice of registration gave the group a good idea of the variety that could be obtained. An extra item of interest was the unscheduled playing of the small Estey reed organ with pedals by the dean, Eleanor Verkuyl, used by the Sunday-school in the basement of the Central Seventh-day Adventist Church.

After the tour of organs the group met at the home of Don Sutherland for a business meeting and paid homage to George Washington by having cherry pie.

GWYN GRAY CLARK,
Chairman of Publicity.

Dinner in Salt Lake City.

The Utah Chapter met Feb. 2 for dinner at the Lion House Social Center in Salt Lake City, with twenty-two members and friends present. Subdean Alma Selander presided at the meeting. Henry Thornton, chairman of the nominating committee, submitted the following as nominees for office during the coming year: Dean, Alma Selander; sub-dean, Roy Darley; secretary, Gwen Summerhays; treasurer, Irene Jacobson; registrar, Eleanor Todd; librarian, Gladys Bullock; auditors, Ellen Asper and Gerhardt Axman.

A special guest of the evening was Mrs. Ronald Dougan of Beloit, Wis., national biennial chairman of the National Federation of Music Clubs. The Guild joined Mrs. Dougan at a meeting of the Utah Federation of Music Clubs on the roof garden of the Hotel Utah, where plans for the biennial convention to be held in Salt Lake City May 13 to 20 were presented. Music for the evening was provided by the Swanee Singers, a male chorus under the

direction of Earl Donelson, and a 'cello quartet led by Professor Joseph Clive of the University of Utah.

ELEANOR H. TODD, Registrar.

Ellsasser Omaha Recitalist.

The people of Omaha and vicinity had their first opportunity to hear Richard Ellsasser in a recital when he was presented at the First Baptist Church Feb. 27. The program was divided into music of three periods. For the early works Mr. Ellsasser chose the Vivaldi Concerto in A minor, "Le Fiffres," by D'Andrieu; Andante, Stamitz, and the Rondo in G of Bull. Then came the Bach Fourth Concerto and Chorale Prelude on "Heartily I Yearn." Representing the modern compositions were Clokey's "The Kettle Boils," "Soul of the Lake," from Karg-Elert's "Seven Pastels," Yon's "L'Organo Primitivo" and Mr. Ellsasser's own Concert Study in D minor. The program concluded with an interesting improvisation on a theme submitted by Mrs. Flora Sears Nelson, organist of the church.

After the concert the Guild members were guests of Mrs. Nelson at a party in honor of the artist.

MILFRED I. MOWERS, Secretary.

Ellsasser Plays in Columbia, S. C.

A recital by Richard Ellsasser on the new three-manual Moller organ at the Shandon Methodist Church in Columbia, S. C., Feb. 8 was sponsored by the South Carolina Chapter. An enthusiastic audience was present to hear the following program: Concerto in A minor, Vivaldi; "The Fifers," d'Andrieu; Andante, Stamitz; Rondo in G, John Bull; Allegro from Concerto 4, "Heartily I Yearn" and Toccata in F, Bach; Concert Study in D minor, Ellsasser; "The Kettle Boils," Clokey; "Soul of the Lake," Karg-Elert; Humoresque, Yon; Improvisation on a Submitted Theme.

Mr. Ellsasser was honored at a Guild reception at the home of Professor and Mrs. Robert Van Doren after the performance. One afternoon of his stay in Columbia was devoted to an organ and church music workshop.

HELEN TARRER, Publicity Chairman.

Visit St. Joseph's Academy in St. Paul.

The Minnesota Chapter met with The Twin City Chormasters' Association Jan. 5 at the Central Presbyterian Church in St. Paul for dinner, after which both organizations attended a concert by the St. Joseph's Glee Club at St. Joseph's Academy. The girls sang unaccompanied under the direction of Sister Thomasine. The program consisted of music for the liturgical year. Beautiful intonation, clarity and phrasing, particularly in the chant, gave evidence of their careful preparation. No doubt it was the first visit to the school for many organists and chormasters. All were impressed with the hospitality and friendliness shown on the part of both sisters and students and with the beautiful classrooms and equipment.

MRS. A. J. FELLOWS, Dean.

Test Anthems in Virginia.

The Virginia Chapter held its February meeting on the 13th at the Tabernacle Baptist Church in Richmond. Dinner was served to thirty members. Each director brought sets of several favorite anthems, which were examined and discussed, and the group formed a choir and sang them.

LUCILLE BRITTON, Registrar.

Recital by Claude R. Murphree.

The Jacksonville, Fla., Chapter and the public heard Claude R. Murphree, F.A.G.O., organist of the University of Florida, play an inspired recital at the Riverside Park Methodist Church Feb. 27 and all came away with the feeling that of some 600 recitals he has presented all over the country this was one of the best.

The program was varied and representative of the different periods of organ literature from Handel and Bach through Liszt's Fantasia and Fugue on "B-A-C-H," the brilliant Finale in B flat of Cesar Franck, to the modern compositions of Bingham, DeLamarter and Russell, as well as Mr. Murphree's own works. The program was as follows: "Fireworks Music," Handel; Air, Bach; Fantasia and Fugue on "B-A-C-H," Liszt; "Song of the Basket Weaver," Russell; Scherzo from Second Symphony, Vienne; Meditation on "Amazing Grace" and Toccata on "How Firm a Foundation," Murphree; "The Chapel of San Miguel," Seder; "Dreams," Stoutington; Roulade, Bingham; "Carillon," DeLamarter; Finale in B flat, Franck.

KENNETH H. SCHNABEL,
Publicity Chairman.

New Hampshire Chapter.

The New Hampshire Chapter presented Irving D. Bartley, F.A.G.O., of the University of New Hampshire School of Music in a recital at the Congregational Church of Laconia, N. H., Feb. 18. Despite the snow, the attendance was sufficient to indicate a

healthy community interest in the organ, some people coming from points thirty miles away. A meeting of the chapter members of the district was held after the recital in the church parlors. Mr. Bartley led another lively discussion of registration problems affecting the small organ. The Schantz film was shown and one of the young people's organizations of the church served refreshments.

The miscellaneous program for Manchester, N. H., planned for late March, had to be postponed until April. The program will include music for the organ as well as other instruments and voice.

ROBERT K. HALE, Dean.

Dinner and Recital in Winter Park.

The Central Florida Chapter held a dinner meeting Feb. 20 at the Green Lantern in Winter Park. Mrs. R. H. Walthour presided over a business session. Sixteen members were present. Robert Kee, organ teacher at Rollins College, gave an informal recital in the Knowles Chapel. His program was as follows: Prelude and Fugue in E minor, Bach; Chorale in B minor and Chorale in A minor, Franck; Scherzo and Toccata, Durufle; Arabesque, Vierne.

MRS. J. L. McEWAN, Secretary.

Roberta Bitgood at Chautauqua.

The Chautauqua branch heard Dr. Roberta Bitgood give a recital at the First Baptist Church in Jamestown Feb. 25. About 200 people heard Dr. Bitgood and admired her playing of seventeenth century numbers as well as modern compositions, including her own chorale prelude on the hymn-tune "Jewels." After the recital an informal reception for Dr. Bitgood was held. In charge were Miss Ruth Munson, organist of the church, assisted by Miss Joyce Bratt, Miss Margaret Brodine and Mrs. Russell Chalk.

HAROLD STEVENS, Registrar.

District of Columbia News.

The District of Columbia Chapter met at Pierce Hall, All Souls' Unitarian Church, Washington, March 5. Several announcements of interest were made, one of them that the spring choral festival under the direction of William O. Tufts will enlist at least sixteen choirs, a total of some 300 singers.

The chapter continues to grow, five new members having been accepted at this meeting and four new applications submitted.

Mrs. Bernice Fraser, who for some years has managed the Guild musicians' register for the D. C. Chapter, submitted a report of the work her committee had been doing to raise the standards of the register. This will assure that all organists in the register will be well qualified.

After the meeting members and their guests were treated to a recital by Lewis Atwater, assisted by Mrs. Evelyn Lear, soprano. The resources of the organ at All Souls' were displayed capably by Mr. Atwater in his opening number, which was the Theme with Variations (Op. 14), by Karg-Elert. This was followed by a group of three pieces of Ernest Bloch. Then Mrs. Lear sang the Song Cycle "Speculum Vitae" by Flor Peeters. The program was concluded with the Finale from the "Suite Medievale" of Langlais.

On Sunday, March 4, the chapter, in cooperation with the National Cathedral, presented Richard Purvis in a recital. Mr. Purvis delighted his audience with a scholarly improvisation in addition to a fine program from his recital repertoire.

WILLIAM G. PECK, Registrar.

Hear Lecture on Conducting.

The St. Joseph Valley Chapter held a choir clinic Feb. 27 at Grace Methodist Church, South Bend, Ind. Professor W. R. Hallman, chairman of the division of fine arts of Bethel College, Mishawaka, Ind., lectured on "Some Practical Aspects of Conducting." He said that rhythm is the balancing and controlling of accent in such a way that the music glows with life and beauty. He maintains that no choir is greater than its tonal ability. He believes pure tone is unrestricted vocalized breath properly balanced and blended with fundamental overtone and resonance.

Part of Professor Hallman's a cappella choir from Bethel College assisted in demonstrations and presented a short program. The meeting was open to the public, especially choir members from all churches.

ELSA HAYMAKER, Registrar.

Cantatas Sung in Louisville.

The monthly meeting of the Louisville Chapter was held March 12 at the First Unitarian Church. Following the dinner Miss Dorcas Redding presented a program which was open to the public. The choir, under her direction, sang two cantatas. The first was the "Seven Last Words," by Heinrich Schütz, and the second was composed by Dorcas Redding especially for this program and the work received its first performance. Words for the cantata were from a poem by Ruth Phelps Smith.

MAIWA DICKSON, Registrar.

News of the American Guild of Organists—Continued

Two Big Events in Indianapolis.
 The Indiana Chapter presented two excellent programs in Indianapolis in February and March. Feb. 19, after a dinner at the Hawthorne tea-room, we walked to SS. Peter and Paul Cathedral nearby, where Francis Hopper, D.S.M., of the faculty of the university of Louisville School of Music and organist-choirmaster of the Fourth Avenue Presbyterian Church, Louisville, gave the first part of the program. Mr. Hopper played the following numbers: Agincourt Hymn, Dunstable; "Noel VI," d'Aquin; "Benedictus," Couperin; Toccata in E major, Krebs; Concerto in G major, Bach; "Kleine Präludien und Intermezzi," Schroeder; "Vision," Motu; "Grands Jeux" (Suite Brève), Langlais. The choral part of the program was under the direction of Elmer Andrew Steffen, K.S.G. The Schola Cantorum gave the variable portions of the Messa da Requiem by Perosi. Mr. Steffen had explained the music and given an appreciative account of Perosi at the dinner. The mass was beautifully sung and Helen Shepard's effective and appropriate accompaniment at the organ enhanced a memorable performance.

March 5, at Zion Evangelical Church, the chapter presented Richard Purvis of Grace Cathedral, San Francisco. This was the most outstanding organ event here in recent years. His Bach and Handel numbers deserve special mention. The latter half of his program was devoted to his own compositions and the final part consisted of three improvisations on themes submitted by Guild members.

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

Illinois Chapter Evanston Guests.
 The Illinois Chapter enjoyed a pleasant late afternoon and evening as guests of the First Baptist Church of Evanston and its organist, Dr. William H. Barnes, on Sunday, March 4. After a vesper program the Guild members joined members of the church in partaking of refreshments in the parish-house. A large representation of organists from Chicago and Evanston came out for the occasion and the Chicago Club of Women Organists joined the Guild members as guests.

Vera Mara, representing the women's organization, played four of the Dupré "Stations of the Cross," appropriate to the Lenten season; Margaret Wood, soprano of the church, sang Handel's "Let the Bright Seraphim" and gave a rarely artistic interpretation to "The Sheep and the Lambs," by Homer, while Dr. Barnes played the Bach Chorale and Four Variations on "O God, Thou Faithful God" and two of Everett Titcomb's compositions on Gregorian themes—the lovely "Regina Coeli" and "Cibavit Eos."

Gift for Dean Marie M. Hine.
 The Oklahoma Chapter met the night of Feb. 6 in Tulsa at St. Paul's Methodist Church. The feature of the evening was a paper on "Music of the Book of Revelation" by Miss Florence E. Ludy, educational director of the Second Presbyterian Church.

The chapter met again the night of March 6 at the same place. Dean Marie M. Hine announced the soloists for the April regional convention—Jeanne Gentry Waits and Carl Amt, A.A.G.O. Miss Esther Handley, a charter member of the chapter, gave an interesting and instructive description of four of Europe's great cathedrals—St. Paul's, London; Notre Dame, Paris; Cologne and Milan. After adjournment the members drove to the home of Dan Casebeer for a delightful social hour. Dr. E. H. Eckel, rector of Trinity Episcopal Church and chaplain of the chapter, addressed Dean Hine and commended her work for the Guild, her church and the community. Then he deposited at Mrs. Hine's feet a large box. The box contained an associate gown, hood and cap, a gift from the Guild chapter, the Trinity choir, the clergy and members of S.A.I. alumnae.

JOHN KNOWLES WEAVER, Sub-dean.

Lenten Program in Charleston, S. C.
 The Charleston, S. C., Chapter held its monthly meeting March 5 at the Episcopal Church of the Holy Communion. A Lenten program was given by the organist, Miss Sarah Moore, and

the church choir. This program was interesting and instructive, as it illustrated sections of the Episcopal service with which other denominations generally are not familiar. After the program a social hour was enjoyed with members of the choir and church serving.

ELIZABETH McCRAVIE, Reporter.

Anthems Studied in Charlotte, N. C.
 The monthly meeting of the Charlotte, N. C., Chapter was held Feb. 19 at St. John's Baptist Church. Each member had been asked to bring thirty-five copies of five anthems he had found useful and which he thought might be of interest to other members. In the course of the evening about fifteen anthems were sung, each being directed by the member who brought the anthem.

Richard van Sciver, the dean, announced that plans had been made for the Winston-Salem, N. C., Chapter to meet with the Charlotte Chapter in April and have a discussion and demonstration on organ registration, using the new Aeolian-Skinner three-manual at the Myers Park Methodist Church.

Mrs. Ruth Krehbiel Jacobs, well-known children's choir director, will lead the annual junior choir festival for the third consecutive year. It will be held April 29 at the First Methodist Church. At the clergy-organist dinner May 14. Dr. E. McNeill Poteat, minister and composer, will speak on "The Parson Looks at the Choir Loft."

ROBERT PROCTOR, Treasurer.

Purvis Gives Recital in Shreveport.
 At its February meeting the North Louisiana Chapter presented Richard Purvis, from Grace Cathedral in San Francisco, in a program of organ music. Mr. Purvis gave the first recital on the new three-manual Aeolian-Skinner organ in the First Methodist Church of Shreveport and was heard by a large audience. His playing was clean and musical throughout the program and he made good use of many and varied tone colors at his disposal. Following his program a reception was held for the members of the Guild and their patrons. The program was as follows: First Concerto, Handel; Pastorale, Franck; Prelude and Fugue in G major, Bach; "Four Prayer Tones," Purvis; Toccata, "In Bablone," Purvis; Improvisation on submitted themes.

WILLIAM TEAGUE, Dean.

Houston Recital by E. P. Biggs.
 E. Power Biggs gave a brilliant recital Feb. 19 in the First Presbyterian Church, Houston, Tex. A reception was held afterward in the parlor of the church.

CLARA WHEELER, Secretary.

Meeting in Spokane, Wash.
 The Spokane Chapter, Wash., held its February meeting Feb. 19 at the Northwest Hammond Studios. Dean Ila Smith Blake presided at the business meeting. Plans were discussed for the Northwest regional convention in Seattle April 23 and 24.

Arthur H. Biggs gave an informal recital on the Hammond concert organ. He played: Trumpet Tune and Air, Purcell; Aria, Lotti; Fugue in G, Bach, and "Egyptian Ballet," Luigini. For an encore he played Bach's Fugue in G minor after a demand from his fellow organists for more Bach. Mrs. Gordon Fowle reviewed "And There I Stood with My Piccolo," by Meredith Willson. A coffee hour followed the meeting and program with Mrs. K. E. Wynn in charge of refreshments.

LEE LANGBEHN, Publicity Chairman.

Central Arizona Meeting.
 The February meeting of the Central Arizona Chapter was held Feb. 19 at Mercer Chapel in Phoenix. The program included organ numbers by Mrs. Molly Munger Tolby and vocal numbers by Mrs. Mina Hess Lox.

CLARENCE IVERSON, Secretary.

Marilyn Mason San Diego Recitalist.
 The San Diego Chapter had the thrilling experience of hearing Marilyn Mason Feb. 28 in a recital at the First Methodist Church. We who listened to her playing, so filled with color and personality, went away realizing that we had heard a true artist. Her program was as follows: Allegro Moderato from Fourth Concerto, Handel; "The Cuckoo," Kerll; Toccata and Fugue in D minor, Bach; Arioso, Bach; Fantasy on "B-A-C-H," Reger; Lento, Blanchard; "Carnival," Crandell; Pastorale, Roger-Ducasse; Scherzo, Durufle, and "Dieu Parni Nous," Messiaen. A reception for Miss Mason was held by the Guild in the church parlors.

On March 5 the regular meeting was held. The program consisted of numbers played by students of Guild members. Judy Jones, a pupil of Ethel Kennedy, played: Toccata on "Deo Gratias," Richard Keys Biggs, and "The Shepherds and the

Heavenly Hosts," Cronham. Elizabeth Gehring, also a Kennedy pupil, played Franck's Chorale in E major. Mary Luan Boyle, pupil of Mary Henson, played "Hymn of Glory," by Yon and Sonata in D minor, Ritter.

EDITH GOTTFRED, Publicity Chairman.

Events in San Diego.
 The San Diego, Cal., Chapter heard Dr. Leslie P. Spelman of the University of Redlands School of Music in recital Jan. 22. A reception was held for Dr. Spelman and members of the chapter. The next day about twenty members gathered for a class under Dr. Spelman. Later a luncheon was given for him.

On Feb. 5 the Guild members were hosts to their ministers and their wives at a banquet in the First Baptist Church. Charlotte Dewse, the dean, presided. A feature of the program was the singing of George McKay's "Lincoln Lyrics" by the choir of the First Congregational Church under the direction of Marguerite Nobles. Dr. W. Forshaw spoke on "What the Music Means to Me in the Worship Service." Dr. Alec Zimmerman gave his views on the same subject as an organist. Other talks were by Helen Schwoerke, Dr. Thomas Coyle and Dr. Paul Whitcker.

EDITH GOTTFRED, Publicity Chairman.

Sherman-Denison Activities.
 The Sherman-Denison, Tex., Chapter presented Miss Mary Fisher, organ instructor at Austin College, in a recital Feb. 27 at the First Presbyterian Church. She was assisted by Lieutenant Al Hancock, tenor, of the Perrin Air Force Base. He was accompanied by Major (Chaplain) William Boice, also of Perrin. A reception was held in the church parlors after the program. Mesdames Max Woodward, Jack Hannah and Barlow Roberts were the arrangements committee. Mrs. Charles Dannel is dean of the chapter.

In January an enthusiastic group saw the Casavant film "Singing Pipes," shown in the Travis Street Methodist Church by the pastor, the Rev. Edward R. Barcus. The film was sponsored jointly by the department of music of Austin College, Francis H. Mitchell chairman, and the local Guild. We enjoyed thoroughly looking behind the scenes in an organ factory, seeing the manufacture of an organ from the early stages to the finished product.

The chapter presented Wesley Coffman, organist of the First Baptist Church, and his choir in a concert, assisted by Reuben Frantz, organist of the First Christian Church, on Palm Sunday afternoon.

MABEL SPINDLE, Registrar.

Gregorian Music Dubuque Topic.
 The Dubuque Chapter held its monthly meeting in the speech auditorium at Loras College. The program was directed by the Rev. Albert Carman, who presented some aspects of Gregorian music as used in the Catholic liturgy. A group from the Loras vested choir assisted in the program, singing a selection of chants by way of demonstration.

At the business meeting we made plans to bring Robert Rayfield to our city for a recital April 2. In April we shall have a program on medieval office hymns at Mercy Hospital; in May we have a program of English and American hymnody and in June our picnic.

Eastman Student Group Is Busy.
 The Guild student group of the Eastman School of Music, Rochester, N. Y., is engaged in a program full of activity. Recently four of its members were presented in Kibbourn Hall on the four-manual Skinner. The program was as follows: Pastorale, Roger-Ducasse (Robert Glasgow); Nine Preludes, Milhaud (Warren Scharf); "Requiescat in Pace," Sowerby (Wilma Hoyle); Chorale in A minor, Franck (Lois Fincke). To celebrate Mrs. Harold Gleason's birthday the group had a surprise party for her in her studio. After refreshments Mrs. Gleason favored the group with a brief impromptu recital.

Feb. 22 Melba Potter Palmer, a member of the group, appeared as soloist with the Eastman-Rochester Symphony Orchestra, Dr. Howard Hanson conducting, in a performance of the Prelude and Allegro by Piston. Robert Glasgow played the new Flor Peeters concerto with the orchestra, Dr. Hanson conducting.

Feb. 17 Harold Gleason showed a "movie" he made in Germany on the life of Bach. Feb. 24 the group met in Strong Auditorium on the University of Rochester campus for a discussion and demonstration of the four-manual Aeolian-Skinner designed by Mr. Gleason. This was followed by a brief recital by members of the group.

ROBERT GLASGOW, President.

Play New Organ in Wichita Falls.
 The North Texas Chapter held its monthly meeting March 10 at the Floral Heights Methodist Church in Wichita Falls. The feature of the evening was the beautiful three-manual Möller organ recently in-

stalled in the new sanctuary. Those participating on the program were Mrs. Betty Jean Ingram, Mrs. Helen Friend and Mrs. Mary Frances Deathridge, organist of the host church. Three other members played several impromptu numbers.

After the program all members were invited to the home of Mr. and Mrs. A. H. Mahaffey, where the business session was directed by Mrs. C. W. Norwood, the dean. Arrangements were made and funds donated for the young artist award. Coffee, sandwiches and cake were served by the hostess.

MRS. JAMES S. SMITH, Historian-Reporter.

Hays Plays for Kansas Chapter.
 Members of the Kansas Chapter held a short meeting Feb. 13 in conjunction with the annual convention of the Kansas Music Teachers' Association at Lawrence. The meeting of the chapter was held at Plymouth Congregational Church. The principal item on the agenda was a short but beautifully played recital of unacknowledged contemporary works for organ by Robert Wilson Hays, M.S.M., professor of organ at Kansas State College, Manhattan. Works selected included: "Paeon," Howells; Hugh Porter's Prelude on "A Lovely Rose," the "Agnus Dei" by Bingham; Scherzo; by Everett Titcomb; a Fantasia by George L. Scott, still in manuscript, and Dupré's paraphrase on the "Te Deum."

W. ARNOLD LYNCH, Dean.

Northeastern Pennsylvania Chapter.
 Following the recital by Clifford E. Balshaw, F.A.G.O., at St. Luke's Episcopal Church, Scranton, Pa., the Northeastern Pennsylvania Chapter entertained with a buffet supper at the home of the dean, Ruth A. White, on Sunday, Feb. 25. The recital was the third in the series of Lenten recitals presented by the chapter. Mr. Balshaw was heard in the following program: Concerto 2, Vivaldi-Bach; Chorale Prelude and Fugue in E flat, Bach; Three Chorale Preludes on Welsh Hymn-tunes, Vaughan Williams; Pastorale, Franck; Habanera, Ravel; Prelude and Fugue in C minor, Mendelssohn; Two Chorale Preludes, Brahms; Toccata in D minor, Reger.

HELEN FITZE RAWLINGS, Secretary.

Organ Students Play Test Pieces.
 The February meeting of the Springfield, Mass. Chapter was held at Mount Holyoke College, South Hadley, Mass., Sunday afternoon, Feb. 25. The organ students of the college played the 1951 A.A.G.O. and F.A.G.O. examination pieces. The program was as follows: Alla Breve, Bach (Evangeline Ladd, '52); Prelude and Fugue in G major, Bach (Jean Bankert, '51); "In Te Domine, Speravi," Baumgartner (Lois Purrington, '52); Chorale in B minor, Franck (Joan Hartman, '51); Andante from Symphony 1, Vierne (Mary Lou Crasper, '49); Prelude on "The King's Majesty," Sowerby (Dorothy Howell, A.A.G.O.).

There was a business meeting to hear the report of the nominating committee. The following slate was presented: Dean, Frederick E. Aggerup; sub-dean, Mrs. Ruth Dyer Schoettle; secretary, Christine M. Metcalf; treasurer, Mrs. Eleanor Toustaint; directors, Mrs. Luna Babcock, Harold T. Beal, Harold Hudson, Alfred Lincoln, George L. Nichols and Mrs. Dorothy Norton.

The Mount Holyoke student branch chapter served refreshments at the reception which followed the meeting.

CHRISTINE M. METCALF, Secretary.

Delaware Chapter Entertained.
 The Delaware Chapter was entertained Feb. 26 in the parish-house of Calvary Episcopal Church, Wilmington. Miss Caroline Heinel and Mrs. Rita Krafz were hostesses. After the business meeting Dean Sarah Hudson White read from the constitution and by-laws the explanation of forms of membership in the Guild and emphasized the value of the Guild examinations.

Through the efforts of the dean the membership in lower Delaware is constantly increasing. Action was taken by the chapter to the effect that any member in the Delaware Chapter called into the armed forces would be exempt from payment of dues while serving with the colors. The chapter will be responsible for their portion of dues sent to headquarters and to THE DIAPASON.

Records of improvisations by Firmin Swinnen, made at the console of the organ at Longwood Gardens, were played. Regard for Mr. Swinnen was expressed by a rising vote of thanks. During the social hour congratulations were extended to the Rev. Henry N. Herndon, rector of the church, who recently celebrated the twentieth anniversary of his priesthood in the Episcopal Church.

The next meeting will be held April 9 at the Lower Brandywine Presbyterian Church.

CAROLYN CONLY CANN, Registrar.

News of the A.G.O.—Continued

Boston Symphony Hall

Concert Is Guild Event;

Claire Coci as Soloist

The first Symphony Hall concert sponsored by the Massachusetts Chapter took place Feb. 26, with Claire Coci, concert organist, and the Chorus Pro Musica of Boston sharing the program. An hour-long broadcast by the Boston "Pops" Orchestra under the direction of Arthur K. Fiedler added to the enjoyment of a memorable evening. The program consisted of the following selections by Miss Coci: Passacaglia and Fugue in C minor, Bach; two Schubler chorales, "My Soul Doth Magnify the Lord" and "Lord Jesus Christ, with Us Abide," Bach; "Ad Nos, ad Salutarem undam," Liszt; "Crucifixion" and "Resurrection," from Passion Symphony, Dupré. The Chorus Pro Musica, conducted by Alfred Nash Patterson, sang Dupré's "De Profundis, Psalm 130."

Miss Coci displayed to the best advantage the four-manual Aeolian-Skinner instrument installed last year for the fiftieth anniversary of Symphony Hall. An unfortunate power failure occurred on the next to the last chord of the "Ad Nos." This deficiency was remedied after two sections of the "De Profundis" had received a piano accompaniment. During the broadcast portion of the program Miss Coci played the Vivaldi A minor Concerto with the "Pops" Orchestra. For encores she gave a moving rendition of Brahms' "Es ist ein Ros' entsprungen" and the Widor Toccata in F.

The "De Profundis" by Marcel Dupré, contemporary French organist, is a work that may be classified as possibly a little heavy for the average listener to digest. However, it does have moments of real beauty, despite the modern idiom in which it is written. The chorus sang with its customary vitality under Mr. Patterson. While the musical worth of the composition may be debated by the music critics, the performance at this concert was outstanding. Jean Hersey rendered an unobtrusive yet effective accompaniment, both on the piano and the organ.

A public service sponsored by the chapter was held at the new Daniel L. Marsh Chapel of Boston University March 5. The program consisted of anthems by the Seminary Singers of the university, conducted by Dr. James R. Houghton, and organ music by Samuel Walter, A.A.G.O., ChM., university chapel organist. The worship service was conducted by the Rev. William E. Smith, chaplain of the university.

The chancel of the beautiful new chapel provided an impressive setting for a service of this kind. Mr. Walter's selections effectively demonstrated the forty-stop Casavant instrument.

H. WINTHROP MARTIN, Registrar.

East Central Illinois.

The East Central Illinois Chapter met March 12 in the choir loft of the First Methodist Church, Champaign, where Dr. King Kellogg is choirmaster and Mrs. Elisabeth S. Hamp organist. Mrs. Hamp, dean of the chapter, welcomed guests and members and made announcements of coming events. She then introduced the speaker of the evening, Paul Swann of Decatur, Ill., who spoke on "You, Too, Can Modulate." Mr. Swann illustrated his lecture at the console of the three-manual Austin organ. After a most instructive and interesting hour at the organ the group adjourned to the church parlors and Mr. Swann gave further demonstrations at the grand piano and answered individual questions. Refreshments were served by Mrs. Hamp, assisted by Miss Sarah Marquardt and Miss May Messman.

NADINE W. KISTNER, Secretary.

Kansas City Group Dinner Guests.

A large Kansas City group attended an informal dinner at the home of Mrs. Julia Stanton, organist of Trinity Methodist Church, Feb. 17. A meeting of the chapter followed the meal and was led by the dean, Charles McManis. We launched into a lively discussion over engaging a recitalist for an appearance this spring. Dean McManis then amused everyone in his inimitable fashion by

Prayer for Guild Sunday

[Suggested by Dr. George Mead, Chairman of the Committee on National A.G.O. Sunday.]

O God, in Whose temple at Jerusalem were appointed singers and those skilled in instruments of music to set forth Thy praises: Be present, we beseech Thee, with us, Thy servants, and grant that in this our service we may worship Thee in spirit and in truth, and at last be found meet to glorify Thy Name in Thy temple, which is on high. Amen.

*If desired, the prayer may be concluded with whatever ending is consistent with the form of service used.

reading excerpts from the Bach Reader, by Mendal on several of Bach's disputes with his employers. Russel Stanton closed the meeting with a few light selections played on the theremin, a unique musical instrument. For your reporter and most of those present this was a first hearing of this unusual instrument.

JACK R. McCoy, Publicity.

Albert Fuller Plays in Washington.

The February meeting of the District of Columbia Chapter was marked by a fine recital at the National Cathedral. Albert Fuller, one of Washington's outstanding young organists, played the following program: Fantasie in G major, Bach; "Little Harmonic Maze" and Three Chorale Preludes, Bach; "The Ascension," Messiaen; Chorale in B minor, Franck.

Under the capable direction of William O. Tufts a city-wide choral festival is being prepared. A program of six anthems has been selected for performance by the combined choirs. In addition to this there will be a number of selections by individual choirs. It is planned to give this program on Sunday, May 20, in the National City Christian Church.

The chapter's scholarship committee, under Mrs. Kathryn Hill Rawls, has announced that the deadline for applications for the Fulton B. Karr award has been extended to March 31.

WILLIAM G. PECK, Registrar.

Nies-Berger Recital in New Jersey.

The Monmouth, N. J., Chapter sponsored a recital Feb. 19 by Edouard Nies-Berger, organist of the New York Philharmonic Symphony Orchestra and collaborator with Dr. Albert Schweitzer on the monumental edition of the chorale preludes by Johann Sebastian Bach, to be published by G. Schirmer, Inc. Mr. Nies-Berger chose "Five Centuries of Organ Music" as his theme for the recital, using compositions ranging from Frescobaldi's Prelude and Fugue in G minor to Sowerby's Toccata. Included in the program was his original composition, "Resurrection."

After the recital, which was played at the First Methodist Church, Asbury Park, Mr. and Mrs. G. Howard Scott were hosts at a reception for Mr. Nies-Berger. Mr. Scott is minister of music at the First Methodist Church.

On March 13 the monthly meeting of the chapter was held at the West Grove Methodist Church, Neptune, N. J., with Mrs. Herbert Tolhurst as hostess. The subject of appropriate wedding music was discussed after a short recital by George Hall, minister of music at St. Augustine's Church, Asbury Park, of what he considered good wedding music. It was decided that the chapter should publish a booklet on this subject and present it to members for their use. The chapter would welcome suggestions from other chapters as to what has been done along this line.

LILYAN B. CONNELLY, Secretary.

Richard Ellsasser in Memphis.

The Tennessee Chapter and the First Methodist Church presented Richard Ellsasser in a recital at the First Methodist Church in Memphis on March 2. His opening numbers were from works of the fifteenth and sixteenth centuries. The modern works were by Joseph Clokey, Karg-Elert and Pietro Yon. Mr. Ellsasser's own creative ability was displayed in his Concert Study in D minor, based on a theme by Pietro Yon, and his improvisation on a theme submitted by Adolph Marchand.

On March 12 the Tennessee Chapter

held its meeting at Southwestern University. Plans were announced for the conference on church music to be held at Monteagle, Tenn., June 17 to 26 by the Diocese of Tennessee, with Adolph Steuterman, F.A.G.O., organist and choirmaster of Calvary Episcopal Church, Memphis, conducting the conference. After dinner the liturgical class at Southwestern University under the direction of Professor Davis sang Bach's Cantata No. 18, "For as the Rain and Snow Fall from Heaven."

SALINA KELLOGG ACREE, Corresponding Secretary.

Meeting of Brockton Chapter.

The Brockton, Mass., Chapter met March 5 at the home of the dean, Francis L. Yates. The festival program in which seventeen choirs will participate on May 6 at the First Baptist Church of Brockton was discussed. Mr. Yates will be at the organ and Rodney May will conduct.

Questions drawn from a question-box by members made possible an interesting and instructive discussion during the evening. Refreshments were in charge of Mrs. S. George Appleton and Frank Reynolds. Beautiful scenic "movies" in color, shown by Mr. Yates, concluded the evening's entertainment.

GERTRUDE BRYANT, Secretary.

Missouri Chapter News.

The monthly meeting of the Missouri Chapter was held Feb. 26 at the Third Baptist Church, St. Louis, with Miss Katherine Carmichael, sub-dean, as hostess. Dinner was followed by a business meeting. Two important recital dates were mentioned—March 28, George B. Markey, and April 21, Catharine Crozier. Seven new members were received.

The program consisted of organ and piano duos played by Miss Anna Louise Petri, pianist, and Dr. Mario Salvador, organist.

A special Guild service will be held at Christ Church Cathedral April 15. The choir will be made up of Guild members.

BENJAMIN HARRISON, Publicity Chairman.

Guests of Long Island Dean.

The Long Island Chapter met at the home of the dean, Jean Pasquet, and Mrs. Pasquet, in Garden City. Norman Hollett, organist of the Cathedral of the Incarnation, Garden City, conducted a choral workshop, using the anthems which are to be sung at the annual Guild evensong service Sunday, April 15. Several choirs are participating and 175 choir members are expected. Refreshments were served.

MARGARET P. BULL, Secretary.

Recital by Wilbur Sheridan.

At the meeting of the Springfield, Ill., Chapter Feb. 4, Wilbur Sheridan of MacMurray College gave a recital in the Church of Our Saviour, Jacksonville, Ill. His program included the following selections: "Grand Jeu," Du Mage; "Recit de Tierce en Taille," de Grigny; "Fugue a la Gigue," Buxtehude; Toccata in F major, Bach; Chorale in A minor, Franck; "Litanies," Alain; "Iam Sol Recedit Igneus," Simonds; "Variations sur un Noel," Dupré.

EMILY B. LAMEY, Corresponding Secretary.

Robert Baker in Lincoln.

February was brought to an impressive climax for the Lincoln, Neb., Chapter on the evening of the 28th, with an inspiring recital by Robert Baker on the newly-installed four-manual Reuter organ at St. Paul Methodist Church. Dr. Baker's selections were: Concerto in D major, Handel; Two Ritornelles, Rameau and Karg-Elert; Prelude and Fugue in D major, Bach; Fantasie in F minor, Mozart; Chorale in B minor, Franck; "Litanies," Alain; "The Modal Trumpet," Daram; "Carillon," Myron J. Roberts; "Thou Art the Rock," Mulet. Dr. Baker rewarded his enthusiastic audience with three encores.

At the meeting March 5, Cantor Hyman Siskin of Tifereth Israel Synagogue gave an illustrated lecture on Jewish music. Mr. Siskin served as cantor for the congregation of Rodoph Shalom at Bridgeport, Conn., and the Congregation of Agudas Achim at Newburgh, N. Y., before coming to Lincoln in September.

Weinrich Visits Columbia, Mo.

Members of the Central Missouri Chapter enjoyed a brilliant recital by Carl Weinrich Feb. 4, in the Stephens College auditorium, Columbia. After the performance Mr. and Mrs. Weinrich were guests of the chapter at a dinner at the Stephens College Country Club. Monday evening Mr. Weinrich held a master class at which students of Frank Bohnhorst, Heinz Arnold and Nesta Williams played for his criticism.

NESTA L. WILLIAMS, F.A.G.O.

Meet at Arizona State College.

The Central Arizona Chapter met at the Arizona State College in Tempe March 12 and sponsored a program at the chapel of the college. Mrs. Nadine Dresskell, pro-

essor of organ and piano, played the Mozart Organ Trios, accompanied by Mr. Dresskell, Mr. Peletier and Mrs. Bowers, violin and cello. The meeting was open to the public. The Rev. Mr. Riddell, coordinator of religious activities at the chapel, told about the program of religious activities as carried out by the student religious council under his direction.

After the chapel program a tour of the new library and art collection was conducted for the Guild members. In the new library an organ record session was held in the listening room.

CLARENCE IVERSON, Secretary.

Program in Tucson, Ariz.

The Southern Arizona Chapter held its March meeting in Grace Episcopal Church, Tucson, March 5. Preceding the business meeting a program was presented by Miss Marguerite Ough, contralto, assistant professor of voice at the University of Arizona and choir director at Grace Episcopal, accompanied by Mrs. Edwin Carroll, organist of Grace Episcopal, and Helen Whitmarsh Summers, formerly organist of Trinity Methodist Church, Detroit. Camil Van Hulst, chairman of the A.G.O. concerts, announced plans for the Guild's third and last concert of the season April 1 in the Scottish Rite Cathedral. Dr. Leslie P. Spelman of the University of Redlands, in California, will be the concert artist.

After the meeting members of the Guild were guests of Mrs. Edwin Carroll at the parish-house, where refreshments were served.

MARTHA H. HUME, Registrar.

Texarkana Chapter Meeting.

The Texarkana, Tex., Chapter met Feb. 24 at the Central Christian Church. In the absence of the dean, Miss Mary Tension, Miss Mary Agnes Graves, sub-dean, presided over the business session. Mrs. Nelson played two organ numbers: Chorale Prelude, "To God Alone in Highest Praise" and Prelude in C, Bach. Mrs. Ellen Rhodes discussed the Christian Science Hymnal.

DOROTHY ELDER, Registrar.

Amarillo, Tex., Chapter.

The January meeting of the Amarillo, Tex., Chapter was held Jan. 22 in the First Baptist Church. An organ program was played by Mrs. Gus Henderson and L. Quinn. Alvis Autry sang a group of songs. Mrs. R. W. Heiny, the dean, conducted the business meeting.

MINNIE H. GRAHAM, Registrar.

Lexington, Ky., Chapter.

The meeting of the Lexington, Ky., Chapter was held Feb. 13 at the store of the Shackleton Piano Company. A business meeting was held prior to the presentation of the program. A motion was carried to have the chapter take care of the dues of the one member from our group in the service at this time.

Mrs. Earl Bryant, the dean, then introduced the speakers for the evening. Mrs. Lela W. Cullis, instructor in the music department at the University of Kentucky, led a very interesting discussion on the history and early development of the organ. Miss Lombard, music instructor in the public schools of Lexington, told of her visit to the churches in Europe while she was studying in Austria. A social hour followed the meeting. Mrs. Lurline Duncan acted as hostess.

HAZEL I. ADAMS, Secretary.

Fox Plays in Knoxville.

Virgil Fox was heard in Knoxville, Tenn., in a series of two recitals at the First Baptist Church. The first recital was presented by the Knoxville Chapter Feb. 22 at 1 o'clock before over 1,500 high school students. Explanations were made by Mr. Fox of the mechanics and tone of the organ. A specially prepared program gave the stoplist and described the Hook & Hastings four-manual organ on which the recital was played. Feb. 22 the chapter held a reception for Mr. Fox.

ALFRED E. LUNSFORD, Secretary.

News of Tallahassee Chapter.

The Tallahassee, Fla., Chapter held its February meeting at the home of Edgar Evans. Dr. Wiley Housewright of Florida State University and a member of the chapter led the members in the discussion and singing of unusual or unfamiliar anthems.

On Sunday, March 4, the chapter presented Dr. Wallace Arment, tenor, in a lecture-recital at the First Presbyterian Church. Mrs. Ramona C. Beard of Florida State University, dean of the chapter, accompanied him at the organ. Dr. Arment is chairman of the music department at Alabama Polytechnic Institute, Auburn, Ala. The theme of his recital was "The Rise of Solo Song" and he emphasized sacred song. He has done considerable research in this field and, beginning with examples from the eleventh century, he traced the development of solo song over a period of 500 years.

ELEANOR CALDWELL, Secretary.

News of the A.G.O.—Continued

Study of Counterpoint in Rochester.

The monthly meeting of the Rochester Chapter at St. Paul's Episcopal Church Feb. 13 took the form of a study period on counterpoint. The business meeting was conducted by the dean, Dr. Richard Warner, organist and choir director of St. Paul's. Concluding this part of the meeting, Dean Warner passed on to a brief summary of the recent changes in the Guild's written examination requirements and suggested suitable texts and reference books for members who may be preparing for the tests. Dr. Warner then proceeded with a short survey of sixteenth century counterpoint and contrasted this with the type of writing now required for the A.G.O. examinations.

The meeting ended with a recording of an early Latin chant of the Catholic Church, showing the origin of the syllabic scale.

J. H. RICHMOND, Registrar.

Concert of Jewish Liturgical Music.

Under the auspices of the Rhode Island Chapter a public concert of Jewish liturgical music was given Sunday evening, March 11, in Temple Beth-El at Providence. Alice Liffman was organist and director of the program in which Professor Otto van Kopenhagen, cellist, and the Temple Quartet took part. The program: Prelude 1, Lewandowski; Meditation, Beimi; "Prayer," Chajes, and "Hear, O Israel," Weinberger (played by Alice Liffman); "By the Waters of Babylon," Adler; "Yon Ribon Alam," Fromm, and "Song of Ruth," Goldman (sung by Grace Calvert Garth); "Hashkivenu," Helfman; "Tov Lehdos," Saminsky, and "God of Our Fathers," Ancis (sung by Ellen Kirk Griffiths); "Thou Shalt Love the Lord," Block, and "Hallelujah," Lewandowski (quartet); remarks by Rabbi William G. Braude, Ph.D.; "Kol Nidre" (organ solo); "Kol Nidre" (cello and organ); "El Moyle Rachamin," Schorr-Schallit (sung by David Laurent); "Ovinu Malkeinu" Janowski, and "Yerushalayim," Schallit (sung by George Tinker); "Song of Galilee" Chajes (quartet).

MARJORIE OGILVIE, Registrar.

John Milton Kelly Speaker.

The Redwood Empire Chapter heard Dr. John Milton Kelly, director of music at the San Francisco Theological Seminary, as guest speaker at the March 6 meeting. The group met at the Church of the Incarnation (Episcopal) in Santa Rosa.

Dr. Kelly spoke on the importance of church music. He emphasized the universal nature of music and especially of religious music as "the language of worship." He pointed out similarities between different types of religious music and discussed the use of hymns to spread Christian education. Dr. Kelly also demonstrated choral conducting to show how the conductor controls the breathing, sound and power of the choir in "quiet dignity." "Most great musicians had their start in the choir loft," he said.

Refreshments were served by members of the Santa Rosa group.

Gordon Dixon, A.A.G.O., played two recitals in Lent—on Feb. 1 and March 11—at the Church of the Incarnation. Works by modern American composers such as Purvis, Yon, Biggs, Diggle, Bingham, Russell and Sowerby were presented by Mr. Dixon.

INEZ M. KAARTINEN, Chairman of Publicity.

San Jose Chapter Program.

The San Jose, Cal., Chapter enjoyed a program and meeting Sunday afternoon, March 11, at the Methodist Church of Campbell, Cal. Thomas Rhoads, Luella Rice and Joline Howard played organ numbers. Guida Mazzant played violin selections.

Announcement was made of the recital by Claire Coci April 20 at the Methodist Church in San Jose. Refreshments and a social hour followed the meeting. The committee in charge consisted of Mrs. Kathleen S. Bergeron, Mrs. Ruth Monsen and Mrs. Beulah Y. Herbold.

ALICE B. OLTZ, Recorder.

Lenten Music in Upper Montclair, N.J.

The Metropolitan New Jersey Chapter were guests at a special service of Lenten music Sunday afternoon, March 11, at St. James' Episcopal Church, Upper Montclair, of which our sub-dean, Russell E. Hayton, A.A.G.O., M.S.M., is organist and choirmaster. A group of boys known as the St. James Choristers sang Pergolesi's "Stabat Mater" in Latin and the full choir of men and boys sang Gounod's "Gallia." Both works were conducted by Mr. Hayton, assisted by Robert Lee at the organ and a string ensemble. Mr. Hayton played as a service prelude the Fantaisie in A by Franck; Mr. Lee contributed Frank Bridge's Adagio in E major for the offertory and William Jones played a "Trumpet Volun-

tary" of John Stanley as the postlude. The choral music was sung with freshness and precision by the entire group, with special commendation for the boy soloists.

After the service tea was served in the parish hall to members and friends of the Guild.

J. CLIFFORD WELSH, A.A.G.O., L.T.C.L., Dean.

Northern New Jersey.

The monthly meeting of the Northern New Jersey Chapter was held Feb. 27 at the First Presbyterian Church of Paterson. After a business meeting conducted by Dean Healy, a discussion of choir organization and choir problems was led by F. Dudley Kinsey, organist and choirmaster of the Caldwell Methodist Church.

FRANCES E. KREAMER, Publicity Chairman.

Western Michigan Chapter.

A very interesting meeting of the Western Michigan Chapter, in Grand Rapids, was held at the Second Congregational Church Feb. 5, with William Burhenn as host. An excellent dinner was served. Dean Henry B. Rose introduced Mrs. Margaret Palmer Fisk of Hanover, N. H., who spoke about the importance of the rhythmic choir and gave excellent interpretations of a number of hymns. After the business meeting the members formed a choir and reviewed the anthems to be used for the senior choir festival. Several of the chapter members conducted and accompanied.

Every year the Western Michigan Chapter sponsors three major artists in its concert series. This year the first recital was given by Claire Coci at the Park Congregational Church Jan. 4. The second recital, played by E. Power Biggs at the Fountain Street Baptist Church, took place Jan. 30.

MISS DOROTHY GOOSSEN, Corresponding Secretary.

NOTED ORGANISTS HEARD IN TWO WORCESTER SERIES

Two outstanding series of organ recitals have been completed in Worcester, Mass. One of these was at All Saints' Church and the other at the Worcester Art Museum. William Self is the organist at both places.

The recitals at All Saints' Church were sponsored by the Worcester Chapter, A.G.O., and the Worcester Association of Church Musicians. The first was given by George Faxon, organist and choirmaster of St. Paul's Cathedral, Boston, Feb. 12. His program included works by Handel, Bach, van Noordt, Pachelbel, Brahms, Schumann, Weigl, Maquaire, Rabey and Dupré. On Feb. 19 William Self played a program of French music from the eighteenth and nineteenth centuries. This program was in honor of the 2,000th anniversary of the founding of the city of Paris.

Charles Dodsley Walker of the Church of the Heavenly Rest, New York City, was heard Feb. 26. He played two Bach numbers, Handel's Concerto 13, Douglas Moore's "Dirge," a chorale prelude by Sessions and Langlais' "Suite Medievale." The last program, played by William MacGowan, organist of St. Philip's Episcopal Church, Durham, N. C., was as follows: Prelude and Fugue in B minor, Bach; Trumpet Tune and Air, Purcell; Three Chorale Preludes, Bach; Prelude, Fanfare and Processional, Llewellyn Gomer (first performance); Aria, Peeters; Fantasia in A major, Franck; Variations on "Veni Creator," Duruflé.

The three recitals at the Worcester Art Museum were devoted to the music of Bach. Richard Hudson played the Fantasia and Fugue in F minor and the six "Schübler" chorale preludes Feb. 11. Mr. Hudson is a graduate of the University of Michigan and taught during the past year at Converse College in Spartanburg, S. C. At present he is doing graduate work at the University of Syracuse under Arthur Poister. A program of preludes and fugues and chorale preludes was presented by Frederick Monks of the Church of the Transfiguration, Edgewood, R. I., Feb. 18. The closing program, Feb. 25, by William Self included the following: Triple Fugue in E flat; Sonata, in E flat; Three Chorale Preludes; Toccata and Fugue in D minor.

VIRGIL FOX will play two recitals in Trenton, N. J., April 19 and 20. His Rochester recital, scheduled for May 17, has been postponed until next fall. At West Liberty, W. Va., April 26 Mr. Fox is to dedicate the organ at West Liberty State College.

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 closing date is the 15th.

CHICAGO, APRIL 1, 1951

Standards Are Maintained

If anyone asks for proof that organ recital programs in America are maintained at the highest standard he will find it amply set forth in our March issue, wherein we were privileged to present an analysis of the programs published in the twelve issues of THE DIAPASON in 1950. For the ninth consecutive year H. J. W. MacCormack has made this analysis and drawn interesting conclusions from it. We find that Bach still is in the lead and with Handel, Franck and such later composers as Vierne has appeared most frequently on the lists. Let it be said that THE DIAPASON does not present handpicked programs which impress the editors as being the most worthy, but offers a cross-section of the recitals of the foremost concert organists as well as those of many lesser players who make a valuable contribution to the cause of the organ as a concert instrument. Therefore Mr. MacCormack's statistics constitute an accurate picture of what people who go to organ recitals are enabled to enjoy.

Aside from being a picture of the status of organ performance, the monthly publication of programs offers a repertoire guide to every organist in selecting what he wishes to play. As such the lists have proved invaluable to many who testify to this fact. Now and then a critic comes forward to recommend that we publish fewer programs, because he is not especially interested in these offerings and would like to see the space devoted to other matters. We are not convinced by these arguments and continue to hold with those who consider the program pages a very informative feature of THE DIAPASON. And we support our policy with cash, for hundreds of dollars would be saved by eliminating this one monthly feature, which is not provided from any other source.

The Laborer and His Hire

Here is a letter from one of our constituents, a widely-known organist and choral director in the East:

I have a suggestion. Why not write a good, strong editorial regarding the salaries of church musicians—organists and choir-masters, singers, etc.? I know that the majority of churches have done nothing about meeting the increased cost of living. The union members, from the humblest to the highest, have demanded and received pay increases, but the white collar "guys" are still in the hole!

How about it?

This reader does not bring up a new subject—in fact, it is a perennial one. Yet

it is well to give force to the plea by reiteration. But if we are supposed to preach a sermon, we must have a text. The most appropriate one no doubt would be: "The laborer is worthy of his hire."

In a day when well-to-do church members are smarting under the blows administered to them by the income tax and when those with too little money to suffer under the collector of internal revenue are miserable because of the price of meat; when there are constantly growing demands on the church budget, it is easy to forget that church musicians also have appetites and that their children wear out shoes. The music appropriation always is the first item on the budget to suffer a reduction and the last to reflect increased needs. Only a few weeks ago we met the organist of a large metropolitan church who had not received an addition to his salary in the last ten years! Unfortunately there are others who can make the same statement, though there are many churches whose authorities have been fair enough to keep abreast of the times by recognizing the claims of their organists and have acted voluntarily. If you are not one of these latter perhaps you could persuade your minister to reproduce this little editorial appeal on the folder for next Sunday.

Augustus C. Foster

Once a year for the last forty years nearly every organ builder in the United States was visited by a modest man of quiet manner who could solve the problems of organ wind with more expert knowledge than perhaps any other person with whom the builders were acquainted. And let no one believe that pipes, voicing, chests and actions make up all the essentials to the proper performance of the king of instruments.

The man to whom we refer was Augustus C. Foster, known to his friends as "Gus." His friendly manner and sincerity, as well as his resourcefulness, impressed themselves on all who knew him. At organists' conventions he seldom failed to be in attendance. But few persons in the country at large realized that Mr. Foster was also a competent organist and choir director, who for many years held important church positions in Boston.

Mr. Foster's passing at the close of 1950 was recorded in our February issue and caused sorrow among all who had come into contact with him. "Gus" Foster will be missed, for there have not been many men like him.

SIX RECITALS BY STUDENTS
PLAYED AT UNION SEMINARY

In January, February and March there have been six organ recitals by students of the School of Sacred Music at Union Theological Seminary, New York City. These recitals were played by Charles Heaton, Farley Hutchins, Eleanor Gruman, Lucy Wolfe, Douglas Breitmayer, George Wilson and Henry Fusner. Messrs. Hutchins, Wilson and Fusner are candidates for the degree of doctor of sacred music. Mrs. Gruman, Miss Wolfe and Messrs. Breitmayer and Heaton are candidates for the master of sacred music degree.

Mr. Heaton's program Jan. 22 consisted of the Fanfare Fugue in C major and Trio-Sonata in G major, Bach; "Noel," d'Aquin; Rondo for the Flute Stops, Rinck; Variations on a Noel, Dupré; "Ariel" from "The Tempest," Van Denman Thompson, and "The Palms," Langlais. On Feb. 12 Mr. Hutchins played: Toccata in E minor, Pachelbel; Three Preludes, Bach; Prelude and Fugue on "B-A-C-H," Liszt; a contemporary work by Starling Cumberworth entitled "Three Fools in Three Moods" and Sonata in G by Robert Russell Bennett. Mr. Hutchins is on leave of absence from Mississippi Southern College, Hattiesburg, Miss. Miss Wolfe and Mrs. Gruman shared a recital Feb. 19. Miss Wolfe played: "We Pray Now to the Holy Spirit," Buxtehude; Fantasia in F minor, Mozart; "Deck Thyself, My Soul," Brahms, and

Third Chorale, Andriessen. Mrs. Gruman opened the program with the Prelude and Fugue in C minor, Bach; Roulade, Bingham; Fantasy on "Wareham," Searle Wright, and "Schönster Herr Jesu," Schroeder. Both played the Fantasy by Hesse arranged for organ duet by Dr. Clarence Dickinson. March 5 Mr. Breitmayer played: "Grand Jeu," DuMège; Preludio from Ninth Violin Sonata, Corelli; Concerto in F major, Handel; "My Heart Is Filled with Longing" and "Blessed Are Ye, Faithful Souls," Brahms; Prelude and Fugue in G major, Bach; Symphonic Chorale, Karg-Elert; "Primavera," Bingham; Chorale Prelude on "Jewels," Bitgood, and "Carillon de Westminster," Vierne. Mr. Wilson played a recital March 12 which included Three Little Preludes, Schroeder; Three Schübler Chorales, Bach; Sonata, Sowerby; Variations on "The Cruel Ship's Carpenter," Heiden, and the "Carnival Suite" by Robert Crandell. Mr. Wilson is on leave of absence from the University of Indiana. The recital performed by Mr. Fusner included: Prelude and Fugue in C major, Boehm; "Nun kimm', der Heiden Heiland" and Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck, and Fantasia on "Ein feste Burg," Reger.

BEREA, OHIO, BACH FESTIVAL

WILL BE HELD JUNE 1 AND 2

The nineteenth annual Bach festival at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, will take place Friday and Saturday, June 1 and 2. There will be six concerts, three each day, with the brass choir playing a program of chorales from the tower of Marting Hall before four of the concerts. The Mass in B minor will be performed by the Baldwin-Wallace Bach chorus and festival orchestra on Saturday, in two concerts. This will be the fifth complete performance of this work at these festivals. The conductor will be Harold Baltz, who has succeeded the late Dr. Albert Riemenschneider as director of the conservatory.

The Baldwin-Wallace *A Cappella* Choir, under the direction of Cecil Munk, will sing the motet "Jesu, Priceless Treasure" at the 4 o'clock concert Friday. This group has assured itself of an important part in the annual festivals.

George Poinar of the conservatory faculty will conduct "The Art of Fugue" (orchestration by Robert Scholz) Friday evening. The festival orchestra scored a great triumph when it performed this little-known and impressive work at the special November Bach festival of 1950. Mr. Poinar will also conduct the orchestra in the Brandenburg Concerto No. 4, besides conducting Solo Cantatas No. 52 and No. 82 on Friday afternoon.

The festival management announces that Arthur Loesser, music editor of the *Cleveland Press* and member of the piano faculty at the Cleveland Institute of Music, will be heard at 2 o'clock on both Friday and Saturday, when he will play the "Well-Tempered Clavier," Preludes and Fugues 1 to 24 inclusive.

Dr. Albert Riemenschneider, who died July 20, 1950, was the founder of these festivals, and it is hoped that this project may be continued indefinitely in his memory. A memorial fund of a sizable amount has been started with gifts from music-lovers. The festival is supported entirely by gifts from guarantors, who pay a minimum of \$10 a unit.

HONORED FOR HALF-CENTURY

SERVICE TO INDIANA CHURCH

Mrs. Anna Niese, for fifty years organist of St. Mary's Catholic Church, Madison, Ind., was honored Jan. 25 in recognition of her long service. A sermon paying special tribute to Mrs. Niese was preached by the Rt. Rev. Henry Dugan, J.C.D., chancellor of the Roman Catholic Archdiocese of Indianapolis. The mass, "Missa Eucharistica," composed by Elmer Andrew Steffen, a relative of Mrs. Niese, was sung by the adult choir. A jubilee breakfast was served at the Hillside Hotel for guests, clergy and members of the choir.

A testimonial meeting and reception was held Jan. 24. The featured speaker was Elmer Andrew Steffen, K.S.G., archdiocesan secretary of the commission on church music. Besides having given of her time and talents to the church, Mrs. Niese was the donor of a two-manual Wicks organ.

Looking Back into the Past

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

On the occasion of his fiftieth birthday, Harrison M. Wild was the recipient on March 6 of a beautiful Venetian scene painted by the Chicago artist, Gruber, and presented to Mr. Wild by the Apollo Club, of which he was the conductor.

Steele & Son completed the installation of a four-manual organ in First Church of Christ, Scientist, Kansas City, Mo.

The Ernest M. Skinner Company announced that it was building organs for the following among others: Grand Avenue Methodist Church, Kansas City, Mo., four-manual; Williams College, Williamstown, Mass., four-manual; Asylum Congregational Church, Hartford, Conn., four-manual; Church of the Holy Communion, New York, four-manual; Andover Theological Seminary, three-manual.

George H. Fairclough of St. Paul presided at the first service of the Minnesota Chapter of the American Guild of Organists, held March 15, and gave a recital. Stanley R. Avery of St. Mark's Church, Minneapolis, played the prelude to the service.

THE DIAPASON published the specification of the large organ to be built by the Austin Company for the city hall at Portland, Maine, the gift of Cyrus H. K. Curtis.

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

The W. W. Kimball Company received the order for a large organ, with three consoles, to be installed in the Roxy Theater in New York.

The contract for an organ of four manuals for the Coliseum at Miami, largest public building in Florida, was awarded to the Austin Organ Company. Another four-manual described in this issue was an Estey for the First Evangelical Lutheran Church of Dayton, Ohio. Still another four-manual specification was that of the organ ordered for Bethlehem Presbyterian, Philadelphia, the builder being M. P. Möller.

A five-manual organ built by the Italian firm of Balbiani Brothers was installed in the Church of St. Vincent Ferrer, New York City. A picture of the console showed how different the instrument's controls were from those of American organs.

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

Professor Charles S. Skilton, F.A.G.O., American organist and composer, died in Lawrence, Kan., March 12 at the age of 72 years. From 1903 until his death he was professor of organ, theory of music and history of music at the University of Kansas. From 1903 to 1915 he was dean of its school of fine arts.

Sir Henry Walford Davies, eminent English organist, a prolific composer of church music and since 1934 the holder of the distinguished post of "Master of the King's Musick," died March 11 near Bristol, England, at the age of 71 years.

A new concerto for organ and string orchestra by Francis Poulenc had its first American performance at the Germanic Museum of Harvard University, with E. Power Biggs at the console.

HARRY H. KELLOGG, ORGANIST
OF SPRINGFIELD, MASS., DIES

Harry H. Kellogg, prominent organist of Springfield, Mass., died at the age of 70 late in January. Mr. Kellogg was a native of Greenfield, Mass. He studied organ in Paris and later was a pupil of William C. Hammond at Mount Holyoke College. Mr. Kellogg was a student of ancient liturgical music and was active in introducing little-known choral works, especially Russian church music, in this country. He organized and directed many choral organizations.

Mr. Kellogg served the First Congregational Church, Springfield, for twenty years and was at the South Congregational Church for nine years. He had maintained a music studio in Springfield for forty-six years. Mr. Kellogg leaves his widow, a daughter and two granddaughters.

EDITH HEFFNER DOBSON



EDITH HEFFNER DOBSON, president of the Chicago Club of Women Organists and director at the Albany Park Presbyterian Church, received her early musical education in Ohio, her native state, being graduated from the Braine Conservatory of Music in Springfield, Ohio, and continuing organ study with Emma Timmerman of the Cincinnati Conservatory of Music, and voice and opera with Charles Dobson of Wittenberg College. Organ study in Chicago was continued with the late Walter Flandorf and voice with Louis Rousseau of the Paris Opera Comique, in whose studio Mrs. Dobson was associate teacher for ten years. During this time Mrs. Dobson sang five years with the Chicago Civic Opera and the summer opera in Cincinnati and three years as contralto with the Latvian Singers, a concert choir, on its United States tours.

With this broad experience as a background, Mrs. Dobson has presented opera festivals and performances, including, "Rigoletto," "Cavalleria Rusticana," "Robin Hood," by DeKoven, and "The Man

without a Country," by Walter Damrosch. She appeared in the Chicago performances which Mr. Damrosch conducted at the Chicago Civic Opera.

Mrs. Dobson is a member of Delta Omicron, national honorary music fraternity, and of the executive committee of the Illinois Chapter, American Guild of Organists. She is also on the state board of the Illinois Federation of Music Clubs as student musician contest chairman. Last year she presented these musicians of 16 to 25 years of age in forty Sunday evening recitals over radio F.M. station WXRT. In May the three singers with the highest grades, selected in a series of elimination broadcasts, were presented in a contest recital at Orchestra Hall, Chicago, by the Morgan Park Gleemen, and the winner received a cash award of \$500.

Mrs. Dobson's husband, the late Charles A. Dobson, was head of the voice department at Wittenberg College and well-known as an operatic bass-baritone.

EDMUND JAQUES IS HONORED
AT ST. PAUL'S CHAPEL OPENING

Special recognition was accorded Edmund Jaques at the service of thanksgiving for the rehabilitation and restoration of St. Paul's Chapel of Trinity Parish, New York City, Jan. 25. Mr. Jaques, who served as organist and choirmaster at St. Paul's for nearly thirty years, was invited to be present in his cotta and cassock and march in with the clergy. The Rev. Frederic S. Fleming, D.D., rector of Trinity Church, made this statement about Mr. Jaques:

"Before beginning my address this morning I wish to pay tribute to a gentleman who is present in the congregation and who rightly belongs to St. Paul's Chapel. Mr. Edmund Jaques was organist of this chapel for nearly thirty years, but his association covers a period of nearly fifty years. He was trained in England, France and Germany, and he brought to his post here the finest in church music. We are happy to have him with us today and to wish him God-speed in the years which lie ahead."

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M. P. Möller, Inc., is to build a three-manual organ of thirty-seven sets of pipes for the Highlands Methodist Church, Birmingham, Ala. The instrument is to be completed by March, 1952. The consultant is Thomas H. Webber, Jr., of Memphis. The sale was completed by D. H. Woodall and W. E. Pilcher, Jr.

The specifications of the organ show the following resources:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 25 bells.

SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 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.
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.
Orchestral Flute, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohr Bourdon, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Posaune, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

CHARLES M. TOPLIFF DIES

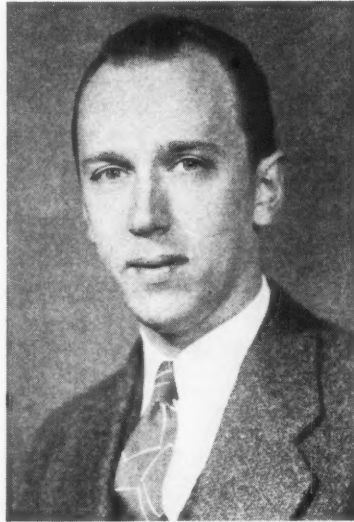
IN ROCHESTER AFTER STROKE

Charles M. Topliff, a well-known organ builder of Rochester, N. Y., for more than fifty years, died March 20, a week after having suffered a stroke. Mr. Topliff was 79 years old. He had been active until his last illness and was known to organists throughout the western part of New York State. At one time he was in charge of maintaining the organs at the Eastman School of Music and during George Eastman's lifetime he had the care of the organ at the Eastman home.

Mr. Topliff learned his trade at the factory of the J. W. Steere & Son Company in Springfield, Mass. He moved to Rochester half a century ago. He was a thirty-second degree Mason and a member of Lake Avenue Baptist Church.

Mr. Topliff leaves his widow, Hattie Wilcox Topliff, and a sister, Miss Ida Topliff of Springfield.

CHARLES HENDERSON



CHARLES HENDERSON, organist and choir director of the First Presbyterian Church, Wilkes-Barre, Pa., a member of the music faculty of Wilkes College, sub-dean of the Wilkes-Barre Chapter of the A.G.O. and conductor of the Wyoming Valley Oratorio Society and the Singers' Guild of Scranton, recently was named "Young Man of the Year" by the Junior Chamber of Commerce of his city, as reported in the March issue of THE DIAPASON. Mr. Henderson 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 was with Ernest White. Mr. Henderson is married and the father of two daughters.

DR. JOHN WINTER THOMPSON, LONG AT KNOX COLLEGE, DEAD

Dr. John Winter Thompson, for forty-eight years a member of the faculty of Knox College in Galesburg, Ill., and an organist, composer and author of national reputation, died March 8 in St. Charles, Ill., at the age of 83 years. He was professor of organ and theory at Knox College when he retired in 1938. In addition to a number of compositions for organ and choir he was the author of a highly-regarded work entitled "A Course in Harmony," published in 1925. John Winter Thompson was born in 1867 at Leland, Mich. In 1884 he was graduated from the high school at Oberlin, Ohio, and four years later received his diploma from Oberlin College. That fall he began his work at Knox College. In 1892 he went abroad and remained two years, being graduated from the Royal Conservatory of Music in Leipzig in 1894.

From 1890 to 1926 Dr. Thompson was organist of the Central Congregational Church of Galesburg, where he presided over a four-manual Möller organ. During his active years as an organist he was heard in recitals in many cities, especially in the Middle West.

More than fifty published compositions bear the name of Dr. Thompson. They are principally anthems and organ pieces. For three years he served as president of the Illinois Music Teachers' Association.

Dr. Thompson received the degree of bachelor of music from Oberlin and the degree of doctor of music from Knox College.

Mrs. Thompson, who was Miss Jessie Lynde Hopkins, was head of the voice department at Knox College and retired the same year as her husband.

Surviving are the widow, and two daughters—Edith and Mrs. Helen Seibel.

THE VAN DUSEN ORGAN CLUB of Chicago met in the organ salon of the American Conservatory Feb. 19. William Best played Bach's Toccata and Fugue in D minor. Robert Tallatsen played Bach's "We All Believe in One God." The second movement of Sowerby's Symphony in G major and Allegretto, Parker, were played by Robert Rayfield. Marjorie Jackson was heard in Franck's Prelude, Fugue and Variation and Bach's Fugue in D major.

THE TOLEDO CHORAL SOCIETY gave a performance of Mendelssohn's "Elijah" at the Toledo Museum of Art Feb. 7. The chorus was conducted by Mary Willing and Margaret Weber was at the organ.

Bach B Minor Mass in N. Y.

The Oratorio Society of New York, with Alfred Greenfield conducting, gave a splendid performance of Bach's B minor Mass before a full house in Carnegie Hall, New York City, March 20. The soloists were Irena Wisecup, soprano; Lydia Summers, contralto; Ernest McChesney, tenor, and Paul Tibbets, bass. Dr. Hugh Porter was at the organ and Harrison Potter did the continuo very effectively on the piano-harpsichord. An ample orchestra was kept under excellent control by Mr. Greenfield. Only in rare instances were the violins a little on the loud side. It is possible that the heavy drapes over and at the sides of the stage absorbed too much sound from the chorus without affecting the orchestra.

It was good to hear the beautiful phrasing of the strings so necessary to the proper performance of Bach. Too often we hear otherwise good string players attack Bach as though they were suddenly called upon to saw a large supply of wood for a cold winter. But such was not the case with Mr. Greenfield's orchestra, which showed the same high standard of musicianship throughout, except for the trumpets, which, as is usual, did a bit of floundering around and left much to be desired. Some day the instrument makers will build a trumpet in D so the average trumpeter can give a good performance of the Bach scores.

The first bold notes of the Kyrie set the general pattern of the performance—good tone, clear enunciation, crisp attack and good release. The final chorus of the Kyrie was done with exceptional breadth and warmth. For some reason the Gloria was not quite up to the standard of the rest of the mass. There were a few rough spots where chorus and orchestra did not get on too well but after this number everyone was well warmed up and the remainder of the performance was excellent.

Especially enjoyable was the aria "Laudemus Te," which Miss Summers did in fine style, the violin obbligato artistically played by Gullino. Miss Sum-

mers also showed her artistry and fine voice in the "Qui Sedes," with Lois Wann doing the oboe obbligato in the grand style. The "Qui Tollis" was sung with deep inspiration and was probably the highlight of the evening. Special praise should be given James Chambers, who played the difficult French horn obbligato in the "Quoniam" with smooth, even tone and excellent technique. The other chorus of the Gloria, "Cum Sancto Spiritu," was done in Mr. Greenfield's fine style.

After the usual short intermission, the second part of the mass, beginning with the Credo, showed the solid musicianship of all performers. Especially fine were the "Patrem Omnipotentem" and the "Et Incarnatus." After the final "Donna Nobis" the large and appreciative audience gave Mr. Greenfield and his associates a round of hearty applause. They came to hear good Bach and were amply rewarded.

JEAN PASQUET.

FORTY-FOURTH BETHLEHEM BACH CHOIR FESTIVAL IN MAY

Bethlehem, Pa., nestling in the heart of Pennsylvania's Lehigh Valley, is the colorful setting for the forty-fourth Bethlehem Bach choir festival this spring. From the steeple of Packer Memorial Chapel will echo chorales played by the trombone choir to herald in a double festival May 17 to 19 and 25 and 26. With the 1,156 seats in the nave and transepts of the ivy-enshrined university church spoken for many months ago for the first weekend, the directorate of the Bach Choir has announced a second festival, Friday and Saturday, May 25-26. The second festival program will be identical with its predecessor but will eliminate the additional festival performance of cantatas and motets May 17. When Dr. Ifor Jones raises his hands to open the festival he will have before him a 220-voice choir, four vocal soloists, forty-five symphony orchestra players and an internationally-known organist. On the Saturdays of the festival the Mass in B minor will be given in its entirety for the forty-third and forty-fourth times.

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MYRTLE JONES STEELE



MYRTLE JONES STEELE, organist and carillonneur of the First Presbyterian Church of Birmingham, Ala., has been active in church music in that city for twenty-seven years. She has held her present post for six years and plays a new three-manual Aeolian-Skinner organ. The carillon at this church is the only one in the state of Alabama. Before becoming organist of the First Presbyterian Church Mrs. Steele was organist and choir director of the First Presbyterian Church of Ensley (Birmingham) for twenty-one years.

Mrs. Steele holds the degree of bachelor of music from the Birmingham Conservatory of Music. She studied organ with Thomas Webber, Minnie McNeill Carr and the late Edna Gockel Gussen and carillon playing with Dr. Kamiel Lefevere at the Riverside Church in New York City and is a member of the Guild of Carillonneurs of North America. She has been president of the Woodlawn Music Study Club, president of the Birmingham Music Teachers' Association, president of the Birmingham Chamber Music Society and dean of the Alabama Chapter, A.G.O. She is now artist chairman of the Guild chapter and state

piano chairman of the Alabama Music Education Association.

700 HEAR LITURGICAL MUSIC

AT COLORADO SPRINGS, COLO.

Approximately 700 people heard a concert of liturgical music given by the Gregorian Choir of Holy Cross Abbey and the Colorado College Choir in Shove Memorial Chapel, Colorado Springs, Colo., March 4. The boy choir, under the direction of the Rev. Father Bede Butler, O.S.B., occupied the choir stalls and the college choir was placed 130 feet away in the west gallery. The latter group is directed by John O. Fundingsland.

Father Bede made introductory comments about liturgical music and chant, after which his choir opened the program with plainchant hymns for Advent, Christmas, Lent and Easter. This was followed by a group of early polyphonic compositions sung by the college choir. The Gregorian Choir then sang examples of neumatic and syllabic chant. Contemporary polyphony was illustrated by Willan's "O How Glorious," Oldroyd's "Prayer to Jesus" and Titcomb's "I Will Not Leave You Comfortless." Numbers by Casciolini, Polleri and Remondi also were sung by the boys.

Explanatory comments by Father Bede interspersed the program. The closing number, Magnificat, Tone VII, with verses in fauxbourdon by Tallis, was sung by the choirs antiphonally.

IRENE ROBERTSON TO RETURN TO UNIVERSITY IN CALIFORNIA

Dr. Irene Robertson, organist of the University of Southern California, who has been teaching at the Oberlin Conservatory on a special leave, will return to her California position beginning with the summer session.

Dr. Robertson gave a lecture on organ voluntaries and service playing for the members of the Akron Chapter of the American Guild of Organists at its January meeting. On March 18 she played at the First Unitarian Church of Cleveland and on March 25 at the Cleveland Art Museum.

THE SERVICE RECORD OF THE CONCERT MODEL HAMMOND ORGAN

Most everything that one can think of requires service of some kind. Complicated and much-used items tend to require much more service than do simple things. Unfortunately, organs are inherently complicated instruments because of the number of keys, pedals, and other parts that go into their construction. It is not unusual for a two-manual console to contain over *ten thousand* individual pieces. Consequently, the possibility of finding something which is not functioning properly can be potentially very great. An organ of poor quality or design can easily turn into a mechanical monstrosity in which something is out of order just about all the time. Taken over a period of ten or fifteen years, the cost of maintaining such an instrument can even compare with the cost of the instrument itself.



Of course, it has taken an enormous investment in tools, dies, and machinery to produce an organ in this precise manner, but the results have been worth it.

Here is the proof: Try playing on Hammond Organs which are fifteen or more years old. You will undoubtedly try dozens and dozens of them before you can find a *single* thing out of order on *any* of them. Not only do their manuals look like new, but they perform, sound, and "feel" like new to the organist who plays them.

Here is more proof: The excellent record of reliability of the Hammond Organ is best attested to by asking any of the thousands of professional organists who, in the course of making their living, are continually subjecting their Hammond Organs to rough treatment in transporting them from place to place. These organists are everlastingly thankful that their Hammond Organs do not require tuning and are so basically simple in operation as to make "ciphers," etc. virtually unheard of. There are no relays, multi-contact coupler switches, or other similar delicate mechanisms. The various electrical switches which are operated by the playing keys and pedals all have precious metal surfaces which are not subject to corrosion.

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In the Concert Model Hammond Organ every possible means has been taken to keep service and upkeep at an absolute minimum. To this end, the very best of materials are used throughout. Furthermore, every possible advantage has been taken of modern engineering and precision manufacturing techniques. Hundreds of thousands of dollars have been invested in inspection and test equipment to make certain that every part used in Hammond Organs lies within its quality and size tolerances. Many of these tolerances are unprecedented in the organ industry. For example, the allowable tolerance for the location of every key over the entire 40-inch length of the manual keyboard must be less than *fifteen thousandths of an inch!* Wood, of course, cannot be depended upon to retain such close tolerances over a period of years under varying degrees of temperature and humidity. Therefore, all parts of the keys and key action are made of metal or as precision mouldings. There can be no swelling of parts, sticking, or loose keys because there are no materials employed whose dimensions are appreciably altered through temperature or humidity changes or through aging. The playing keys are made as precision mouldings thus obviating the problems of loose or chipped ivories. If the keys (including their sides) become soiled they may easily be cleaned with a damp cloth.

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 Headquarters—297 Fourth-Avenue, New York 10.

The success of the opening celebration of the 400th anniversary of the Genevan Psalter augurs well for a nationwide observance of this event. This service took place at St. Michael's Episcopal Church, New York, March 4. The society's Psalter leaflet was used. A large junior group, placed in the transept gallery, was heard alone in certain hymn stanzas and there were descants by T. Tertius Noble on "Old 100th" and by Peter M. Fyfe, organist of St. Michael's, on Psalm 42. Clarence Dickinson's setting to "I Greet Thee, My Redeemer," by Calvin, was sung by the three adult choirs as the offertory anthem. Its theme employs the first two lines of the tune "St. Michael." Nine Genevan tunes, dating from 1551 or thereabouts, were sung, with considerable variety of treatment. In a few of the hymns the choir sang alone for two stanzas, after which they were joined by the congregation. Thus unfamiliar tunes were added to the repertory of the congregation. While two hymns of choral type were given to the choirs alone, seven were sung by the entire congregation. The rector, the Rev. William F. Corker, extended the greetings of the parish and an address was delivered on "The Significance of the Genevan Psalter" by the Rev. George Litch Knight. Copies of the program are reserved for all our members and others may have it on request.

The next local festival for the Genevan Psalter's 400th anniversary takes place Sunday afternoon April 22, at 4 o'clock in St. Bartholomew's Church, New York. Massed adult choirs will be in the chancel and youth and children's choirs, placed in both of the side galleries, will be used in antiphonal effects. One section of the service uses "Old Hundredth," first sung with its own Psalm, then in Sweetinck's anthem setting, "Arise, O Ye Servants," written in Holland less than twenty years after 1551. Next Harold W. Friedell will play variations on this tune composed by Lee H. Bristol, Jr., specially for this occasion. (These are being published by J. Fischer & Bro.) Finally the congregation will use it in the Doxology.

Dr. Clarence Dickinson has consented to act as guest conductor for his own anthem setting of "St. Michael" and for all the combined singing of the congregation and choirs. He will also play the prelude, a new work by George McKay based on one of the Genevan Psalter tunes, and the Bach chorale prelude "O Man, Bewail Thy Grievous Sin."

May we urge organists throughout the country to send for the program so that they may hold similar hymn festivals. Next month THE DIAPASON will contain an article on the Genevan Psalter stressing the value to any church of such a celebration. As THE DIAPASON is the only practical medium we now have for reaching chapters of the A.G.O. we will be glad to send copies of these programs and the Psalter leaflet to all deans and regents requesting them.

The 1950 revision of "Hymns Ancient and Modern" was introduced to the Hymn Society Feb. 27 at a New York meeting in the Church of the Incarnation. The speaker, the Rev. John W. Norris, is well equipped for such a task through his long activity on the Joint Commission for the revision of the "Episcopal Hym-

nal 1940." He brought us a scholarly appraisal of the English book. After a statistical analysis of its contents, Father Norris discussed the way it had continued to reflect the theological and devotional trends in the Church of England. Afterwards we sang together half a dozen hymns taken from the book, including one for bell ringers. We hope to make the address available in condensed form for friends and members of the society. It may be obtained for the sum of 5 cents.

REGINALD L. McALL.

AUSTIN THREE-MANUAL FOR LARGE NEW ENGLAND CHURCH

The First Presbyterian Church of Bridgeport Conn., has awarded a contract to Austin Organs, Inc., to build a new three-manual organ. The instrument will replace an instrument installed when the church constructed its present building nearly twenty-five years ago. Although the church is not quite 100 years of age it survived a disastrous fire which destroyed its meeting-house in 1874. It has since then grown to be the largest Presbyterian Church in New England. Not only have its varied activities exerted a marked influence in its own community, but from its membership have gone out a dozen young men into the ministry in this country and into missionary activity in foreign fields. The new organ will constitute a major addition to the church equipment. Its completion is expected in 1952.

The stoplist is as follows:
GREAT ORGAN.
 Violone, 16 ft., 68 pipes.
 Diapason, 8 ft., 68 pipes.
 Harmonic Flute, 8 ft., 68 pipes.
 Gemshorn, 8 ft., 68 pipes.
 Octave, 4 ft., 68 pipes.
 Quintaten, (console preparation) 4 ft.
 Twelfth, 2 2/3 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Mixture, (console and chest preparation) 4 ranks.
 Chimes (from choir).
SWELL ORGAN.
 Geigen Diapason, 8 ft., 68 pipes.
 Rohr Flöte, 8 ft., 68 pipes.
 Viole de Gambe, 8 ft., 68 pipes.
 Voix Celeste, 8 ft., 56 pipes.
 Fugara, (console and chest preparation) 4 ft.
 Chimney Flute, 4 ft., 68 pipes.
 Flautino, (console preparation) 2 ft.
 Mixture, 3 ranks, 183 pipes.
 Contra Oboe, (console preparation) 16 ft.
 Trumpet, 8 ft., 68 pipes.
 Oboe, 8 ft., 68 pipes.
 Clarion, (console preparation) 4 ft.
 Vox Humana, (console preparation) 8 ft.
 Tremolo.

CHOIR ORGAN.
 Viola, 8 ft., 68 pipes.
 Melodia, 8 ft., 68 pipes.
 Dulciana, 8 ft., 68 pipes.
 Unda Maris, 8 ft., 56 pipes.
 Flute, 4 ft., 68 pipes.
 Nazard, (console and chest preparation) 2 2/3 ft.
 Block Flöte, (console and chest preparation) 2 ft.
 Clarinet, 8 ft., 68 pipes.
 English Horn, (console preparation) 4 ft.
 Chimes, 25 notes.
 Tremolo.

PEDAL ORGAN.
 Diapason, 16 ft., 32 pipes.
 Violone, 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt, 16 ft., 12 pipes.
 Quint, 10 2/3 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Violone, (console preparation) 8 ft.
 Flute, 8 ft., 32 notes.
 Super Octave, 4 ft., 12 pipes.
 Trumpet, (console preparation) 16 ft.
 Trumpet, (console preparation) 8 ft.
 Clarion, (console preparation) 4 ft.

AUDITORIUM AS MEMORIAL

TO DR. AND MRS. G. L. TENNEY
 In memory of Dr. and Mrs. George Lee Tenney it is planned to erect an auditorium at Grover, Weld County, Colo., within one and one-half miles of the Tenneys' summer ranch. This auditorium will be assigned to District No. 89 Centralized Schools for maintenance. It will be used for musical festivities, dramatics and sports. The construction will be of masonry block, brick and steel. This memorial will be erected with funds donated by the admirers of Dr. and Mrs. Tenney and used by the youth of the community that they loved.

Dr. Tenney was for many years director of the choir at the First Congregational Church of Chicago and a member of the faculty of Lewis Institute. He died recently in Niles, Mich.

New Issues for Services

Opening the packet of new music from J. Fischer & Bro. was like receiving news of the wellbeing of a group of old friends, for here we have an assortment of choral pieces from some of our most popular composers of church music. The first thing to attract attention is a setting of Psalm 95, "O Come, Let Us Sing unto the Lord," written by Richard T. Gore for the girls' chorus at the College of Wooster. This pleasing setting is scored for SSAA with an organ accompaniment which may be omitted (though it is a real accompaniment—not a duplication of the voice parts). Changes of meter are frequent enough to avoid rhythmic stagnation, yet not complicated enough to make the piece unnecessarily difficult. One is given relief from the four-part treble singing by a lovely, flowing twenty-four measure section of two-part writing.

Continuing with J. Fischer, Garth Edmondson's "Lead Me, Lord," for SATB, is a simple, hymn-like setting—easy and effective. There are two new ones by Russell Hancock Miles. We like best his "Dwell in Unity," words from Psalm 133, for SSA. It is in the key of A minor with an unobtrusive organ accompaniment, building up toward the end to a brilliant closing in the major key. The principal virtue of Miles' "I Will Lift Mine Eyes" is that it is for unison voices. We are sure that directors would

welcome more unison anthems. "Turn Thou unto Me," for SATB, is a short anthem by Haydn Morgan which may be used with or without organ.

A new "Ave Verum" by Everett Titcomb is published by McLaughlin & Reilly. It is a true unaccompanied motet, SATB, and real liturgical music. E. C. Schirmer is the publisher of a four-part Magnificat by the famous contemporary Dutch composer, Hendrik Andriessen. As one might expect, the organ plays an important role and is scored on three staves. The music is founded on the traditional plainchant. It is not of great difficulty but needs a full chorus to be effective. Robert L. Bedell adapted the English words.

"Voices of God," by Raymond Rhea, is published by Edwin H. Morris & Co. It is a resounding eight-part chorus incorporating choral effects which demand a large number of singers. The music itself is simple. J. Alfred Schehl, the Cincinnati organist, has set the Lord's Prayer, basing the melody on a Gregorian motif. It is available from McLaughlin & Reilly for SATB, SSA, TTBB and as a solo.

"A Seasonal Anthem Collection for Mixed Voices" contains seventeen of J. Fischer's numbers, mostly old stand-bys, running the gamut from Schuetzky's "Emitte Spiritum" to Neidlinger's "The Birthday of a King." The price is reasonable compared to the total cost of the anthems if bought individually.

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Offertoire (Recital-General)	J. Jongen	1.00
Communion (Recital-General)	J. Jongen	1.00
Toccata in A Major (Recital-General)	G. MacMaster	.75
Choral: 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. De Severac	1.50
Seven Miniature Preludes (Recital-General)	S. Karg-Elert	1.50
Toccata in E Minor (Recital-General)	F. Wertz	.80
Hymn of Thanksgiving (Recital-General)	J. Zwart	.85
Toccata in C Minor	H. Andriessen	.80
Prelude on the Sanctus: "Holy, Holy, Holy (General)	S. Karg-Elert	1.00
Choral: "Glorious things of Thee are spoken"	M. Reger	1.00
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KENNETH E. RUNKEL, Mus.B. (MacPhail), L.Mus. (McGill), A.C.C.O., F.T.C.L., F.A.G.O., is the composer of an Easter cantata issued by Remick just before Christmas. It is for S.A.B. and is entitled "The Promise Fulfilled." His first cantata for mixed voices, published by Church, was "The Good Samaritan." An arrangement for junior-senior choirs, with trumpet obbligato, of "Now Let the Bright Seraphim," from Handel's "Samson" (Flammer), has just come from the press. This is Mr. Runkel's eighty-first anthem. Early next fall Belwin will issue the last three of ten anthems commissioned for mixed voices. Mr. Runkel is proud of the inclusion of a hymn-tune in the 1940 Hymnal (Episcopal). Witmark in 1936 issued the first three anthems for the three-choir combination, with the collaboration of Edward A. Fuhrmann. Mr. Runkel has twenty anthems of this type to his credit. Dr. Harold W. Thompson described Mr. Runkel as an important pioneer in this field. He and Mrs. Runkel maintain a busy studio in Russell, Ky.

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Hamilton Centre.

The monthly meeting of the Hamilton Centre was held in Wesley United Church after the Sunday evening service March 4. Music by Hamilton composers made up the program, featuring organ, piano and vocal music as follows: Three Chorale Preludes for Organ ("Endris Night," "Old 124th" and "Ye Choirs of New Jerusalem"), composed and performed by Florence Clark, F.C.C.O.; Theme and Variations for piano by Paul McIntyre, performed by Eileen McManamy; vocal octet, "The Lord's Prayer," by Howard W. Jerome; two quartets by Paul Ambrose ("Even Me" and "God Is Love"); duets, "Thou Who Like the Wind Dost Come," by Paul Ambrose, sung by Marian Milburn and Shirley Tate, and "More Love to Thee," by Dr. W. H. Hewlett, sung by Evelyn Going Webster and George Clapham; solos, "Tomorrow Comes the Song" and "God Keep you, Dearest," by Ambrose, sung by George Clapham.

Refreshments were served in the church parlors by members of Wesley United Choir. Arrangements for the evening were made by Dr. Harry Martin.

EDGAR SEALY-JONES, Secretary.

Toronto Centre.

The monthly meeting of the Toronto Centre was held March 7 at the Bloor Street United Church. Handel's "Samson" was presented by the choir of the church under the direction of Frederick C. Silvester. This performance was arranged at rather short notice and gave ample evidence of Mr. Silvester's genius. It was gratifying to see a good attendance of both organists and public with B.O.R.F. as the beneficiary. The choir's performance was crisp and spirited. Attacks and releases were clean and all sang with authority. One might have wished for a wider dynamic range, with greater regard for piano singing. Mr. Silvester's organ accompaniment was always vital and in good taste. Soloists included Lois Marshall, Margaret Stilwell, Eric Tredwell nad Arthur Bartlett.

GERALD BALES, DIAPASON Secretary.

Niagara Falls Centre.

The February meeting of the Niagara Falls, Ont., Centre, was held at St. Stephen's Church Sunday, Feb. 25. At the business meeting, over which the chairman, J. J. Webb presided, the Rev. C. G. Eakins, M.A., of St. Stephen's gave an interesting talk, after which he invited the members to hear and demonstrate on the new electronic organ which has just been installed in his church. Harold E. Revill, organist-director of St. Stephen's, demonstrated in his usual efficient way the possibilities of this instrument.

J. J. WEBB.

Galt Centre.

A meeting of the Galt Centre was held at St. John's Church, Preston, Feb. 24. C. R. Kilgour, our chairman, was at the helm. The program of the evening was under the direction of our program convener, Miss Patricia Ironsides, who presented a recital of organ music by the following student organists: Mrs. David Letwiller, Miss Margaret Wylie, Mrs. C. Eby and A. J. Arnold. The music was mainly that of the old masters. Miss Ironsides is to be complimented on the excellent progress of her students. The Rev. R. Appleyard, rector of the church, was a welcome visitor. After the recital Miss Ironsides entertained the members of the centre at her home.

C. P. WALKER, Secretary.

Vancouver Centre.

A very fine afternoon of choral music was enjoyed by all who attended the Vancouver Centre's presentation of the Chown Memorial Church choir under the capable and inspiring direction of Burton L. Kurth, Feb. 25. Seventeen anthems were sung in an artistic manner by this well-balanced choir. Organ preludes were played by Ronald W. Price and postludes by Mrs. H.

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G. HERALD KEEFER, Secretary.

Brantford Centre.

The teaching of school music, especially in high schools, was discussed by Lance MacDowell of Simcoe at the monthly meeting of the Brantford Centre of the C.C.O. Feb. 10. His speech was followed by the playing of recordings.

The meeting, held at the home of Miss Elsie Senn and well attended, was under the chairmanship of George E. F. Sweet. The possibility of changing the date of the annual Christmas carol service was discussed. The decision will be held over until the next meeting.

MARJORIE A. COOK, Secretary.

Oshawa Centre.

A general meeting of the Oshawa Centre was held at the home of George Rapley Feb. 28. The meeting took the form of an open discussion of problems encountered in choir organization and training. The acting chairman, Kelvoin James, presented eighteen questions dealing with methods of introducing new hymns, rehearsal technique, types of voice tests used for prospective choristers and suggested training for improving sight-reading.

MRS. G. K. DRYNAN, Secretary.

TWO FIRST PERFORMANCES

AT CHAPEL OF INCARNATION

An evensong service at the Chapel of the Incarnation, New York City, on Palm Sunday featured the first American performance of Herbert Howells' motet, "King of Glory," and the premiere of "Blessed Are They That Mourn," by Robert E. Crandell. The choir was under the direction of Searle Wright, F.A.G.O. Other choral numbers included: Magnificat in F, Farrant; "Tenebrae Factae Sunt," Ingegneri; "O Vos Omnes," Gesualdo; Kyrie from Mass in G minor, Vaughan Williams; Sanctus from "Messe en Sol," Poulenc; Sowerby's "Poem" for viola and organ also was heard.

T. Tertius Noble's music was used at evensong Feb. 25. Choral selections were the Magnificat in A minor and the cantata "Gloria Domini." Mr. Wright played the Toccata and Fugue in F minor.

THE T. EATON COMPANY, LTD., of Toronto has received the contract for a three-manual organ to go to St. Andrew's Presbyterian Church in Victoria, B. C. Two-manual installations have been made recently at All Saint's Anglican Church, Collingwood, Ont.; St. Paul's Pro-Cathedral, Regina, Sask., and Zion Lutheran Church, Saskatoon, Sask.

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ORGAN FOR VICTORIA CHURCH
St. Andrew's Presbyterian Church, Victoria, B. C., has commissioned the T. Eaton Company, Ltd., of Toronto to build a three-manual organ. The instrument, which is under construction at the present time, will contain 1,902 pipes. Preparation is made for addition of chimes.

The stoplist has been planned as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 68 pipes.
Doppel Flöte, 8 ft., 68 pipes.
Genshorn, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Trumpet, 8 ft., 68 pipes.

SWELL ORGAN.
Bourdon, 16 ft., 68 pipes.
Violin Diapason, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Aeoline, 8 ft., 68 pipes.
Flute, 4 ft., 68 pipes.
Mixture, 3 ranks, 183 pipes.
Cornopean, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Tremulant.

Chimes (preparation only).
CHOIR ORGAN.
Viol d'Amour, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Clarinet, 4 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Stopped Flute, 8 ft., 12 inches.

APOLLO CLUB WILL PRESENT

ELGAR ORATORIO APRIL 16

The next major presentation of the Apollo Musical Club of Chicago in Orchestra Hall will be a performance of Elgar's "The Dream of Gerontius" Monday evening, April 16. In the announcement of this event attention is called to

the fact that because this is perhaps the most important oratorio written in England since the time of Handel its revival constitutes one of the most significant dates in Chicago's spring music calendar. Soloists will be Lillian Chookasian, mezzo-soprano; Harold Haugh, tenor, and Nelson Leonard, bass. The chorus will be assisted by the Chicago Symphony Orchestra. Edgar Nelson is the conductor and Robert Birch the organist.

PRESBYTERIANS ANNOUNCE

SERIES OF CHOIR SCHOOLS

Continuing its policy of making available musical training helpful to church musicians, the department of leadership education of the Board of Christian Education of the Presbyterian Church in the United States of America announces the following 1951 program of choir schools, which are departments of the leadership training summer schools:

School of the South, W. Caldwell Mathias director, Marvville College, Maryville, Tenn., June 11 to 22.

School of the Southwest, Cecil Lapo director, Allison-James School, Santa Fe, N. Mex., July 2 to 13.

School of the East, W. Lawrence Curry director, Ursinus College, Collegeville, Pa., July 9 to 20.

Wooster School, the Rev. W. Frederic Miller director, the College of Wooster, Wooster, Ohio, July 23 to Aug. 3.

The courses are designed to give assistance to organists and singers alike. The schedule at Ursinus will include conducting, techniques of accompanying, keyboard harmony, junior choir methods, youth choir methods, program planning, and a survey of choral and organ literature. The schedules at the other schools will be similar, although not identical. They are planned to provide intensive work in the special subjects in which refresher studies are needed. In addition to the work the program offers relaxation and recreation through association with the other departments of the school and the special events that are planned.

Information about any of the four schools may be obtained from the Department of Leadership Education, 1105 Witherspoon Building, Philadelphia 7, Pa.

WILLARD E. RETALLICK



22. He went to Providence in 1929 to be choirmaster of St. Dunstan's College of Sacred Music and to take the cathedral position

In addition to his work at the cathedral Mr. Retallick served for seven years as organist and music director at Temple Beth El; as choirmaster at the Church of the Epiphany, and for ten years as choirmaster at St. Mark's Church, Riverside, a post he still holds. During world war 2 Mr. Retallick worked in the routing department at the Brown & Sharpe Manufacturing Company and later entered the service of the Providence Mutual Fire Insurance Company, where he is now assistant secretary.

Mr. Retallick gained his training in music at St. John's in Troy and under Dr. T. Frederick H. Candlyn. He attended St. Stephen's (now Bard) College, where he was chapel organist and choir director. He received his bachelor of science degree in music from New York State Teachers' College and his bachelor of arts degree from Brown University, where he did graduate work in theology.

W. E. RETALLICK RETIRES

AT PROVIDENCE CATHEDRAL

Willard E. Retallick, for more than twenty-one years organist and choirmaster of the Cathedral of St. John, Providence, R. I., has announced his retirement from the organ bench to devote his full time to the insurance business.

Mr. Retallick's first appointment, when 14 years old, was as assistant to Richard P. Law, organist at St. John's Episcopal Church, Troy, N. Y. He also served as organist at St. Luke's Church, Troy, and at Memorial Baptist Church, Albany, before his appointment to All Saints' Cathedral, Albany, at the age of

IN A MONDAY NIGHT program presented Feb. 19 by "Evenings on the Roof," Bruce Prince-Joseph, organist and harpsichordist, was heard with the Roger Wagner Chorale and Orchestra in Cantata 106, by Bach, at the Wilshire Ebell Chamber Music Hall, Los Angeles. A recording of the Handel "Concerto Grosso" No. 2b has been made by Capitol Records, featuring Bruce Prince-Joseph, principal harpsichordist; John Gillespie, ripieno harpsichordist; Bert Gassman, oboist, and Toscha Zeidel, violinist, with the Werner Janssen Symphony Orchestra, Werner Janssen conducting. On a tour in the 1951-52 season Mr. Prince-Joseph will present programs which will include both organ and harpsichord compositions.

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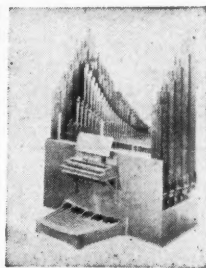
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THEODORE SCHAEFER'S CHOIR

MAKES NOTABLE RECORDING

The WCFM Recording Corporation has issued a long-playing record which contains Zoltan Kodaly's "Missa Brevis" and Benjamin Britten's "Rejoice in the Lamb," both sung by the chancel choir of the National Presbyterian Church of Washington, D. C., with Theodore Schaefer as conductor and organist. Neither of these contemporary works had been recorded previously. Mr. Schaefer organized the chancel choir of the National Presbyterian Church in 1939. In addition to singing at the regular services of its church the choir has become a vital factor in the musical life of the capital city. From the beginning, in addition to more familiar traditional choral music, Mr. Schaefer has produced larger choral works which are unfamiliar because performance has been neglected. The organ is a four-manual Möller, designed by Dr. Clarence Dickinson and installed in 1937.

Theodore Schaefer, son of a Lutheran minister, whose mother and sister were organists, is a graduate of Ohio Wesleyan University and studied under Dr. Palmer Christian and Arthur Poister, and in France under Isidor Philipp. He also did graduate work at the Union Seminary School of Sacred Music under Dr. Clarence Dickinson.

WCFM, Washington's cooperatively owned radio station, entered the long-playing record field less than a year ago. Its conductor is Richard Bales.

WHITE CHORUS IN VIRGINIA

SINGS IN A.M.E. ZION CHURCH

How sacred music may serve to further the brotherhood of man was exemplified when the senior choir of the West End Baptist Church, Petersburg, Va., gave a program at the Oak Street A.M.E. Zion Church Feb. 18. This was the first time in the history of the community that a white choir has sung in a Negro church.

An appreciative congregation heard

the choir conducted by Raymond E. Herbek, A.A.G.O. David E. Carroll, organist of Virginia State College, was at the organ. The service opened with an unaccompanied plainsong, "Come, Holy Ghost." These anthems were sung: "Hymn of Freedom," Thiman; "Grieve Not the Holy Spirit of God," Noble; Magnificat and Nunc Dimittis in D minor, Herbek; "By the Waters of Babylon," James. Five selections from Mendelssohn's "Elijah" were heard. The program closed with a group of three carols and Mozart's "Gloria in Excelsis."

It was felt that the success of this visit justified making it an annual event.

ARTHUR G. COLBORN, ENGLISH COMPOSER-ORGANIST, IS DEAD

Word has been received from the Rev. Ezekiel Hopkins of the death Feb. 20 of Arthur George Colborn of Bristol, England. Mr. Colborn was 81 years old. He was a highly respected figure in the musical life of England and a composer of much church and organ music, some of which has been published in the United States. Blindness, which overtook him ten years ago, compelled him to retire as organist of the Stapleton Parish Church, which he had served for thirty-six years. He had been a reader of THE DIAPASON for many years, and since he became blind Father Hopkins had read the magazine to him. Mr. Colborn's knowledge of church music was described as encyclopedic and as a helpful and kindly critic he had endeared himself to hundreds of people.

ON THE EVENING of April 8, the cantata chorus of Concordia Teachers' College, River Forest, Ill., will present Bach's "St. Matthew Passion" under the direction of Carl L. Waldschmidt. Three outstanding soloists and a full symphony orchestra will combine with the chorus of 200 in this spring concert.

HAROLD MUELLER, F.A.G.O., directed his choir at St. Luke's Church, San Francisco, in a performance of Faure's Requiem March 18. Florence Stone was at the organ.

Hindemith Program
Feature of Festival
Held in Urbana, Ill.

The festival of contemporary arts being held in March and April at the University of Illinois, Urbana, is impressive evidence of the position of leadership in the arts which is being assumed by the great universities of the Middle West. And the fact that eight outstanding concerts of music are being offered in connection with this festival serves to substantiate our contention that the universities are fast becoming the fountain-head of American musical progress.

The all-Hindemith concert conducted by the composer at the university auditorium March 4 was an event of unusual significance and importance and drew auditors from many parts of the country. Hindemith, who can scarcely find time to rest when he is in Europe because of the demands made upon him as a conductor, seldom appears on the podium in this country.

The program consisted of the Philharmonic Concerto for Orchestra (1932), Theme with Four Variations (1946), Six Chansons (1939), "Apparebit Repentina Dies" (1947) and "Frau Musica" (1943). The opening number is a brilliant bravura piece written for the fiftieth anniversary of the Berlin Philharmonic Orchestra and the Theme with Four Variations, better known as "The Four Temperaments," was originally scored as a ballet.

Our review columns are primarily concerned with organ and choral music, and it was of the latter that we were so richly rewarded in Urbana. It was our first hearing of the "Apparebit Repentina Dies," a work in large form for mixed chorus and brasses. Hindemith's preoccupation with Latin and Greek writings is well known and it is likely that he will go down in history as one of the most literary composers. So it was no surprise that he chose for this, certainly one of his most significant works, one of the great Latin poems from the early days of Christendom. The poem is an acoustic which paraphrases the vivid Biblical descriptions of the Last Judgment. To say that Hindemith captured the spirit of the text would be trite and a gross understatement. He rather used the text as a vehicle for some of the most powerful music which we have heard—music so transcendent in its scope that whether one might "like" it or not is a matter of small moment. The work takes the listener on an excursion into the mysteries and awfulness of the coming of the great day of the Lord, the judging of all mankind and the punishment and reward. It ends with a moral admonition in the guise of a chorale. Hindemith's deft handling of the chorus and orchestra served to point up the excellence of this hearty group, which consisted principally of students.

The Six Chansons (on poems by Rainer Maria Rilke) were beautifully sung by the university choir. Their freshness and charm were edifying. The famous "Frau Musica," which calls for audience participation, was indulged in and enjoyed by everyone. After the concert, when the usual group of admirers filled in line to extend praise and felicitation, the short, bald composer stood with a twinkle in his eyes, shook his finger at each well-wisher and said sternly: "I didn't see you singing!"

J. S. D.

VOLKEL BACK AFTER PLAYING
IN CLEVELAND AND FLORIDA

After a tour which included recitals at the First Methodist Church of Cleveland and the First Congregational Church of St. Petersburg, Fla., Dr. George William Volkel is preparing for spring recitals and special services of music at All Angels' Church, New York, where he is organist and choirmaster. On March 11, Dr. Volkel presented Gaul's "The Holy City" and March 18 Bach's "St. Matthew Passion." The annual presentation of Stainer's "The Crucifixion" took place on Good Friday evening. At these special services the choir was augmented and guest soloists included Ruth Diehl, Lydia Summers, Lucius Metz, Everett Anderson, Edmund Heard and Willard Amison.

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HERBERT G. STEWART, who observed his twentieth anniversary as organist of the Park View Methodist Church, Portsmouth, Va., March 4, received a silver service from the congregation at the fourteenth annual presentation of the Lenten cantata "Olivet To Calvary," by Maunder. In the afternoon Mr. Stewart gave a recital with his sister, Alice Stewart of New York, mezzo-contralto, assisting. The organ selections were: Toccata in D minor, "Come, Blessed Death" and "In Death's Strong Grasp the Saviour Lay," Bach; "Hornpipe," from "Water Music," Handel; Adagio from First Sonata, Mendelssohn; Andante Cantabile from Fourth Symphony, Widor; Scherzo in G minor, Blum; "The Thrush," Kinder; "Sunrise," Karg-Elert; "Sabbath Evening Chimes," H. J. Stewart, and "Agnus Dei," Bizet-Lacey. Miss Stewart sang among other songs her brother's latest composition, "Baby's Prayer," for its first public presentation.

Mr. Stewart studied organ under Wil-lard I. Nevins at the Guilman Organ School, choir directing under Dr. Hugh Porter and Vernon de Tar at the Juilliard School of Music; voice under Dr. Bernard Taylor and piano with Guy Maier, Bernice Frost and Madame Luisa Stojowski. He is minister of music of the Park View Church, director of the Stewart School of Music and a colleague of the American Guild of Organists, New York City Chapter.

THE HENDRIX CHAPEL CHOIR of Conway, Ark., an a cappella group of twenty-eight singers, completed its first spring tour of cities in Northwest Arkansas Feb. 27. The choir made six appearances at high schools and in large churches before enthusiastic audiences. The program opened with a choral introit entitled "Alleluia," written by V. Earle Copes, the director, which was sung outside the sanctuary. Jo Lee Fleming, organist, then played an organ interlude, also written by Mr. Copes, while the choir entered. This effective opening elicited widespread comment from musicians and laymen as something unique in program planning. A second tour this spring is planned for April 15 to 18 and will include cities in Southeast Arkansas.

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MYRON R. MOYER, READING, PA., ORGANIST, TAKEN BY DEATH

Myron Reeser Moyer, Reading, Pa., organist and leader in many musical organizations for more than thirty years, died Feb. 25 after a four weeks' illness. He was organist and director at the First Reformed Church for thirty-four years and founded and directed since their organization some years ago two choirs of Carpenter Steel Company employes, the Singing Ingots and the Carpenter Steelettes. For five years he was director of the nurses' chorus which he organized in the Reading Hospital training-school.

Mr. Moyer, a native of Reading, was 53 years old. His parents were the late Frederick C. and Mary Catherine Moyer. His father was organist of the First Reformed Church for many years and the son succeeded him in the position.

Mr. Moyer is survived by his widow Esther K., two daughters, Mary E., wife of William F. Fabian, Van Nuys, Cal., and Dorothy L., wife of George M. Manderbach, an attorney, of Wvomisung, Pa., and a brother, J. William Moyer, for many years organist of the First Baptist Church and now organist of St. Mary's Episcopal Church.

MTAVISH PLAYS CANADIAN

PREMIERE OF HANSON WORK

The first Canadian performance of Howard Hanson's Concerto for Organ, Op. 22, No. 3, played by Myron McTavish, was the feature of a concert in the Glebe Collegiate Institute Auditorium, Ottawa, Ont., Feb. 26. The orchestral score, transcribed for piano, was played by Elizabeth Bowen.

The *Evening Citizen* of Feb. 27 had this to say about the performance: "The main interest of the evening was centered around the second item presented by Mr. McTavish, the Concerto for Organ, Op. 22, No. 3, by Howard Hanson.***This was an excellent experiment, in fact

the first time it has ever been tried in Canada, and it was a most successful and interesting one. There was an excellent blending of the two instruments and a fine exchange of thematic material*** Despite the difficulties of visual communication there was excellent synchronization throughout the performance." Mr. McTavish also played the first movement of Handel's Concerto in B flat major.

SEVEN SPECIAL EVENTS AT

ST. BARTHOLOMEW'S IN N. Y.

Seven outstanding musical events on Wednesday evenings in Lent took place at St. Bartholomew's Church in New York City, where Harold Friedell is organist and choirmaster. The first of these was on Ash Wednesday, when the choir sang Verdi's Requiem. On Feb. 14 Mr. Friedell directed a program of choral music consisting of Pergolesi's "Stabat Mater," Buxtehude's "My Jesus Is My Lasting Joy" and Parker's "Psalm 23."

There was a violin recital by Eugene Limberg Dengel Feb. 21. Mr. Friedell gave a recital Feb. 28, playing these numbers: "Grand Jeu," du Mage; Trio-Sonata 1, Bach; "Requiescat in Pace," Sowerby; Symphony 2, Vienne. Clarence Watters was heard March 7 in a program of Widor, Langlais, Grunenwald, Dupré and Messiaen.

The last two events were Sowerby's cantata, "Forsaken of Man," and Bach's "St. Matthew Passion." For the latter the choir of St. Bartholomew's was augmented by the choir of Calvary Church and the sopranos of St. Thomas' Church choir.

LENTEN MUSICAL EVENTS at the Church of the Saviour in Philadelphia, where Frederick Roye is director of music, included part 2 of "The Messiah," Georges' "The Way of the Cross," a recital by Mr. Roye, Faure's Requiem and Brahms' Requiem.

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Plymouth Congregational Church
Fort Wayne, Ind.

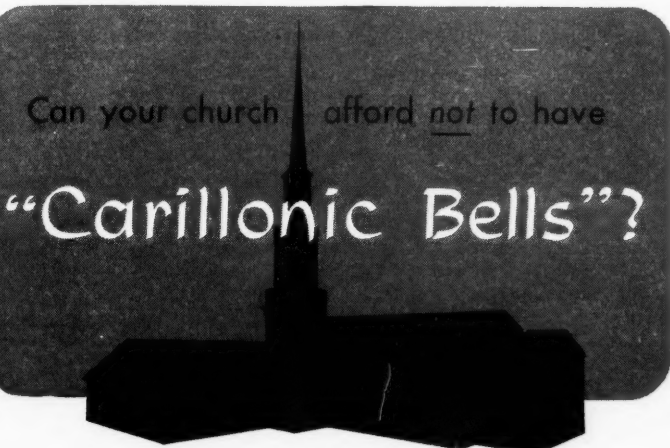
Katharine Fowler, M. Mus.

McKinley High School
Washington, D. C.

GLEN C. STEWART

M. Mus.

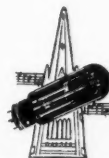
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Programs of Recitals

Edmund Sereno Ender, Baltimore, Md.—Mr. Ender gave a recital at the United States Naval Academy, Annapolis, March 4. The program: Sonata in G major, Elgar; Fugue in C minor, Bach; "Clair de Lune," Vierne; "Festoso," Avery; "Piece Heroique," Franck.

Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.—Mr. Boothroyd's program at Grace Church March 1 included the following: Offertory on "Vive le Roi," Raison; Prelude, Clerambault; "North Wind" and "West Wind," Rowley; "A Fisherman's Song" and "Pantomime," de Falla; Introduction and Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

Frederick Royce, Philadelphia—Mr. Royce gave a recital at the Church of the Saviour Feb. 11, assisted by Robert Frankenberger, baritone. Organ numbers were: Adagio, Barber-Strickland; Chorale Preludes, "Lord God, Now Open Wide Thy Heaven," "O Man, Bemoan Thy Grievous Sins" and "All Men Must Die," Bach; Prelude and Fugue in C major, Bach; Sonata 6, Mendelssohn; Rondo, d'Andrieu; Chorale in A minor, Franck.

Ronald K. Arnatt, F.T.C.L., Washington, D. C.—Mr. Arnatt gave a recital of compositions by Bach at the Church of the Ascension and St. Agnes Feb. 11. His program included Eight Short Preludes and Fugues; Sonata 3, in D minor; Prelude and Fugue in D major.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave a series of Tuesday evening recitals at the South Church during Lent. His program March 6, in which he was assisted by Mildred Swanson, contralto, included these numbers: Passacaglia, Frescobaldi; Chorale Preludes, "Lord, Keep Us in Thy Word," "Now Salvation Cometh" and "From God I Ne'er Shall Stray," Buxtehude; Andante, Schumann; "Harmonies du Soir," Karg-Elert; "Prologue," Henniker; Prelude, Debussy; Chorale in A minor, Franck.

H. Trall Heitzenrater, Berea, Ohio—Mr. Heitzenrater, a student at the Baldwin-Wallace Conservatory of Music, gave his senior recital Feb. 25. The program: Chorale Preludes, "Ein feste Burg" and "Christ lag in Todesbanden," Bach; Sonata on the Ninety-fourth Psalm, Reubke; Prelude and Fugue in A minor, Bach; "Contemplation," Purvis; Intermezzo, Widor; "Invocation," Carleton H. Bullis; Toccata, Sowerby.

Royal A. Brown, F.A.G.O., San Diego, Cal.—Mr. Brown's recital at the Spreckels Organ Pavilion Easter Day included the following: Eastertide Suite, Brown; "The Resurrection Morn," Johnston; "Alleluia," Mozart; "Christ, the Lord, Is Risen Today"; "Come, See the Place Where Jesus Lay," Bach; "O Sons and Daughters, Let Us Sing"; "The Strife Is O'er," Palestrina; Toccata, Farnam; "Hallelujah," Handel; Fantasie and Fugue in A minor, Bach.

On March 18 Mr. Brown played a program of music by San Diego composers. These were included: "Moonlight and the Glen," "Chorus of the Outlaws" and Overture from "Bluff King Hal," Humphrey John Stewart; "Song of Chibabos at Hiawatha's Wedding Feast," Agnes Patterson; "Chanson des Andes," Nino Marcelli; "The Bow Moon," Charles H. Marsh; "Who's Who in the Zoo," Frank T. Close; "The St. Francis of Assisi Chapel," and "Ecce Sacerdos Magnus," Royal A. Brown.

Myron D. Casner, F.A.G.O., Sturgis, Mich.—Mr. Casner gave a recital at St. John's Episcopal Church Feb. 18. He played: Allegro, Concerto A minor, Vivaldi; Fantasy on an Old English Tune, Parry; Incidental Music to "Comus," Arne; Two Pieces, Dunhill; Prelude, Fugue and Variation, Franck; Three Chorale Preludes, Bach; Passacaglia, Alcock; "Two Fancies," Ponsoby; Introduction and Allegro, Stanley.

George E. Christ, Milltown, N. J.—Mr. Christ gave a recital at St. Paul's Evangelical and Reformed Church March 11. His program: Pastorale, Rheinberger; Finale from Second Concerto, Handel; "Ave Maria," Schubert; "The Rosary," Nevin; Intermezzo, Callaerts; "Rustic Dance," Demarest; "In Paradisum," Dubois. "Herzlich tut mich verlangen" and Air from Suite in D major, Bach; Toccata, Dubois.

Barbara Top, Seattle, Wash.—Miss Top, a pupil of Walter A. Eichinger at the Univer-

sity of Washington, gave her senior recital at the University Methodist Temple Jan. 10. She played: Rigaudon, Campra; Toccata on the Elevation, Frescobaldi; Toccata, Adagio and Fugue in C major, Bach; "Twilight at Fiesole," Bingham; Allegro from Symphony 6, Widor; "Death and Resurrection," Langlais; "Ronde Francais," Boellmann; "Interplay," Barbara Top; Toccata, Van Hulse.

Robert Rank, Seattle, Wash.—At his senior recital at the University of Washington, where he is a pupil of Walter A. Eichinger, Mr. Rank played these numbers March 7: Trumpet Voluntary, Purcell; "Jesus, Joy of Man's Desiring," Bach-Grace; Prelude and Fugue in A minor, Bach; Cantabile, Jongen; "Rondo Ostinato," Bingham; "Two Dances to Agni Vavishta," Alain; Intermezzo from Symphony 6, Widor; Sonata on the Ninety-fourth Psalm, Reubke.

Marjorie Jackson, A.A.G.O., Evanston, Ill.—Miss Jackson, a former pupil of Frederick C. Mayer, gave a recital at the Capital University Conservatory of Music, Columbus, Ohio, March 4. Her program: Trumpet Tune, Purcell; Prelude in B minor and Chorale Preludes, "My Heart Is Filled with Longing" and "Abide with Us, Lord Jesus Christ," Bach; Fugue in D major, Bach; Concert Variations, Bonnet; "Carillon," Sowerby; Intermezzo Third Symphony, Vierne; Prelude, Fugue and Variation, Franck; "An Elfin Dance," Edmundson; "Elegie," Peeters; Toccata, Sowerby.

John Lenaghan, Sherbrooke, Que.—A recital in memory of Professor Oscar Cartier was given by Mr. Lenaghan, organist at the Church of St. Theresa, at St. John the Baptist Church Jan. 28. He played these numbers: Trumpet Voluntary in D, Purcell; "Soeur Monique," Couperin; Prelude and Fugue in C minor, Bach; "Litanies," Alain; Rhapsody 3, Saint-Saens; Toccata from "Suite Gothique," Boellmann; "I Am Black but Comely," Dupre; "Piece Heroique," Franck.

Elmer A. Tidmarsh, Mus.D., Schenectady, N. Y.—Dr. Tidmarsh gave the following program at Union College March 4: Fantasia and Fugue in G minor, Air from Suite in D, Finale from Sonata in E flat and Toccata and Fugue in D minor, Bach; "Jesus Is Condemned to Death," "Jesus Comforts the Women of Jerusalem," "Jesus Is Nailed to the Cross" and "The Body of Jesus Is Laid in the Tomb," from "Stations of the Cross," Dupre; Prelude to "Parsifal," Wagner.

Francis Murphy, Jr., Philadelphia—Mr. Murphy gave a recital at Christ Church in Philadelphia March 7. He played these numbers: Fantasia in C minor, Fugue in B minor and "Jesus, My Trust," Bach; "Intercession," Bingham; Adagio from Symphony 6, Widor; "The Tumult in the Praetorium," de Maleingreau. A group of numbers was sung by the Land Title Bank and Trust Company Chorus.

Robert C. Clark, Fayette, Mo.—Mr. Clark, a student of Professor Luther T. Spayde at Central College, appeared in a junior recital in the Linn Memorial Methodist Church Feb. 23. He played the following organ numbers from memory: Prelude, Fugue and Chaconne, Buxtehude; Trio-Sonata No. 1, in E flat, Bach; Air with Variations, Sowerby; "Les Bergers," Messiaen; Toccata, Haines.

Gordon Wilson, Birmingham, Ala.—Mr. Wilson, a 1951 audition winner and a pupil of Minnie McNeill Carr, was sponsored by the Birmingham Music Club in a recital at the Independent Presbyterian Church March 11. He played these selections: Toccata in C major, Largo and Fugue in G minor, Bach; Chorale in E major, Franck; "Blessed Jesu," Edmundson; Rhapsodie in A minor, Saint-Saens; Toccata, Gigout.

Grady Wilson, Birmingham, Ala.—Mr. Wilson, a pupil of Minnie McNeill Carr at the Birmingham Conservatory of Music, gave his junior recital at the Independent Presbyterian Church March 16. His program: Prelude in B minor, Bach; Largo from Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in G major, Bach; "Come, Sweet Death," Bach-Fox; Fantasy in F minor, Mozart; Folk tune, Whitlock; "Thou Art the Rock," Mulet.

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Even the Organist's Horse Was Bony in John Alcock's Day

One of the names of famous church musicians of the eighteenth century with which the present generation is familiar is that of John Alcock, who was born in 1715 and died in 1806 after serving many years as organist of Lichfield Cathedral. To one of its English readers THE DIAPASON is indebted for a copy of the *Church Times* of London in which is published an interesting article that throws light not only on the life and work of Dr. Alcock, but on the church music situation in England in his day.

If anyone in this century believes that he has just complaints and feels that misery loves company he will find consolation in the record left by Dr. Alcock. The good doctor was credited with a drab disposition and with an inclination to dwell on his grievances, but there was undoubted basis for his complaints and the present-day organist who drives an old or decrepit automobile will be interested in the fact that Dr. Alcock's horse was thin and that he had a ready answer for the man who drew his attention to the animal's lack of fat.

Over the initials "T.S.F." the writer in the *Church Times* says among other things:

"In the same year that Johann Sebastian Bach died, a far less brilliant musician, but nevertheless a versatile and remarkable man, Dr. John Alcock, was appointed vicar-choral and organist of Lichfield Cathedral. He was entirely devoted to his work and, like S. S. Wesley, was concerned to try to raise the standard of cathedral music and worship from the depths into which it had fallen. But, owing to his peculiar and oversensitive nature, he harbored many grievances. Some were real enough; others were probably imagined; and it is doubtful whether, as his writings would seem to indicate, he suffered any serious injustice or unfair treatment at the hands of the cathedral authorities.

"After relinquishing his post of cathedral organist in 1760 (although he continued as a vicar-choral until his death), he was appointed organist of Sutton Coldfield parish church, where he remained until 1786. At the same time he was organist of St. Editha's, Tamworth—a position to which he devoted the whole of his time—resigning from there in 1790. Alcock was also private organist to the Earl of Donegal.

"Two centuries ago deans and chapters and cathedral choirs alike were all notoriously indifferent to the low standard of church music then prevailing.*** Thus it came about that the shortcomings (and they were many) of the Lichfield Cathedral choir were loudly proclaimed by Alcock, chiefly in the prefaces to his compositions; and his strictures were undoubtedly deserved.

"Few singing men care to be at the trouble of practicing anything new," he complained. "Some would rather sing twenty songs at a concert than one anthem at church."

In the preface to a volume of Alcock's anthems published in 1771 the following dismal picture of the situation from the organist's standpoint is presented:

"'Tis incredible what a number of base artifices have been practiced by some people belonging to this Cathedral, in order to prejudice me, in my Profession, and distress my Family, for no cause whatever: nay, even my Son, as soon as ever he began to play for me, was turned out from being a chorister, tho' he had been in the choir but two Years, and his Voice (which was a very useful one) not the least fallen: when many of the Lads are continued in their Places, for ten, twelve, or fourteen Years, and long after their Voices are broke...."

There was much more Duty when I was Organist, than now, being obliged always to play a Voluntary after Morning and

Evening Prayers, even in the severest cold weather, when very often, there was only one Vicar, who read the Service, and an Old Woman at Church, besides the Choristers; which not only brought, but fix'd the Rheumatism so strongly upon me, that I am seldom free from Pain, and sometimes confin'd to my Bed, for eight or ten Days together, tho' I never had the least Complaint of that Kind, till then, and no Body can live more regular than I have always done, as every one of my Acquaintances, can testify: I likewise play'd the Organ all Passion Week (except Good Friday), both which Customs have ever since been discontinued.

All the Time I was Organist, which was upwards of Ten Years, there was not a Book in the Organ-loft fit for Use, but what I bought, or wrote myself (for which I never was paid one Halfpenny), and yet there have been as many Books purchased, within these few Years, as have cost, at least, Thirty Guineas.

"Oh, 'Tis excellent To have a Giant's strength; but it is tyrannous To use it like a Giant." (Shakespeare.)

Alcock's salary as organist of Lichfield Cathedral was £4 a year, and about fifty extra as vicar-choral. This was supplemented by what little he could make by taking pupils and tuning pianos and harpsichords. The Sutton Coldfield appointment brought him £20 a year. Out of this he had to meet the expenses of riding over from Lichfield and sundry other items, such as "hire of horse and stabling"; "dinner and ale," and "fine for missing the cathedral." The latter must have been an ever-recurring and a not inconsiderable item, owing to his many other appointments. Indeed, a large proportion of Alcock's work as a vicar-choral must have been carried out by deputies—a system then strongly in force at nearly all cathedral establishments. Over a period of six years at Sutton Coldfield he reckoned he was £25 out of pocket. This would explain his retort to the parishioner who remarked: "Why, Doctor, your horse looks very thin." "Ah, so she does," replied the worthy Doctor; "I should look as thin, too, if I got no more money than I have for playing your organ!"

The premature death of Alcock's eldest son, organist of Walsall parish church, and a performer at the concerts in Vauxhall Gardens, Birmingham, saddened the last years of the doctor's life. He died in February, 1806, at the age of 90, at his house in Lichfield Close, and is buried in the cathedral.

ORGAN, PIANO, BRASS UNITE

IN GLENS FALLS CONCERT

The chancel choir of Christ Church, Glens Falls, N. Y., and Maurice C. Whitney, organist and director, were heard in a program of organ and choral music Feb. 9. Assisting were Mrs. A. McKee Spear and Mrs. Raymond Loughlin, pianists, and a brass octet. The first group of choral numbers consisted of Tschernokoff's "Come, Thou Holy Spirit," Randall Thompson's "Alleluia" and Schuetky's "Send Forth Thy Spirit." This was followed by a group of Negro spirituals.

Mr. Whitney played the following: Toccata and Fugue in D minor and "When We Are in Deepest Need," Bach; "The Squirrel," Weaver; "Jagged Peaks in the Starlight," Clokey; "Carillon," Vierne. The program closed with choral selections of Deems Taylor, Clokey, Whitney, Berlin and Lutkin.

WALLACE DUNN, whose debut recital at the First Methodist Church of Oak Park Ill., scheduled for Jan. 22, was canceled because of a major breakdown in the instrument, will give the recital at St. Paul's Episcopal Church, Dorchester Avenue at Fiftieth Street, Chicago, Monday evening, April 9, at 8:20. His program was announced in the January issue of THE DIAPASON.

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GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Rauschquinte, 2 ranks, 122 pipes.

SWELL ORGAN.

Rohrflöte, 16 ft., 97 pipes.
Geigen Principal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 notes.
Salicional, 8 ft., 68 notes.
Voix Celeste, 8 ft., 56 notes.
Geigen Octave, 4 ft., 68 notes.
Rohrflöte, 4 ft., 68 notes.
Rohrflöte, 2 3/4 ft., 61 notes.
Rohrflöte, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Clarabella, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 56 pipes.
Prestant, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.

ECHO ORGAN.

Lieblich Gedeckt, 8 ft., 61 pipes.
Muted Viols, 8 ft., 61 pipes.
Muted Viols Celeste, 8 ft., 49 pipes.
Erzähler, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Principal, (ext. Great Diapason), 16 ft., 12 pipes, 20 notes.
Subbass, 16 ft., 44 pipes.
Rohrflöte, 16 ft., 32 notes.
Subbass, 10 1/2 ft., 32 notes.
Spitzprincipal, 8 ft., 44 pipes.
Subbass, 8 ft., 32 notes.
Rohrflöte, 8 ft., 32 notes.
Spitz Principal, 5 1/2 ft., 32 notes.
Spitz Principal, 4 ft., 32 notes.

BUXTEHUDE, BACH FEATURED

BY NOEHREN IN ANN ARBOR

Robert Noehren, head of the organ department at the University of Michigan, gave a series of three recitals of music by Buxtehude and Bach at Hill Auditorium, Ann Arbor, on Sunday afternoons in March. The first recital, which took place March 11, opened with two numbers by Buxtehude—Prelude and Fugue in F sharp minor and "My Heart Is Filled with Longing"—and included these Bach works: Fantasie in G major, Trio-Sonata in E minor, Chorale Preludes, "My Soul Doth Magnify the Lord" and "Lord Jesus Christ, with Us Abide," and Prelude and Fugue in B minor.

Mr. Noehren's second recital was given March 18 and was devoted to the "Greater Catechism" from Part 3 of Bach's "Clavierübung." The Prelude and Fugue in E flat were included. The series was brought to a close March 25, at which time Mr. Noehren played Buxtehude's "Magnificat Primi Toni" and "Now We Pray to the Holy Ghost" and these Bach numbers: Toccata in F, "Deck Thyself, My Soul," Fugue in G minor, "Hark, a Voice Saith All Are Mortal" and "Farewell I Gladly Bid Thee" and Passacaglia and Fugue in C minor.

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February 15, 1951

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Yours very sincerely,

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JACK COURTNEY



JACK COURTNEY, F.T.C.L., was appointed organist and choirmaster of the First Presbyterian Church, Jacksonville, Fla., in December. Mr. Courtney is an Englishman by birth. He is reported to be the first cinema organist to have received a royal command to perform for the King and Queen of England. He is the author of the book "Theatre Organ World" and a member of the Performing Rights Society.

Mr. Courtney came to America in 1948. The first musical event under his direction at the First Presbyterian Church of Jacksonville was a choral vesper service Jan. 28. The choir sang Mozart's "Gloria in Excelsis," O'Hara's "The Living God," Gaul's "Collect for Americans" and "Abide with Me," arranged by Olds. Mr. Courtney played these numbers: Sonata, Op. 42, Guilman; Chorale in A minor, Franck; Favorite Melodies, transcribed by Courtney; "The Storm," Sellars.

EGERTON, MACKAY, MOTLEY
PLAY IN MONTREAL SERIES

A series of three Saturday afternoon recitals took place at Christ Church Cathedral, Montreal, in March. The cathedral choir assisted at all the recitals. The series was opened March 3 by Arthur Egerton, organist of the cathedral. He played these numbers: Chorale Preludes, "To God on High Be Praise," "Come, Holy Ghost" and "We Believe in One God," Bach; "Capriccio Pastorale," Frescobaldi; Chaconne, Purcell; Passacaglia, Whitehead; Prelude and Fugue on "Iste Confessor," Egerton. The choir sang numbers by Hilton, Bourgeois, Tallis and Mendelssohn.

Donald Mackey of the Church of the Messiah was the visiting organist March 10. He opened his program with Bach's Fantasia and Fugue in G minor and then played the chorale preludes "If Thou but Suffer God to Guide Thee" and "All Glory, Laud and Honor." Other selections were Mozart's Fantasia in F minor, "Nimrod," from Elgar's "Enigma Variations," and the Finale from Vienne's Symphony 1. The choir was heard in "Bread of the World" and "The Strife Is O'er," both arranged by Alfred E. Whitehead, and "Lo, Round the Throne," arranged by Ley.

The series was concluded March 17 with a recital by Phillips Motley, organist of St. Andrew's United Church. He played: Suite in D minor, Stanley; "Our Father, Thou in Heaven Above" and Sinfonia to the cantata "Wailing, Crying, Mourning, Sighing," Bach; Improvisation on "By the Waters of Babylon," Karg-Elert; Chaconne, Holst; Scherzo, Milford; Intermezzo on "Londonderry Air," Stanford; Prelude in D minor, Mendelssohn. Anthems by Willan, Gibbs and Egerton were sung by the choir.

MARIO SALVADOR, A.A.G.O., Mus.D., organist and choir director of the St. Louis New Cathedral, St. Louis, Mo., will play the "Jubilee Suite" written by Camil Van Hulse at the A.G.O. regional convention in Kansas City April 11. This will be the premiere performance of the suite since its publication by H. W. Gray, although it has been played from manuscript in the United States and Canada by Edwin Arthur Kraft, to whom the work is dedicated.

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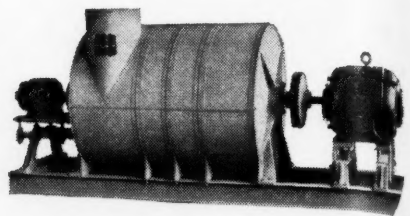
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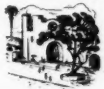
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Marilyn Mason in New York

Marilyn Mason has been playing extremely well and with remarkable technical control for several years. We have all admired her good taste and her ability to project musical textures with clarity and precision. But an artist must possess imagination which gives his work the touch of individuality—personality, if you will. Miss Mason has shown great promise in this regard ever since she began to establish herself as one of our leading recitalists. That this promise has been fulfilled in every sense was made evident in her recital Jan. 21 at the Riverside Church in New York City. Whereas Miss Mason's playing has always been worthy of admiration, it now has imagination—subtle poetry. Her music breathes rhythmically and has the radiant glow of life in it. Miss Mason is no longer content with meticulously reproducing in sound some editor's phrase markings, etc. She grips the listener with her own personality and musical convictions.

Miss Mason's program at Riverside was the following: Allegro Moderato, Fourth Concerto, Handel: "The Cuckoo," Kerll; Fantasy on "B-A-C-H," Reger; Three Dances, Rameau; Pastorale, Røer-Ducasse; Toccata, Haines; Lento, Blanchard; "Dieu Parmi Nous" ("La Nativité"), Messiaen.

The technical difficulties of such formidable works as the Reger and the Roger-Ducasse were managed with such apparent ease that one was scarcely aware of them. Instead of sweeping her listeners from their feet with the sheer brilliance of her technique, she overwhelmed them with the musical content of these works, which she obviously understood and loved. Her registration is not only in good taste, but is genuinely artistic. Her playing still commands respect for technique and accuracy, as it has always done, but it now possesses a persuasive charm and personality which will endear Miss Mason to all who have not been privileged to hear this artist since she has truly arrived.

SEARLE WRIGHT.

ROBERT F. CRONE, organist and choir-master of St. Andrew's Episcopal Church, Louisville, presented part 1 of Mendelssohn's "St. Paul" Sunday afternoon, Jan. 21. Mr. Crone conducted from the organ and was assisted by Alberta Zurfluh and Sabeth Thomas, violinists. The senior choir of St. Andrew's Church also presented part 2 of "The Messiah" Feb. 11. Robert Crone again conducted from the organ.

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St. JOHN'S EPISCOPAL CHURCH, Irving Park, Chicago, has announced the appointment of Angus R. Davidson to the position of organist and choirmaster of the church, effective March 1.

Mr. Davidson is a colleague of the American Guild of Organists and a member of the Chicago Episcopal Choirmasters' Association.

ARBATSKY REVIVES ANCIENT

MUSIC AT CHICAGO CHURCH

Yury Arbatzky, who was appointed director of music at Salem Lutheran Church six months ago, directs an active program of church music there. In addition to his regular duties Dr. Arbatzky has established a concert series in connection with the vesper liturgy. Artists recently heard in this series are Zanis Dumpis, Latvian violinist; Heinrich Fleischer, organist, and Paula Knight, soprano. Dr. Arbatzky prepared and directed his choir in the first performances of cantatas by Lübeck and Buxtehude. He is an active composer and several works of his have been performed in the series at Salem Church.

At a vesper concert March 4 Dr. Arbatzky presented compositions by Perotinus, Dufay and de Cabezon, said never to have been performed before in the U.S. Anne Gombosi, violinist, joined him in Heinrich Biber's "Crucifixion Sonata."

The choir of Rockefeller Memorial Chapel, University of Chicago, under the direction of Richard Vikstrom, will sing at Salem Church April 1.

C. HAROLD EINECKE DIRECTS

CHORUS IN SANTA BARBARA

Dr. C. Harold Einecke, who began in September as minister of music at the First Methodist Church of Santa Barbara Cal., has been appointed director of the Santa Barbara Choral Society. Dr. Einecke is also organist at the Santa Barbara Museum of Art and gives a recital on the Aeolian organ there every Sunday afternoon. In February Dr. Einecke was heard in a recital at the Central Methodist Church of Stockton and he played at Grace Cathedral, San Francisco, March 11. In his Santa Barbara church Dr. Einecke directs choirs aggregating 205 voices.

In a recital at the Museum of Art Feb. 18 Dr. Einecke played this program: Trumpet Voluntary, Purcell; Two Sinfonias, Bach; "Tunes from George Washington's Time," Billings; "Landscape in the Mist," Karg-Elert; Gavotte, Wesley; Toccata in G major, Bach.

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Despite extremely cold weather throughout the country and influenza, ear trouble and finally virus pneumonia, Richard Ellsasser fulfilled the majority of his recital engagements during his first transcontinental tour of 1951. An aggregate of well over 10,000 people heard the young organist in fourteen states and Canada. His repertoire included 270 memorized compositions which he had prepared for the tour. Mr. Ellsasser will begin a shorter transcontinental tour the last of April and will make his third 1951 trek across the country beginning in September.

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POSITION WANTED — ORGANIST-choir director of prominent church in Washington, D. C., with over thirty years' successful experience, twenty-five of them in New York; composer, recitalist, private instructor, would consider proposition from church requiring high standard of music, preferably in Washington, or city within 200 miles thereof. Address B-12, THE DIAPASON.

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POSITION WANTED—ORGANIST-CHOIR director, native New Yorker, presently in Southern cathedral, age 36, male, degree, 12 years' experience in chant and boys' choir, sing high masses, seeks Catholic Church position in New York City. Address D-2, THE DIAPASON. (7)

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WORKS OF RACHMANINOFF ON UNION SEMINARY PROGRAM

On April 3 the choirs of Union Theological Seminary, New York, will present the "Great Songs of the Church" written for use in the Russian Orthodox service by Sergei Rachmaninoff. All the anthems are *a cappella* and utilize a maximum variety of tone color. Each anthem and canticle is deeply devotional in spirit, yet the folksong flavor of much of the thematic material gives it a freshness to western ears. Some of the writing is in a simple, four-voice hymn style; other effects are derived from eight and twelve-part writing. Although this program will be in the nature of a choral concert, the music was written primarily to be used in worship. The numbers will be conducted by master's degree candidates who have been trained in the class of Peter Wilhousky, who helped Rachmaninoff edit this opus 37. The evening's program will also include the Kodaly "Missa Brevis," which will be conducted and played by candidates for the doctor of sacred music degree. The program will be given in James Memorial Chapel and the public is invited.

THE THEODORE PRESSER COMPANY announces the appointment of Alan G. Langenus as vice-president in charge of sales, promotion and educational activities. Mr. Langenus formerly was associated with Boosey & Hawkes and previously with Carl Fischer, Inc.

LENTEN MUSICAL OFFERINGS at Bethesda-by-the-Sea, Palm Beach, Fla., where Arnold Dann is organist and choirmaster, included the Faure Requiem March 11 and Stainer's "Crucifixion" March 18. Viola Klais, an artist pupil of Mr. Dann from Philadelphia, gave a recital March 4.

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ALLEJANDRO MONESTEL DIES, NOTED COSTA RICA ORGANIST

Allejandro Monestel, retired organist of the Metropolitan Cathedral in San Jose, Costa Rica, and former dean of the Conservatory of Music of San Jose, died Nov. 3 at his home. He was 85 years old. Since his retirement Professor Monestel had lived in a cottage built with his own funds on the grounds of the home for the aged. He did some teaching until the time of his death but paralysis had affected his fingers so that he had not been able to play for several years.

At the height of his career Professor Monestel was known as the foremost organist and composer of Costa Rica. His sacred choral works have been widely performed.

THE NEWLY-ORGANIZED ALUMNI ASSOCIATION of the Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, New York, held its first meeting at Manhattanville Feb. 22. The program included a missa cantata celebrated by the Rev. Vincent Donovan, O. P., and sung by the 150 alumni present. Mass was followed by a business meeting. Mother A. Cohalan, directress of the school, announced that Father Donovan, chaplain of Regina Laudis Convent, Bethlehem, Conn., had consented to act as president the first year of the organization. Father Donovan's keynote address emphasized the purpose of the association—to promote the ideals of liturgical music. Other officers are First vice-president, Mother Mary Gerald, O.S.U., of the College of New Rochelle; second vice-president, Achille Pierre Bragers, associate professor of liturgical music at Manhattanville College; executive secretary, Sister St. George, C.N.D., of the College of Notre Dame, Staten Island; corresponding secretary, Betty Leman; treasurer, Josephine Keane.

ORDERS RECENTLY RECEIVED by the Kilgen Organ Company of St. Louis include three-manual instruments for the Sacred Heart Church, Toledo; the First Lutheran Church, Albemarle, N. C., and St. Francis of Assisi Church, Louisville. Seven two-manual organs are being built in the Kilgen factory. They will go to churches in Tennessee, Pennsylvania, Georgia, New Jersey, Kentucky, Texas and Indiana.

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