

THE DIAPASON

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BERNARD R. LA BERGE HEART ATTACK VICTIM

DEATH TAKES IMPRESARIO

Succumbs in Midst of Thirtieth Season as a Manager, in the Course of Which He Had Many Famous Organists under His Banner.

Bernard R. La Berge, concert manager and patron of organ music, died in New York City Dec. 28 after a heart attack. He was 61 years old. Mr. La Berge was in the midst of his thirtieth season of organ recitals, in the course of which he promoted appearances in every part of the continent by the leading organists, both American and European. In this special field he attained an eminence that no other concert manager ever attained and received credit for a unique and very valuable service to organ music. He was president of Bernard R. La Berge, Inc., and had maintained his headquarters in New York City for more than twenty-five years.

Mr. La Berge was born in Quebec, Canada, Oct. 11, 1891, and practiced law before entering the concert management field in 1921. He first opened a bureau in Montreal and in 1926 moved to New York. He became an American citizen in 1940.

Mr. La Berge brought to America most of the contemporary French organists of renown and was a pioneer in the field of chamber music and organ. Among the artists introduced to this country by him were the Pro Arte Quartet, the Music de Guides, the Belgian Piano Quartet, the Pro Musica Antiqua, the Pascal Quartet, the Pasquier Trio, the Paganini Quartet and the Hungarian Quartet. His importation this season was the Quartetto Italiano, which achieved a sensational success on its first American tour. For many years he had been the manager of the world-famous violinist Mischa Elman.

Among the famous organists who have toured under Mr. La Berge were Joseph Bonnet, Marcel Dupré, Flor Peeters, Andre Marchal, Günther Ramin, Sigfrid Karg-Elert, Fernando Germani and many of the leading American organ virtuosos.

Surviving are Mr. La Berge's widow, the well-known organist Claire Coci, whom he married in July, 1937, and twin sons, Bernard Emile and Philip Raymond, and three sisters—Mrs. Marguerite Gagnon, Sister Lydia, Sister Marie-Phileas and a brother, Dominique La Berge, of Canada and the United States. Mr. La Berge was awarded the Cross of the Knight of the Order of the Crown of Belgium by Prince Baudoin last year in recognition of his thirty years of service to Belgian art and artists.

A Requiem mass was celebrated at the St. Jean Baptiste Church and burial was in New Orleans.

Preceding the mass, with Charles M. Courboin at the organ, a short Guild memorial service was held at the Walter Cooke funeral home. It was conducted by the Rev. Hugh Giles. Carl Wiesemann, dean of the New York City Chapter, spoke briefly and eloquently of Mr. La Berge and his close personal relations with many of the chapter members. Seth Bingham, vice-president of the Guild, paid a tribute printed in the A.G.O. department.

BRUCE PRINCE-JOSEPH, organist and harpsichordist, appeared at the Second Presbyterian Church, Kansas City, Mo., Jan. 31. He will play at De Pauw University, Greencastle, Ind., Feb. 7; at the First Baptist Church, Philadelphia, Feb. 17 and at Hunter College, New York City, Feb. 23. These programs in the "Landowska style" will consist of organ compositions of Bach, Liszt, Elmore, Weinberger and Alain and harpsichord compositions of Haydn, Bach, Byrd, Handel, Rameau and Mozart.

BERNARD R. LA BERGE, WHO DIED IN NEW YORK



SCHANTZ ORGAN OF THIRTY RANKS FOR WAUSAU CHURCH

St. Stephen's Lutheran Church in Wausau, Wis., has awarded to the Schantz Organ Company the contract to build a three-manual organ of thirty ranks. The instrument is scheduled for completion in 1953. The stoplist was drawn up by Paul Bunjes, instructor at Concordia College, River Forest, Ill. Installation will be in the rear gallery of the church.

Following are to be the resources of the instrument:

GREAT ORGAN.

Quintade, 16 ft., 61 pipes.
Prinzipal, 8 ft., 61 pipes.
Holzgedeckt, 8 ft., 61 pipes.
Dolkan, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Waldflöte, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Trompette-en-Chamade, 8 ft., 61 pipes.
Chimes, 8 ft., 21 notes (prepared for).

SWELL ORGAN.

Koppelflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 49 pipes.
Blockflöte, 4 ft., 73 pipes.
Nachthorn, 2 ft., 61 pipes.
Prinzipal Mixture, 4 ranks, 244 pipes.
Sesquialtera, 2 ranks, 93 pipes.
Schalmel, 8 ft., 73 pipes.

KRONPOSITIV.

Rohrflöte, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Spitzprinzipal, 2 ft., 61 pipes.
Siffelöte, 1½ ft., 61 pipes.
Regal, 8 ft., 61 pipes.

PEDAL ORGAN.

Contrabass, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Quintade, 16 ft.
Oktave, 8 ft., 32 pipes.
Quintade, 8 ft.,
Choralflöte, 4 ft., 32 pipes.
Quintade (from Great), 4 ft.
Posaune, 16 ft., 12 pipes.
Singend Cornet, 2 ft., 32 pipes.
Chimes, 8 ft.

HONOR J. HERBERT SPRINGER, WHO HAS SERVED 35 YEARS

J. Herbert Springer was honored Dec. 7 at the church which he has served for thirty-five years—St. Matthew's Lutheran Church in Hanover, Pa. At a gathering in the church social room the pastor, Dr. Harry Hursh Beidleman, congratulated the organist on behalf of members of the congregation and presented him with a check. There was also a gift to Mr. Springer from the choir.

In December, 1916, Mr. Springer, then a student in Gettysburg College, played for several services in St. Matthew's. He accepted a permanent position as choir-master the following month, performing the work while continuing his studies at the college. He was eventually to design the large organ in St. Matthew's, said to be the largest in any church in the U. S. In December Mr. Springer played his twentieth annual series of Advent recitals. He also is making plans for a Lenten series in the spring.

CLARENCE DICKINSON NAMED

AS THE HOOSIER OF THE YEAR

The National Federation of Music Clubs has conferred honor on Dr. Clarence Dickinson by naming him "the Hoosier of the Year," thus recognizing his place among the many eminent men in literature, art and music who have come from Indiana. Dr. Dickinson was born in Lafayette, Ind.

Having recovered completely from two major operations which he underwent last summer, Dr. Dickinson is back at the Brick Church in New York and at the School of Sacred Music of Union Theological Seminary. A busy schedule of special music in Advent at the Brick Church was carried out successfully under his direction.

FINE PROGRAM MARKS CONCLAVE IN CHICAGO

TWO FORUMS AS A FEATURE

Three Organ Recitals, Harpsichord, Voice and Viola Ensemble, Two Dinners Mark Meeting of A.G.O. Deans and Regents.

Undaunted by the heaviest snow that has visited the Middle West in several decades, deans of chapters of the American Guild of Organists, regents of branches and regional chairmen, besides many other Guild members, gathered in Chicago for the three days just after Christmas. Representatives of thirteen states attended the annual conclave, held for the first time outside New York City. Three organ recitals, an impressive service, a program of music for harpsichord, viola, voice and organ and two deeply interesting panel discussions, besides two dinners and other events, made up the program, which had been prepared under the direction of the Illinois Chapter. Everything except the wintry elements, which interfered with transportation, served to make the conclave a notable success.

The first musical event was a program on the afternoon of Dec. 26 illustrating the use of Gregorian chant in organ literature. This subject was presented by Rene P. Dosogne, A.A.G.O., Ch.M., organist and choirmaster of St. Ita's Catholic Church, Chicago, in a lecture-recital at the Baldwin Piano Company studios. Mr. Dosogne was assisted by two cantors who sang with him examples of plainchant. Using the Baldwin electronic organ, Mr. Dosogne played numbers based on the chants. These included the following: "Salve Regina," Cornet; "Ave Maris Stella," Titelouze; "Creator Alme Siderum," Lemmens; "Ave Maria," Peeters; Three Elevations, Benoit.

Recital by Robert Rayfield

The organists were officially welcomed at dinner at the Morrison Hotel. Short talks were made by Allen W. Bogen, dean of the Illinois Chapter; William H. Barnes and S. E. Gruenstein. The national president, S. Lewis Elmer, responded to the welcome and expressed his pleasure in coming to Chicago. The group then adjourned to attend a recital at St. James' Episcopal Church by Robert Rayfield, M.Mus., organist and choirmaster of St. Paul's Episcopal Church, Chicago.

Due to a failure in the heating facilities a chilly audience was compelled to keep on its overcoats, but Mr. Rayfield's composure and style were not affected by the physical discomfort. That discreetly chosen early music can be presented satisfactorily on a romantic organ was shown by the playing of the first group: Allegro Moderato from Concerto 4, Handel; Siciliana and Borey, Stanley; "Benedictus Elevation," Couperin; Prelude and Fugue in C major, Bach. Mr. Handel always makes a good showing when given a sporting chance. The middle section of the program consisted of Franck's "Grande Piece Symphonique." Other numbers were: Canon in B minor, Schumann; Fast and Sinister, from Symphony in G major, Sowerby; "Twilight at Fioresole," Bingham; Allegretto, Parker; Concert Variations, Bonnet. Mr. Rayfield is a player of manifest ability and his taste is admirable.

Distinguished Men at Forum

Ray Berry, dean of the Colorado Springs Chapter, was the protagonist of what proved to be one of the most interesting sessions of the conclave. On Thursday morning Mr. Berry brought together around a table a number of men distinguished in acoustical engineering.

architecture, organ playing and liturgics to discuss the topic "Acoustical Controls and Organ Design in American Church Architecture." Members of the panel included Ernest White, director of music at the Church of St. Mary the Virgin, New York City; Walter Hardy, Chicago representative of the Aeolian-Skinner Company; Val Jayne of the Church Music Foundation; Gustav Orth, prominent Chicago architect; Rene Dosogne, Chicago organist; Dr. Joseph Sittler, professor of theology at the University of Chicago; the Rev. Lawrence Gedcke, Congregational minister; M. A. Smith, acoustical engineer of the United States Gypsum Company; Jack Wilson of the Allen Bradley Company, Milwaukee; Edward Jansson, consultant to the International Bureau of Architecture; Dr. Dan Martin, acoustical engineer of the Baldwin Piano Company, and Hale Sabine, acoustical engineer for the makers of Celotex.

Mr. Hardy opened the discussion by posing the question "What is good acoustics?" To this Mr. Smith replied with a summary of the fundamental problems involved in conceiving an enclosure which will most effectively assist the production of musical sound. Mr. Smith also introduced the problem which was to become one of the main points of debate—the ideal period of reverberation (the length of time a sound should continue due to reflections in a room). Mr. Smith touched on the fact that the first type of widely used control for the absorption of excessive reverberation was the pew cushion and that this had the advantage of being replaced by a congregation sitting upon it rather than being added to by this factor.

At this point Mr. Berry read a letter from the Rev. Noel Bonavia-Hunt, English organ design authority, in which he mentioned a reverberation period of exactly two seconds as being ideal both for music and speech. Mr. Bonavia-Hunt outlined a plan for a west gallery organ installation with walls and ceiling shaped in such a way as to distribute sound evenly over a room and provide proper reverberation. He said also that the objections of the clergy to an acoustically live room were due primarily to the fact that ministers need to be taught to speak properly.

Dr. Martin then took the floor and, using a blackboard, illustrated the similarity of sound reflections and light reflections. Experiments in the proper degree of loudness of organ tone were described by Dr. Martin and he mentioned eighty to ninety decibels as an adequate loudness for full organ and ninety-five as the probable optimum. Dr. Martin then made a case for sound reinforcing (the electrical amplification of sound). He said that in a room with acoustical properties enhancing the music but undesirable for speech, the voice can be conveyed by loud-speakers placed in such a way that they do not direct the sound toward reflecting surfaces.

The organists present were interested and cheered by the assertion of Ernest White that it has been proved in the Church of St. Mary the Virgin that a man taught to speak correctly can be understood easily in a room having a reverberation period in excess of five seconds. This is done by training the speaker to eliminate rises and falls in the pitch of his voice and not to pause between words. Mr. White further stated that too many organists use acoustics to apologize for poor technique and that a good player could adjust himself to almost any acoustical peculiarity; that what most players need is more judgment. According to Mr. White reverberation is essential to choral music and such a composer as Palestrina is only ridiculous in a dead room.

The importance of placing both players and speakers so that they can hear themselves was Mr. Orth's topic. Too often, said he, is an instrument placed in such a manner that it is not possible for the choir to hear it. Mr. Hardy described the advantages of an organ installed "in the open," preferably in a west gallery. He is not an advocate of the elimination of expression boxes but believes that organs sound much better when not in chambers.

When Dr. Sittler was called on near the end of the session to say a few words he bypassed the subject under consideration and spoke on the need for "a more thoughtful quest of how religion can be communicated in a more nearly contemporary musical idiom." He left his

audience wondering where they could find Dr. Sittler's host of ministers who are "speaking to their congregations in the language of T. S. Eliot" and in what way Dr. Sittler thinks they can be emulated musically. The professor further admitted that he has not attended an organ recital in many years because he considers organists retrogressive and uncommunicative.

Busy Day in Evanston

From Chicago the organists moved to Evanston Thursday noon and the first event there was the annual luncheon at which deans, regents and regional chairmen are the guests of the national president of the A.G.O. This luncheon took place in a charming setting in the Lincoln room of the Georgian Hotel, with President S. Lewis Elmer as the host. He called on all the representatives of chapters for brief reports and stimulated the enthusiasm of his guests with the information he gave, reviewing the activities of the organization.

Frank K. Owen of Kalamazoo, Mich., a leader for many years in A.G.O., work in Michigan, brought a double quartet, instrumentalists and a two-manual harpsichord which he built to St. Luke's Church in Evanston in the afternoon for a program of "music of court and chapel" by this ensemble. At the organ was Philip L. Steinhilber. A group of selections for harpsichord and viola formed a delightful opening for the program and the playing of the violist, Angelo LaMariana, was noteworthy for its beauty. The Bach Concerto in A for harpsichord and organ suffered from the fact that the two instruments were not quite on the same pitch. The entire ensemble was heard in the final number, the last chorus of Bach's Cantata No. 21, "The Lamb That Was Slain for Us." The entire offering was chamber music at its best and one of the loveliest features of all was the first number, Tenaglia's Aria, for viola and harpsichord.

Wilbur Held at Barnes Home

The home of Dr. and Mrs. William H. Barnes, a meeting-place for organists from every point of the compass these many years, was visited after the program at St. Luke's Church and Mrs. Barnes warmed the hearts and stomachs of the visitors who had plowed through the deep snow with hot punch. The visit to the Barnes home was marked by the performance of the 1952 A.G.O. examination test pieces by Wilbur Held, F.A.-G.O., on the four-manual organ. Mr. Held, who is professor of organ at Ohio State University, to which he went several years ago from his home in Chicago, gave a masterly performance and aroused the enthusiasm of those who heard him. He began with the Fugue on a Theme of Corelli and the "Fugue a la Gigue" of Bach, two Dupré chorale preludes and César Franck's Prelude, Fugue and Variation. A "Carillon" by Murrill was interesting modern material. A Suite of Sixteenth Century Hymn-tunes incorporated by McKay in five movements created a much more favorable impression of that American composer than have his earlier works. Mr. Held received an ovation after his closing number, Garth Edmundson's "Vom Himmel hoch."

Dinner was served to sixty-one at the First Methodist Church of Evanston. After grace had been said by the Rev. J. Ralph Deppen, a member of the host chapter, everyone enjoyed Southern fried chicken served Methodist style. Allen W. Bogen, dean of the Illinois Chapter, to whom much of the credit goes for the efficient planning and management of the conclave, introduced a number of men. President Elmer complimented Dean Bogen on the excellence of his work and thanked the Illinois Chapter for its hospitality.

Festival Service in Evanston

The First Methodist Church of Evanston, often described as "the First Church in Methodism" because of its history and the fact that the parish is made up not only of many of the old families of the suburb but of students of Northwestern University and Garrett Biblical Institute, has a background of good music that goes back to the day when Dr. Peter C.

[Continued on page 14]

THE DIAPASON.

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**POWELL WEAVER DIES
AT 61 IN KANSAS CITY
WON FAME AS A COMPOSER**

**Organist of Grand Avenue Temple
Twenty-five Years—Fourteen
Years at First Baptist—Nota-
ble Works from His Pen.**

Powell Weaver, Kansas City, Mo., organist and composer whose works made his name nationally famous and who had been holding important church positions for forty years in his home city, died Dec. 22 at the age of 61 years.

Mr. Weaver was born June 10, 1890, at Clearfield, Pa. He studied for three years at the Institute of Musical Art in New York, after being graduated from high school. His organ training was received under Gaston Dethier and he was grounded in composition by Percy Goetschius. Later he studied organ under Pietro A. Von both in this country and in Italy. Then he went to Rome for two years and took organ from Remigio Renzi and composition under Ottorino Respighi.

In 1912, when he was only 22 years old, Mr. Weaver was appointed organist and choirmaster of the Grand Avenue Temple in downtown Kansas City, where his recitals on the large four-manual Skinner organ attracted many people. After twenty-five years in this position he went to the First Baptist, where he served fourteen years. He also played for Congregation B'nai Jehudah.

Among Mr. Weaver's latest works for organ were "Copper Country Sketches" and "A Christmas Pastoral." In November, 1950, the Kansas City Philharmonic Orchestra gave the first performance of Mr. Weaver's "The Sand Dune Cranes," a ballet suite which was written while he was recovering from a critical illness. Mr. Weaver's composition for organ, "The Squirrel," is one of the few American works rating annually a leading place in the poll prepared for THE DIAPASON by H. J. W. MacCormack, listing most-played organ works. Its popularity led the composer to score it also for symphony orchestra.

Since his first illness in 1948 Mr. Weaver had added to his list a second musical service for the ritual of the Reformed Jewish Temple, to alternate with an earlier one he had composed; had written several anthems and songs for solo voices, and had collaborated with Mrs. Weaver, a gifted pianist, teacher and composer, in five choral works. Mrs. Weaver would write the song, and Mr. Weaver would arrange it for chorus. The credits on the published music explain that texts and music are by Mary Watson Weaver, the choral arrangement by Powell Weaver.

The last composition from Mr. Weaver's pen, completed in recent weeks, was a Toccata for Piano, a yet unpublished work.

Mr. Weaver was a professional organist at the age of 15 and at 17 directed and produced Gilbert and Sullivan operettas with a company in the East. At 19 he toured in vaudeville with an operatic quartet. He toured with eminent artists of that day—Arthur Middleton, Johanna Gadske, Eddy Brown, Queena Mario, Richard Crooks and Paul Althouse.

One of his best-known songs, "Moon Marketing," was introduced by Tito Schipa, and Lawrence Tibbett was the first to sing "The Abbot of Derry."

Mr. Weaver married Miss Mary Watson in Orange, N.J., March 24, 1938. Mrs. Weaver and a son, Thomas Watson Weaver, 12 years old, survive.

Congregations of the First Baptist Church and B'nai Jehudah Temple arranged a Powell Weaver memorial concert Sunday, Jan. 27, at the First Baptist Church. The choirs of both churches were to share in it, and Franz Kneisel, violinist, was to play, with Hans Schweiger as accompanist.

TWO ADVENT VESPER musical services were directed by Dr. Charlotte Garden at the Crescent Avenue Presbyterian Church, Plainfield, N. J. On Dec. 9 a chorus of sixty voices sang "The Messiah" and Britten's "A Ceremony of Carols" was heard Dec. 16.

BACH'S CANTATA "Sleepers, Wake" was performed by a choir of 100 voices Dec. 8 at St. Matthew's Episcopal Church, Wheeling, W. Va. Wallis Braman conducted and John Zorian, F.A.G.O., was at the organ.



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Frank W. Van Dusen, Mus.D., A.A.-G.O., a teacher of organ who had trained many organists, a number of whom have achieved national fame, died of a heart-attack at his home in Chicago Jan. 22 after a long illness. Failing health had compelled him to cancel his schedule at the American Conservatory of Music for the season. He had been on the faculty of the conservatory since 1907 and director of the organ department for many years and had held positions in various churches of Chicago and its suburbs. For several years he was also on the faculty of Wheaton College.

Mr. Van Dusen was born in Montfort, Wis., seventy-four years ago, the son of a prominent physician. After graduation from the American Conservatory he studied organ with Guilmant in Paris and piano with Moszkowski. In 1913 he married Edith Marion Carpenter, who preceded him in death about fifteen years ago. His only living relative is a sister, Mrs. Annie Hunsaker of Lancaster, Wis.

In 1942 Loras College, Dubuque, Iowa, conferred the degree of doctor of music on Mr. Van Dusen.

From 1930 to 1933 Mr. Van Dusen was dean of the Illinois Chapter of the American Guild of Organists. He had served as state president of the National Association of Organists, as vice-president of the Chicago Artists' Association, as secretary of the Society of American Musicians and in other offices. But his greatest influence in the world of music was as a successful teacher of organists. How loyal they are to him is shown in the fact that several years ago they formed a strong organization, the Van Dusen Organ Club, among their number. Edward Eigenschen, Mario Salvador, Wilbur Held, Robert Lodine, Winston Johnson and Frederick Marriott are only a few of the large group of Van Dusen disciples whose names come to mind immediately.

NIES-BERGER GIVES RECITAL ON SCHWEITZER'S BIRTHDAY

To mark the seventy-seventh birthday of Albert Schweitzer Jan. 14 Edouard Nies-Berger gave a recital before 1,200 people at Emmanuel Episcopal Church, Boston. Mr. Nies-Berger, who is official organist of the Philharmonic Symphony Orchestra of New York, organist and choirmaster of the Church of the Messiah and Incarnation, Brooklyn, and conductor of the Nies-Berger Chamber Orchestra, is collaborating with Dr. Schweitzer on an edition of Bach's Chorale Preludes to be published by G. Schirmer.

The program chosen by Mr. Nies-Berger for his Boston recital was made up of a group of Dr. Schweitzer's favorite Bach numbers, a group of compositions by friends of Dr. Schweitzer and numbers by American composers. These were the selections: Prelude and Fugue in E flat major and Chorale Preludes, "Nun komm, der Heiden Heiland," "Herzlich thut mich verlangen" and "Wenn wir in höchsten Nöthen sein," Bach; Andante Cantabile and Finale from Symphony 4, Widor; "O Sanctissima," Erb; "Agnus Dei," de Maleingreau; "Resurrection," Nies-Berger; "Prologue Elegiaque," Diggle; Chromatic Study on "B-A-C-H," Piston; "Pageant of Autumn," Sowerby.

W. JAMES MARNER RECTOR OF CHURCH IN WINFIELD, KAN.

The Rev. W. James Marner, assistant rector and organist for the past five and one-half years at St. James' Episcopal Church, Wichita, Kan., has resigned to become rector of Grace Episcopal Church at Winfield, Kan. The resignation is effective March 1.

While organist at St. James' Father Marner built up the choirs of the church, using the boy choir and the adult choirs at the late service on Sunday and the girls' choir at the church school service. From time to time he gave recitals, and developed an annual choir festival. The boys' and adult choirs gave several Bach cantatas. Last spring Father Marner took the boy choir on a tour of Episcopal churches in southern Kansas. The programs were well received and interest in boy choir work was stimulated in several places.

Father Marner is chairman of the committee on church music for the Episcopal Diocese of Kansas.

FRANK W. VAN DUSEN, MUS.D., WHO DIED JAN. 22



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**CATHEDRAL IN SALINA, KAN.,
BUYS THREE-MANUAL KILGEN**

Msgr. John A. Duskie, rector of the Salina, Kan., Cathedral, has ordered a three-manual organ from the Kilgen Organ Company, St. Louis. The instrument will be placed in the large new edifice and will incorporate some of the old Kilgen organ built many years ago for the old cathedral. The new cathedral, designed by E. J. Schulte, Cincinnati architect, will be an imposing building.

The organ will be placed in two specially prepared chambers at the right of the sanctuary and preparations have been made for the addition of an antiphonal section. Attractive grilles will screen the organ chambers and the entire organ will be under expression. The console is of the stop tablet type and will be placed near the organ, with a separate supplemental console controlling part of the organ on the other side of the sanctuary. Installation will be made in late 1952.

The stop specification of the organ is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Flauto Primo, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal (Ext. 8-ft. Diapason), 4 ft., 12 pipes.
- Gemshorn (Ext. 8-ft. Gemshorn), 4 ft., 12 pipes.
- Quint (Ext. 4-ft. Principal), 2½ ft., 12 pipes.
- Super Octave (Ext. 2½-ft. Quint), 2 ft., 61 notes.
- Chimes (Prepared), 21 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt (Ext. 16-ft. Bourdon), 8 ft., 12 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Octave Geigen (Prepared for), 4 ft., 73 notes.
- Flute d'Amour (Ext. 8-ft. Gedeckt), 4 ft., 12 pipes.
- Nasard (From 4-ft. Flute d'Amour), 2½ ft., 61 notes.
- Flautino (from 4-ft. Flute d'Amour), 2 ft., 61 notes.
- Plein Jeu (15-19-22), 3 ranks, 183 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe (Prepared for in relay wiring), 8 ft., 73 notes.

Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris (Prepared for in relay wiring) 8 ft., 61 notes.
- Flute (Ext. 8-ft. Melodia), 4 ft., 12 pipes.
- Dulcet (Ext. 8-ft. Dulciana), 4 ft., 12 pipes.
- Dolce Nasard (From 4-ft. Dulcet), 2½ ft., 61 notes.
- Piccolo (From 4-ft. Flute), 2 ft., 61 notes.
- Dolce Tierce (From 4-ft. Dulcet), 1½ ft., 61 notes.
- Clarinet (Prepared for in relay wiring), 8 ft., 73 notes.

PEDAL ORGAN.

- Diapason (From Great), 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (From Swell), 16 ft., 32 notes.
- Diapason (From Great), 8 ft., 32 notes.
- Bass Flute (Ext. 16-ft. Bourdon), 8 ft., 12 pipes.
- Gedeckt (From Swell), 8 ft., 32 notes.
- Gemshorn (From Great), 8 ft., 32 notes.
- Principal (From Great), 4 ft., 32 notes.
- Blockflöte (Ext. 8-ft. Bass Flute), 4 ft., 12 pipes.
- Cornocean (From Swell), 8 ft., 32 notes.

EPISCOPAL CHURCH MUSIC

SCHOOL IN HOUSTON FOR 1952

A school of church music similar to that held last August in Evanston, Ill., will be held this year at Houston, Tex., by the Joint Commission on Church Music of the Episcopal Church. While the date has not been determined it probably will be the last week of August.

Many requests have been received by the commission to repeat the session this year in the Chicago area. The commission, however, is not desirous of setting up the school in a permanent area in which it might conflict with existing conferences on church music and it is felt that a greater usefulness to the church can be achieved if it is taken to a different area every year.

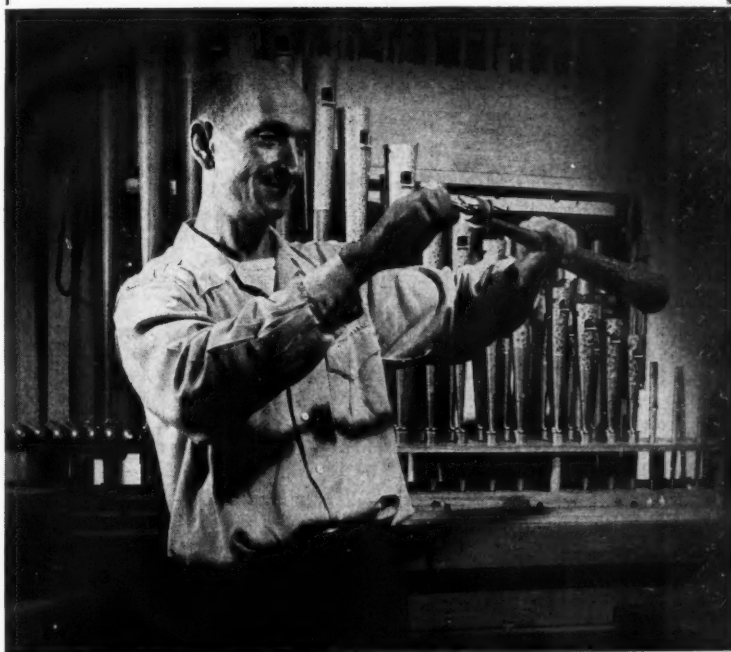
Members of the commission who will again serve as the faculty of the school include: Paul Allen Beymer, Cleveland; Ray Francis Brown, New York; Edward B. Gammons, Groton, Mass., and Newell Robinson, Philadelphia. The Rev. John W. Norris of Brattleboro, Vt., will continue to serve as registrar.

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ORGAN OF 1885 IN NEW HOME



ORGANS, LIKE EVERYTHING else that is good in this world today, cost much more than they did at one time; but it seems that there are still some bargains to be had. At any rate, an instrument—a genuine antique at that—was procured by St. Mark's Episcopal Church in Bellmore, Long Island, N. Y., at the modest cash outlay of \$3.25, spent for lacquer, plus the contribution of time and effort over a period of one year by three choir members of the church. These singers tried their hand at dismantling an organ and transported it from the Evangelical Church in Ozone Park, which offered it as a gift to any church that would move it.

The instrument was built originally

in 1885 and has tracker action, as was the rule in its day. In 1906 it was rebuilt and enlarged and an electric blower was installed. There is a total of nearly 600 pipes, with five ranks in the swell, four in the great and one in the pedal. In the picture the organ is shown in its new home, with Miss Caroline Bizzoni, organist and choir director of St. Mark's, at the console.

The work of moving the instrument and cleaning and gilding the front pipes was done by Frank Gilles, an optometrist; John Dyke, a gas utility repair man, and Carl Spinner, electrician. Mr. Spinner was transferred to Springfield, Ohio, before the work was completed and the other two finished it alone.

The dedication will take place as soon as Bishop de Wolfe of the Garden City Cathedral can be present. A new rectory is to be dedicated at the same time.

WHITFORD TO TEACH MUSIC THERAPY AT CONSERVATORY

Dr. Homer Whitford, organist and choirmaster of the First Church in Cambridge, Mass. (Congregational), director of music therapy at McLean Hospital, Waverley, Mass., and well known as a composer, will give a course in music therapy at the New England Conservatory of Music, Boston, during the second semester. The course will include fifteen lecture-discussion periods devoted to historical background, desirable qualifications, opportunities and rewards of the music therapist, group singing, instrumental groups, individual instruction in performance and creative music, listening programs, live and recorded; music for religious services in institutions, industrial music, music in prisons and the music therapist's relations with doctors and other staff members. The course will also include field trips to state, federal and privately endowed hospitals in the vicinity, with opportunities for observation of practical music therapy with various types of patients.

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The day will come when "organ chamber" will be recognized as, in fact, "organ tomb", and convention will sanction moving the organ out into the open where it can be heard as it really is, and unforced, low pressure voicing be employed to add up into ensembles that can be listened to for hours without fatigue.

In the meantime—a moderate degree of reverberation in churches will help.

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| For Palm Sunday | | |
| Hosanna to the Son of David — Willan | MS 1016 | .20 |
| For Easter | | |
| Three Chorales for Easter and Ascension — Schuetz | CH 76 | .15 |
| From Death Arose Our Lord, the Christ (Accompanied) — J. S. Bach | BA 33 | .16 |
| Christ Our Passover — Willan | MS 1009 | .20 |

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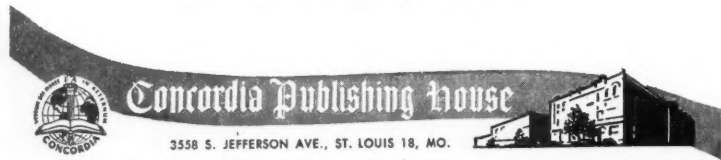
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INSIDE HARTFORD ORGAN



ceived a factory refinishing. Thus a start has been made in the rebuilding of the organ, with the swell, choir and solo to receive attention in the near future.

The large four-manual organ was installed in 1926 and is one of Ernest M. Skinner's masterpieces of that time. The organ still boasts a large pedal, including a 32-ft. bourdon. The harp celeste will be replaced by an electronic set to save space and electronic chimes will be added. The work has been done by Austin Organs of Hartford under the direction of F. B. Austin, Mr. Gilbert and the music committee under the chairmanship of Dean Louis M. Hirshson.

Mr. Gilbert recently played the Sixth Sonata by Mendelssohn for the offertory at the 11 o'clock Sunday service to show the congregation the benefits of the recent changes in the organ.

ELLSASSER IS BOOKED FOR EASTERN TOUR IN FEBRUARY

Richard Ellsasser leaves Los Angeles early in February for a transcontinental tour which will take him into Louisiana, Georgia, South Carolina, New York, Indiana, Iowa, Kansas and Arizona. His engagements include a festival performance in Columbia, S. C., of that city's choirs, which he will conduct from the console, and his eleventh annual performance at the First Baptist Church of Syracuse, N. Y., Feb. 24. He will return to the west coast to give a recital at the Wilshire Methodist Church of Los Angeles March 16.

One of the largest audiences in the nineteen-year history of the Duluth Symphony appeared in December at the Duluth Armory to welcome Mr. Ellsasser, who was heard in the four movements of Handel's Fifth Concerto, in F major, and in the brilliant finale from Yon's "Concerto Gregoriano." The audience of over 2,300 demanded two encores, these being Mr. Ellsasser's Concert Study in D minor and the Rondo in G by John Bull.

THE CHICAGO CLUB OF WOMEN Organists, Edith Heffner Dobson, president, is planning "a Lenten hymn festival" to be held at the Chicago Temple, First Methodist Church, Monday evening, March 3. The club has asked Dr. Alvin Brightbill of The Hymn Society of America to conduct the festival. A mass choir of several hundred voices is expected to lead the hymns.

IN THIS PICTURE Shelley T. Gilbert, organist and choirmaster of Christ Church Cathedral in Hartford, Conn., is shown inside the great organ in the cathedral. He is standing in the space occupied previously by the bombarde pipes which now are in the organ of the First Presbyterian Church of Philadelphia, shown in a picture published in the December issue of THE DIAPASON. The cathedral had to choose between the bombarde rank and a necessary fire escape exit. Elimination of the bombarde has offered not only room for a passageway, but space to tune and make repairs on the organ. It has also allowed three-fifths of the organ a chance to speak out. In the process of rearranging the great and pedal divisions new chests have been added and the pipes have re-

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BIENNIAL NATIONAL CONVENTION, SAN FRANCISCO, CAL., JUNE 30 TO JULY 4, 1952

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Chapters in Every State



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 Dec. 17, 1896
 Incorporated
 Dec. 17, 1896

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

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The President's Column

So many letters to chapter members from deans which are being received at national headquarters contain such inspiring thoughts, so well expressed, and convey the idealism of the A.G.O. so finely, that we feel disposed to share some of these with all of you. One of these estimable deans, Robert Hobbs of Louisville, Ky., in the course of such a chapter letter, calling for whole-hearted support of the activities of the current season, wrote: "We have in our chapter a wide assortment of church musicians of varying degrees of skill and representative of many schools of thought. We believe that this can be a distinct advantage to us if we strive to share our talents and exchange our opinions for the common good. It is through this healthy means of blending our talents that standards of art are gradually raised and maintained. As time passes that which is highest and best will become the norm, while that which is unworthy will fall into the discard."

This description of the personnel of one chapter can well be applied to many, and the cooperation invited by this dean could also be duplicated with advantage as follows: "By supporting the Guild with your time and effort you will strengthen its influence in the community and enable it to make the church musician's craft a more understood and better appreciated branch of musical art. This will help you individually in your own church, for we can all accomplish more as individual organists and choir directors if we work well together as a group. This is, of course, the great idea of the American Guild of Organists."

The new plan of having the chapter deans administer the organization and maintenance of the student groups in many of the colleges and universities is producing excellent results. Heads of organ departments in all schools of music are invited to communicate with the dean of the chapter most conveniently located (see list published in the January issue of THE DIAPASON) and obtain information regarding the formation of a G. S. G.

The Adirondack Chapter was organized recently in Glens Falls, N. Y., to cover a wide area, including Saratoga; a new chapter has also been organized in La Jolla, Cal. New student groups have been formed at Converse College, Spartanburg, S. C., and West Liberty State College, West Liberty, W. Va.

The results of the current expansion campaign and pre-convention membership drive are already in evidence, large numbers of members being elected or reinstated every month. The Western tour of the president of the Guild, following the Chicago conclave of deans and regents, is an integral part of this campaign, and in addition to visits to chapters, several meetings are scheduled in places where it is hoped to organize chapters.

Prospective candidates for the examinations in June should be making definite plans. Full instructions will be found in this column in the March issue of THE DIAPASON.

Harold Mueller, program chairman for the national convention in San Francisco, has sent us this interesting additional information: "We are planning a promenade concert at the California Palace of the Legion of Honor, one of San Francisco's finest art galleries. The organ is a four-manual Skinner. The choir

of Grace Cathedral, under the direction of Richard Purvis, will sing for the Guild service. The Right Rev. Karl M. Block, D.D., LL.D., Bishop of California, will make the address. A large choral work is being prepared by the San Francisco Municipal Chorus."

A review of the successful annual national conclave of deans, regents, and regional chairmen in Chicago Dec. 26 to 28 appears in this issue of THE DIAPASON. At the meeting of the national council Feb. 3 choice will be made of a city for the 1952 mid-winter conclave.

"Westward Ho for A.G.O.!"

S. LEWIS ELMER.

Tribute to Bernard R. LaBerge.

Seth Bingham, speaking as vice-president of the Guild, paid the following tribute to Mr. LaBerge at the funeral service:

Bernard LaBerge was a pioneer with courage and vision. Over a quarter of a century, in his capacity as concert manager, he made it possible for us to hear many of Europe's renowned chamber music organizations. Not only that; he has left the entire organ profession deeply in his debt. He did this, first, by bringing to our shores for concert tours the world's greatest organists, thereby stimulating the growth of a brilliant new school of American recitalists. Then, with wise and kindly encouragement, he placed these young native artists on a professional footing by securing them hearings, so necessary to their best development, before our musical public.

Due to no small measure to Bernard LaBerge's untiring efforts—and it is quite evident that he himself regarded these as a labor of love and not merely as a commercial venture—the art of many of these younger men and women has matured to a point where their performance is on a par with that of solo violinists, pianists and others in the concert field, with standards fully able to meet professional criticism.

Of course, we all realize that technical perfection, however admirable, is not an end in itself but only a means to a higher, spiritual end. We have rejoiced to see the spiritual perceptions of the best of our younger performers deepening with time. For most of us would agree that it is in the realm of the spiritual that the organ delivers its most compelling message; no other musical medium can so fittingly convey to man God's love, His eternal verities, as the tones of the organ, by terms so mighty and so gentle. And we can be thankful that Bernard lived to see and hear this high spiritual aim achieved in the case of some of those whose careers he so strongly and generously aided; he could justly feel proud and happy in a task so splendidly done.

High in the topmost ranks of this distinguished list we place Bernard's dear wife, Claire, who has long since won a secure place in our admiration and affection. In this solemn hour we would assure her that our affection is deep, warm and heartfelt. What has now come to pass is in God's mysterious hand. We mourn with the bereaved ones, yet we look to God, confident that He will abundantly bless and comfort them.

I know that I speak for the nationwide membership of the American Guild of Organists, of which Bernard was an honorary member, in saying that we cherish Bernard LaBerge and his rich and fruitful life in grateful and loving remembrance.

Dr. Wiesemann as Host.

Dr. Carl Wiesemann, minister of music at the Park Methodist Church, Bloomfield, N. J., was host to the Metropolitan New Jersey Chapter at its Dec. 17 meeting. To share in our Christmas party representatives from some of our neighboring chapters had been invited, but the low temperatures and icy sidewalks and streets kept a large group from assembling. Those, however, who braved the elements, made a congenial

group. Greetings were brought personally from the Northern New Jersey Chapter and after a business meeting a series of games was enjoyed by all. Our dean, J. Clifford Welsh, led in a heart-warming carol sing and our delightful and informal evening was brought to a close with refreshments.

MILDRED E. WAGNER, Registrar.

Asper Plays in Little Rock.

The Arkansas Chapter presented Dr. Frank W. Asper in a recital at the First Methodist Church in Little Rock Nov. 20. The formal program was augmented liberally with encore numbers and Dr. Asper made illuminating remarks on each composition.

The chapter is sponsoring thirty-minute organ recitals at Christ Episcopal Church downtown from 12:30 to 1 p.m. every Thursday. Attendance is increasing, which is gratifying.

ESTELLE B. EMERSON,

Chairman Publicity Committee.

Craighead Plays in Harrisburg.

The Harrisburg, Pa., Chapter presented David Craighead, concert organist from Pasadena, Cal., in a recital Nov. 29, at the Market Square Presbyterian Church. His program, coming so close to the Christmas season, included d'Aquin's "Noel Suisse" and the Bach Pastorale. Mr. Craighead's command of registration in Liszt's Fantasie and Fugue on the chorale "Ad Nos, ad Salutarem undam" made one marvel at the tonal possibilities of this four-manual Aeolian-Skinner organ. Throughout the Prelude and Fugue in D major, Bach; the Finale in B flat, Franck, and "Landscape in the Mist", Karg-Elert, we were aware of Mr. Craighead's flawless technique, without exhibitionism. A reception for Mr. Craighead was held in the social hall of the church.

Our annual Christmas party, an event attended by forty-eight members and guests, was held Saturday evening, Dec. 29. In the home of our host, Dr. Rhein, are two grand pianos and an organ, on which a formal recital was presented, arranged by Mrs. Joan R. Henry. Miss Helen Runkle, organist-director at the Fourth Reformed Church, Harrisburg, played "Fall on Your Knees, All Ye Christians", Whitmer, and Carol Rhapsody, Purvis. Mrs. Henry and Miss Violetta Cassel played "And there Were Shepherds Abiding in the Fields", from the Christmas Symphony by Bach, arranged by Goldsworthy, and "Venite Adoramus", by Robert Elmore. Miss Agnes Hess, organist-director at the Church of God, New Cumberland, Pa., played the "Nativity Suite", Taylor.

Mrs. MARK MILLER, Registrar

News from Central Ohio Chapter.

The Central Ohio Chapter, with Miss Martha Stellhorn as hostess, held its annual Christmas party at Christ Lutheran Church in Columbus Dec. 10. The chapter was entertained with a beautiful program of music by the girls' and instrumental ensembles from Capital University. Each member exchanged a piece of organ music with another. The party was highlighted by the presence of Robert Baker, who arrived for his recital Dec. 11.

Robert Baker delighted an audience in the Broad Street Presbyterian Church Dec. 11 with his encores of Rondo for the Flute Stop by Rincek and the Toccata from Widor's Fifth Symphony. He played the following program: Concerto in A minor, Vivaldi-Bach; Two Ritornelles, Rameau-Karg-Elert; Largo from Ninth Sonata for violin, Corelli-Guilman; Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; Finale from Sonata 6, Mendelssohn; Fantasia and Fugue on "B-A-C-H," Liszt; "Mosaic," Goldsworthy; Pastoral Dance, Milford; "The Nativity," Langlais; Finale, Symphony 1, Vierne.

H. LEROY LYNN, Secretary.

TOLEDO CHAPTER—At the January meeting William Hazard, minister of music of the Ashland Avenue Baptist Church, was moderator of a panel discussion entitled "The Minister Takes a Look at Church Mu-

Financial Report for 1951

Balance on hand January 1, 1951	\$ 1,102.24
RECEIPTS:	
Membership Dues	
(a) Chapters	12,565.60
(b) Headquarters (1950)	12.00
(c) Guild Student	
Groups	77.00
Initiation Fees	1,631.80
Examination Material	364.35
Sales	575.70
Dividends	1,495.25
Examination Fees	1,329.00
Contributions	56.00
Royalties-Story of A.G.O.	14.00
Miscellaneous	411.39
	\$19,463.33
DISBURSEMENTS:	
Salary of Office Secretary	2,658.22
Additional Office Help	1,937.05
Printing, Postage, etc.	3,239.76
Telephone, Electricity, etc.	282.78
Office Rent	1,421.00
Cost of Diapason	277.61
Office Supplies	310.09
Withholding Tax and Social Security	864.80
Public Meeting Account	561.75
Bank Charges	39.17
Examination Account	1,056.44
Funds Transferred to Savings Account	2,500.00
President's Traveling Expenses	275.63
Office Expenses	41.35
Guild Pins	379.68
A.G.O. Endowment Fund	14.00
Miscellaneous	520.29
	\$ 2,885.51
BALANCE Dec. 31, 1951	
SUMMARY.	
Balance Dec. 31, 1951	\$ 2,885.51
Balance Bowery Savings Bank	2,663.06
Balance East River Savings Bank	571.70
Dividend Shares	5,711.00
United States Bonds	3,590.00
Consolidated Edison	2,537.81
National Dairy Products	1,085.80
Texas Company	1,333.48
General Motors	2,081.43
Du Pont	1,815.75
	\$24,852.82

Respectfully submitted,
 JOHN HOLLER,
 National Treasurer

... Guest ministers, organists and choir directors exchanged ideas on church music in general, which proved beneficial to all present. Following this the chancel choir of the church, under the direction of Mr. Hazard and accompanied by Mary Anderson, sang Roberta Bitgood's cantata "Job". A coffee hour was sponsored by the choir guild, at which time also Guild members examined one another's Christmas programs to gain new ideas for next season. The next meeting will be held Feb. 19 at Trinity Episcopal Church. Wesley Hartung, organist and choir-master of the Trinity Chorists, will give a boy choir demonstration.—GRACE ERLER, Publicity.

SHERMAN-DENISON CHAPTER—For their January program members of the Sherman-Denison, Tex., Chapter presented sacred music Sunday afternoon, Jan. 13, at the East Sherman Baptist Church, where a Baldwin electronic organ has been installed. In the hope that this type of program would be of general interest to the public, the numbers were varied. The following organ selections were played: Overture, Christmas Cantata, "For Us a Child Is Born," Bach, and Verset in F minor, Franck (played by Raymond Judd, Jr.); "Spozalizio," Liszt (played by Mrs. Fred Parker); Guilman's "Invocation" and Rowley's "Benedictus" (Mrs. B. Frank Spindle, dean of the chapter); "Praeludium," Buxtehude (played by Mrs. J. J. Scull); Vierne's Berceuse (Reuben Frantz, Jr.); "Ave Maris Stella," Bedell (performed by Mrs. Jack Hannah); Pastorale, Guilman (Mrs. Raymond Judd); Two Hymn Preludes, "In the Cross of Christ" and "Break Thou the Bread of Life," Bingham (played by Wesley Coffman). The program closed with Homer Bartlett's "Meditation Serieuse" and Percy Fletcher's Festival Toccata, played by Mrs. Charles Dannel. . . . The chapter plans for the month of February a program of Bach chorale preludes to be played by pupils of Miss Mary Fisher, teacher of organ at Austin College. Sherman.—Mrs. M. O. BELDEN, Registrar.

News of the American Guild of Organists—Continued

Poister Plays in Detroit.

Arthur Poister, professor of organ at Syracuse University, treated the Eastern Michigan Chapter to another of his fine recitals Jan. 15. The recital was played on the large four-manual Casavant in St. John's Episcopal Church, Detroit. The classics predominated in this well-played program. The highlights were a restrained rendition of "We All Believe in One God, Creator," by Bach, a brilliant playing of the Toccata in F, a poetic interpretation of Brahms' "Deck Thyself" and "O How Blessed, Faithful Spirits Are Ye," and a thoroughly interesting and exciting performance of Reubke's Ninety-fourth Psalm, with which the recital closed. Other numbers were the Chaconne in G minor, with which Mr. Poister chose to open the program: Fantasie in F minor, Mozart; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré, and Five Preludes by Milhaud.

Dean James Hunt announced that Daniel Pinkham would appear in a recital under the chapter's auspices April 29.

MARK WISDOM, Secretary.

Wiesemann Recital Reviewed.

The New York City Chapter had the pleasure of hearing its dean, Dr. Carl Wiesemann, play the fine new Möller organ at the Central Presbyterian Church Oct. 29. The program was indeed an interesting one, for Dr. Wiesemann had the foresight to select many of his numbers from seldom played literature. Opening with the solid, well-known Handel Second Concerto, he established the feeling of "at-homeness" with his audience and thus laid a foundation for the succeeding works. His second number, Recitative and Aria, by Irwin Fischer, was probably the most inquired-about number of the program. It has great appeal for the average listener and at the same time offers enough musical interest and challenge to be added to that list most organists keep under the heading "Get." Seth Bingham's "Rhythmic Trumpet," which many know and are playing (from his "Baroques" Suite) and all others should know, was, as always, entertaining—even though the big trumpet used seemed somewhat "mature" for the playful little trumpet that we usually connect with this charming composition.

The first movement from Karg-Elert's First Sonata awakened not a few to the fact that there was still at least one of this familiar composer's works that was not familiar to them. The Suite by DeLamar (Melody and Scherzo) speaks for itself and offered good contrast at this point in the program. Frank Campbell-Watson's "Evocation," dedicated to the recitalist of the evening, was very interesting and had the honor of being a "first performance." This composer and Mr. Bingham were both in the audience, and this member for one believed there should be more of this—compositions by members of the "home chapter" sponsoring a recital. Dr. Wiesemann concluded with Max Reger's Intermezzo, Melodia and Toccata.

Again Bob Crandell took the time and trouble to set up in the narthex a display of music and catalogues from several publishers and included in it copies of the selections played by Dr. Wiesemann.

SARAH M. NEWTON.

Heinz Arnold Plays in St. Louis.

Dr. Heinz Arnold of Stephens College, Columbia, Mo., gave a recital on the Aeolian-Skinner organ in Pilgrim Congregational Church, St. Louis, Dec. 3 under the auspices of the Missouri Chapter. The program, which ranged from Bach and Krebs through Reger to Messiaen and Langlais, was planned to make the most of the resources of the organ. Dr. Arnold demonstrated his own catholicity of taste as well as his superior musicianship throughout a demanding program, which was received enthusiastically.

The recital opened with a spirited performance of the Krebs Fugue in G major, a frothy bit of counterpoint which set the mood for three Bach chorale preludes—"Through Adam's Fall," "From Heaven Came the Angelic Host" and "Comest Thou, Jesu," all of them played with a sound appreciation of the qualities which give them distinction if recognized and

turns them into mere sound if ignored. Then came the great D major, an Elevation by Couperin and the D minor Toccata by Reger, which turned out to be surprisingly good Reger even when played on a severely classic instrument.

The second half of the program opened with three movements from "La Nativité," by Messiaen. In these works Dr. Arnold proved himself to be a colorist as well as the possessor of a poetic soul. Played with sympathy and understanding, this music has a power and dignity all its own. It is difficult to understand how anyone hearing it in this recital could be offended by the dissonance. A "Battaglia" by Krieger and the Edmundson Toccata on "Tallis' Canon" were followed by two "Gospel Poems" by Langlais which brought the program to a brilliant conclusion.

HOWARD KELSEY.

Events in Bethlehem, Pa.

The Lehigh Valley Chapter held a "large and small organ clinic" Dec. 8 at the First Moravian Church (Walter Schrepel organist) and the Cathedral Church of the Nativity (Robert Knox Chapman organist). Both churches are in Bethlehem, Pa. There was a demonstration of repertoire on the organs, with emphasis on wedding and funeral music. An interesting discussion followed the demonstrations. Members submitted vocal solos and choral numbers which they believed to be in order for weddings and funerals. Stoddart Smith was chairman of the meeting.

On Saturday evening, Jan. 12, the chapter held its annual pastor-organist dinner at the Linden Hotel, Bethlehem. Dr. Ifor Jones, the dean, presided. Dr. Jones welcomed the clergymen and members in attendance and emphasized the importance of cooperation between pastor and organist and of raising the standard of church music. He reported on his trip to Chicago to attend the deans' conference of the A.G.O. and spoke on items of interest that were discussed at the conference. He and Mrs. Jones also attended some of the sessions of the national convention of singing teachers of America. Remarks with regard to the importance of music in the church service were made by six ministers. About forty members and guests were in attendance.

SUE F. ENRIGHT, Secretary.

ELMIRA CHAPTER—The Elmira, N. Y., Chapter met at the Hedding Methodist Church Dec. 4 for a round-table discussion on the subject "The Business of Being an Organist." Questions discussed were: "Is Being an Organist a Business?" "Is Your Attitude toward Your Position Business-like?" "Do you Keep Informed about Happenings in the Music World, Open-minded about New Music?" "Responsibilities to the Church." "The Church's Responsibility to the Organist." "Appreciation and Cooperation between Organist and Minister." "Why Music Committees?" "Should Definite Rates be Set for Weddings and Substitutes?"... The January meeting was held at the Riverside Methodist Church Jan. 8. Several Easter anthems were sung. R. Wilson Ross explained what work needed to be done on the church's organ. Our hostess, Mrs. Edith Beecher, served refreshments... The next meeting will be at St. Anthony's Church, Feb. 5, at which time the Rev. Father Benedict Ehmann of St. Mary's-on-the-Lake Church, Watkins Glen, N.Y., will speak on Gregorian music.—L. KENNETH MOSHER, Secretary.

ST. LAWRENCE RIVER CHAPTER—The November meeting of the St. Lawrence River Chapter was held Nov. 19. The business meeting took place in St. Paul's Episcopal Church, Watertown, N. Y., with the dean, Robert W. Huey, Jr., in charge. At the conclusion of the business period the group was taken on an organ tour, visiting three local churches, the organs of which were demonstrated by Robert Carpenter, Mrs. A. G. Shaughnessy, Robert W. Huey, Jr., and William Hawke. The tour was planned to show three differing types of organ design—two-manual with great organ unenclosed, two-manual with great and swell enclosed, and some unification, and present-day example of a three-rank unit, for use where space is very limited.—DARWIN STATA, Registrar.

NORTHEASTERN PENNSYLVANIA CHAPTER—The annual Christmas party was held at the home of the dean, Miss Ruth A. White, in Scranton, Dec. 30. Haydn C. Oliver showed slides of the trip to the Gaspe and Maritime Provinces. The Rev. Mr. Kaercher was presented with a farewell gift, an album of records. Christmas cookies and ice cream

A.G.O. Members Please Note

To Members of the American Guild of Organists and Chapter Treasurers:

Subscriptions to THE DIAPASON paid by Guild chapters for their members are now due for the year 1952. To avoid disappointment and inconvenience to any of our readers the January issue has been mailed to all for whom the A.G.O. made payment in 1951; but in order to enable us to send future issues promptly it will be necessary to receive orders from the chapters at the earliest possible date.

were served by the refreshment committee.—HELEN FITZE RAWLINGS, Secretary.

WESTERN PENNSYLVANIA—The Western Pennsylvania Chapter held its annual Christmas party Dec. 17 in the social room of the First Baptist Church, Pittsburgh, where H. Alan Floyd, A.A.G.O., Chm., is organist and director. The evening was spent in carol singing and playing games directed by Dean Watkins. Mrs. Selma Kress playing for the carol singing. The program was enlivened by several of Nan Neugebauer's original skits. After a short business meeting in round-table fashion, each person was to name the Christmas number he or she liked to play year after year. The playing of "Jingle Bells" was the cue for the appearance of Santa (Paul Koch) with a pack full of gifts for all, after which the hospitality committee served refreshments.—E. BLANCHE SPRINGER, Registrar.

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter held its annual Christmas party Dec. 28 in the social hall of St. John's Lutheran Church. Mrs. Franz N. Rupprecht, a member of the staff of the Wyoming Valley Council of Churches, read the story "This Way to Christmas," by Sawyer. Charles N. Henderson, the dean, assisted at the piano with incidental music and accompanied Mrs. Rupprecht when she sang "The Virgin's Slumber Song," by Reger. Following this more formal portion of the program the members and their guests enjoyed a period of songs and games under the direction of the Rev. and Mrs. Edgar Singer of the Forty-Fort Methodist Church. Gifts were exchanged and refreshments were served.—RUTH DOROTHY WILLIAMS, Secretary.

LANCASTER CHAPTER—On Jan. 7 the monthly meeting of the Lancaster Chapter was held at the Temple Shaarai Shomayim to hear a talk on Jewish temple music. Rabbi Leser Roubey related the history of Jewish music from Biblical times to the present. Following the talk Mr. Broome, tenor soloist of the temple, presented song responses used in the service. He was accompanied by Miss Florence Layton, organist of the temple and chairman of the January meeting. Following the program a business session was conducted by Dean Florence Garber.—ALICE A. BIRCHALL, Recording Secretary.

BINGHAMTON, N. Y., CHAPTER—Searle Wright gave an inspiring talk to the members of the Binghamton Chapter Jan. 14. He spoke on the "Workings of the Guild." Mr. Wright is a native of Binghamton and

is now teaching in New York. He expressed himself as being thrilled to come back to his home town and talk to fellow members. In return, the members were just as pleased to listen to him. Refreshments were served in the dining-room by Mrs. Jeffers Richardson and her committee.—ELLOUISE HEFFELFINGER, Secretary.

CENTRAL TENNESSEE CHAPTER—The historic Vine Street Christian Church, Nashville, was host to the December meeting of the Central Tennessee Chapter Dec. 11. The meeting began with a Yuletide supper in the dining hall. The singing of carols around the table was an interesting feature. After a business session presided over by the dean, Richard Thomasson, the program was resumed in the auditorium of the church. Mrs. Clyde Bowers, minister of music, and the choir presented the Christmas Cantata by Geoffrey Bush. The program was concluded with an organ number by the assistant organist, Miss Anna Mitchell, who played the "Suite Noel" by Alec Templeton.—MRS. HUGH DARRIS, Secretary.

KNOXVILLE, TENN., CHAPTER—The Knoxville Chapter held its annual organist-minister banquet at the Y.W.C.A. banquet room Jan. 14. After the dinner the group went to the Second Presbyterian Church, where a film, "Singing Pipes," was shown. . . . Elizabeth Frantz, violinist, and Harold Frantz, organist, gave a recital at the Broadway Baptist Church Jan. 2. Mrs. Frantz is the daughter of the sub-dean, Mrs. Harry Shugart, and studied with Bertha Clark, Mishel Piastro and Josef Fingold. Mr. Frantz studied with Harry A. Sykes, Clarence Dickinson, and Carl Weinrich. He is a member of the music faculty at Davidson College in North Carolina. After the recital a reception was held for Mr. and Mrs. Frantz by members of the chapter.—MRS. R. G. SAWYER, Dean.

EAST TENNESSEE CHAPTER—The chapter met at the First Presbyterian Church, Elizabethton, Jan. 8. The major part of the meeting was devoted to preparations for the recital of the Westminster Choir, scheduled for Feb. 14. This recital, which is to take place in the new memorial auditorium of East Tennessee State College, is sponsored by the chapter in an effort to stimulate musical interest in the Upper East Tennessee region. Mrs. Glenn C. Jordan is general chairman of arrangements. The meeting was adjourned for a short social hour, with refreshments, in the church parlors.—HUGO DOOB, JR., Reporter.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held its monthly meeting Jan. 7, with Asbury Memorial Methodist Church as host. Mrs. E. S. Dunbar, guest organist, and Mrs. H.R. Kent, guest pianist, played the Intermezzo from "L'Arlesienne Suite" by Bizet. The choir sang excerpts from "Christmas Dawn," by Charles Gilbert Spross, under the direction of the choir director, Mrs. Dean Horning. Mrs. Dunbar, wife of the minister, and Mrs. Kent then closed the program with an organ and piano number, the Pastorale by Guilmant. This beautiful program was followed by the business meeting. Music for the choir festival was discussed and dates were set for the rehearsals. The host church then served refreshments, under the direction of Mrs. Horning.—ELIZABETH McCRAVIE, Reporter.

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News of the American Guild of Organists—Continued

Questions on Code of Ethics

Pasadena, Cal., Dec. 11, 1951.—Dear Mr. Gruenstein:

Your recent editorial concerning the value of THE DIAPASON in providing a forum has prompted our chapter of the Guild to suggest a subject: that of formulating, publicizing and adequately enforcing a code of ethics. We have considerable interest in this matter and are pleased with President Elmer's suggestion that the various chapters follow Hartford in adopting their own codes. We are acquainted with the Guild code, of course, but feel the need of a more extensive one.

Everyone connected with church music has heard of instances of grossly unjust treatment of church musicians. Undoubtedly such incidents, compared to the hundreds of fine relationships, are greatly in the minority. Still, there seems to be need for the establishment of understanding within the churches as to what can reasonably and considerately be expected of their music leaders. With this in mind there are a few questions on which we will appreciate comment: 1. Can the "code of ethics" be considered the most effective protection for the church musician and, if so, should it be on a local basis or eventually adopted in an extensive form by the national organization of the A.G.O.? 2. One of the most important steps is to create understanding with the clergy and with church committees. What might be the best means of doing this? 3. If the above steps were accomplished, would it then be necessary or advisable to follow the suggestion of the present national code in establishing a bureau to receive complaints of unfair practices? If any chapter has such a bureau we would be interested in the particulars.

Our chapter is concerned that whatever is accomplished be not on the defensive but that it shall be a means to promote better understanding and relationships within the churches. For this reason perhaps the rather objectionable term "code of ethics" can be improved upon. We shall be grateful for your ideas. Sincerely yours,

DAVID CRAIGHEAD,
Pasadena and Valley Districts Chapter.

Lecture in Washington, D.C.

The District of Columbia Chapter met Jan. 7 at the Foundry Methodist Church (so-called because the first building was erected on the site once occupied by a foundry). Interesting future programs were announced—for February, Dr. George Litch Knight on "Five Ways to Kill Congregational Interest in Hymn Singing"; for March, a program of music suitable for a small organ by Ronald Arnatt at the Addis Israel Congregation; April, a recital by Catharine Crozier and one in May by Jean Langlais. In addition we have a recital by William McKay and our own music festival.

Our speaker was Dr. Moyer, professor of church music at Westminster Theological Seminary, Westminster, Md., and organist and choirmaster of the Hamline Methodist Church, Washington, D. C. His lecture on aims of vocal and choral technique gave us much instruction as well as inspiration. Much of it was on that ever troublesome subject, diction, with precise details for drill to achieve uniform pronunciation of vowels and identical enunciation of consonants, diphthongs and sibilants. That the problem of diction has been ever with us is proved by a quotation carved on a pew in Old Salem Church in Massachusetts:

"Could poor King David but for once,
To Salem church repair.
And hear his psalms thus mumbled out,
Good Lord, how he would swear."

After hot chocolate and man-sized cookies served by Mrs. Clayton, Miss Reynolds and Mrs. Tufts, we felt all phases of the inner man had been satisfied and the new year was off to a good start.

Under Mrs. Jean Appel, the student group at William and Mary College is making rapid strides, presenting outstanding programs of Christmas music and chorale preludes, while the student group under Katharine Fowler will travel to Philadelphia for a demonstration before the convention of the Music Educators' National Conference on how to teach the organ in the public schools.

BERNICE G. FRASER, Registrar.

Michigan Student Group Active.

The student group at Michigan State College, East Lansing, opened the season with a picnic at the home of Mrs. Helen Roberts Sholl, faculty adviser of the group. The initiation service was held Nov. 12 at People's Church to acquaint new members with the history and purposes of the Guild and to

welcome them to the chapter. On Nov. 16 Mrs. Alice Nelson of Walter French Junior High School in Lansing brought her junior choir of twenty-five voices to People's Church for a demonstration of junior high vocal techniques. This was an open meeting and was attended by several public school music students as well as Guild members. The students ushered at a recital by E. Power Biggs Nov. 29 at People's Church and joined with the Lansing Chapter in selling tickets to help sponsor the program. Students also had the opportunity of playing on weekly broadcasts over the college radio station WKAR.

EMILY HILLS, Secretary.

Choir Loft Meeting in Long Beach.

The annual choir loft meeting of the Long Beach, Cal. Chapter was held at the First Baptist Church Jan. 8, with all members invited to play on the three-manual Möller organ. Helen Davenport, organist of the church, played: "Divinum Mysterium," Purvis, and Intermezzo, Callaerts. The other organists taking part and their numbers were: Dorothy Rankin Smith, who played her own arrangement of the hymn-tune "Warren," Landy McBride, "The Son of God Is Come," Dupré, and Little Prelude and Fugue in G minor, Bach; Dr. Emerson Cox, "Trauerzug," Gulbins, and "Prelude Archaique," Hillemecher; the Rev. Merrill Jensen, "Divertissement" and "Clair de Lune," Vierne; Axel Anderson, Improvisations on hymn-tunes "Come, Come Ye Saints" and "Sweet Is the Work"; Agnes Spies, Prelude and Fugue in F minor, Bach. Following the recital a business meeting was held and refreshments were served by the social committee.

AGNES B. SPIES, Reporter.

Rachael Quant Plays in Memphis.

One of the outstanding events of the fall season in Memphis was the recital by Miss Rachael Quant on the four-manual Austin organ in St. John's Methodist Church Dec. 3. Miss Quant, who received her master's degree at Smith College, recently was appointed minister of music of the Buntyn Presbyterian Church in Memphis. Miss Quant played a demanding program with facility and musicianship. Her understanding of the structural framework of each work was made evident in her capable handling of the organ, whose resources she exploited to its best advantage. Her playing was marked by clarity and rhythmic vigor and thorough mastery of technique. The program, which was under the auspices of the Tennessee Chapter of the American Guild of Organists, included: Concerto in A minor, Bach; Three Schübler Chorales, Bach; Fantasie in F minor, No. 2, Mozart; Adagio in E major, Bridge; "Divertissement," Vierne; Andantino, Franck; "Dieu Parmi Nous" ("Nativity Suite"), Messiaen.

RICHARD WHITE, Dean.

Recital by Chester Jones.

The Bridgeport Chapter sponsored a recital Dec. 4 by Chester Jones of Easton at the Christ and Holy Trinity Church in Westport, Conn. Mr. Jones attended Peabody Conservatory, studying organ with Virgil Fox, was graduated with a bachelor of music degree from Yale School of Music, majoring in organ under Luther Noss, and at present is studying at Williams College for his bachelor of arts degree. This was the first recital on the new Möller organ since the church was burned in January, 1951. The organ was completely rebuilt. Mrs. Ethel Brandon, dean of the Bridgeport Chapter, is organist and choir director of the church. The public was invited to hear the program.

Miss Marguerite Hazzard of the faculty of the Union Theological Seminary School of Sacred Music in New York City was the speaker at the meeting of the Bridgeport, Conn., Chapter, Jan. 7 at the Hungarian Reformed Church. Miss Hazzard is a nationally known consultant and lecturer on junior choirs. Mrs. George Kish, Jr., program chairman, introduced the speaker and Mrs. Ethel Brandon, dean of the chapter, conducted the business of the chapter.

FLORENCE BEESE HILL, Publicity Chairman.

MIAMI, FLA., CHAPTER—Members and friends of the Miami Chapter met Nov. 5 at the Brickell Bridge restaurant for the opening dinner of the season. The group then went to the First Presbyterian Church, where Miss Alice Bayer, a student of Annie Laurie Lee, gave a recital. The dean called the business meeting to order and Mrs. Florence Ames Austin, the chaplain, installed the officers for the year. New members and guests were introduced.

Members of the Miami Chapter met for dinner Dec. 3 at the students' cafeteria, University of Miami. The University Chorale, under the direction of William J. Lee, gave a fine performance of Handel's "Messiah," part I, and the "Hallelujah Chorus." Annie Laurie Lee is accompanist for the group and Dominique deLerma directed the instrumental ensemble in the Overture and Pastoral Symphony.

The Miami Chapter presented Jeryl Powell in recital Jan. 7 at Trinity Episcopal Church. The audience thoroughly enjoyed the following program, in which Mr. Powell ex-

hibited clean technique, fine interpretative powers and variety: Two Chorale Preludes (Schübler), Bach; Fugue in D major, Bach; "The Musical Clocks," Haydn; Fifth Concerto, Handel; Prelude on "Rhosymedre," Vaughan Williams; Prelude and Fugue on "Bach," Liszt; "Dialogue," Langlais; Cantabile, Jongen; "Carillon de Westminster," Vierne.

KATHLEEN NORRIS, Secretary.

SPRINGFIELD, ILL., CHAPTER—The Springfield, Ill., Chapter sponsored a recital by Frank R. Bohnhorst of the music faculty of Illinois Wesleyan University, Bloomington, in the First Presbyterian Church of Springfield, Sunday afternoon, Jan. 6. The program included the following numbers: Introduction and Toccata, Walond; Three Chorale Preludes for the New Year, Bach; Prelude in E flat major, Bach; "Jesu, Bridegroom of Souls, Lead Thou On," Karg-Elert; Two Preludes on American Folk Hymns, Richard Donovan; "Apparition of the Eternal Church," Messiaen; "Musical Clocks" Suite, Haydn; Fugue from Sonata on Psalm 94, Reubke. After the program there was a delightful reception and tea in the women's parlor of the church, with Mr. and Mrs. Bohnhorst as guests of honor.—EMILY B. LAMEY, Corresponding Secretary.

PEORIA CHAPTER—The Peoria, Ill., Chapter held an organist-clergy banquet at the First Federated Church Nov. 9. Methodist, Presbyterian, Christian, Universalist, St. Mary's Cathedral and First and Second Christian Science Churches were represented by clergy and readers. A lecture illustrated with pictures on her recent tour of Europe was delivered by Eva Beth Miller of the Peoria Star. On Dec. 18 a Christmas program was given in the First Methodist Church with two organists—Mrs. Edward Wilcox and Rael Quimby—playing solos. They were assisted by the nurses' glee club of the Methodist Hospital and by Vivian Wilson Magaret and Arnold Hillenburg in duets. Dr. Deane Hutchison arranged the program and is director of the nurses' glee club. A Christmas party Dec. 28 in the home of Lillian Morgan Miller closed the year for the Peoria Chapter.—BERTHA B. BRUNNER.

EAST CENTRAL ILLINOIS—Mrs. Carl Bays was hostess to the chapter for the traditional Christmas party on the evening of Dec. 10. She has a new Wurliizer electronic organ which gave a festive note to the occasion. Miss Mildred Brannon, dean of the chapter, conducted a business meeting. She was also in charge of the informal social hour. Games were high-lighted by the members' presentations of Noels and descants under Miss Brannon's direction. Members and guests enjoyed the singing of carols, accompanied by Mrs. Bays at the organ. The evening was concluded with a gift exchange and refreshments served by the social committee, of which Mrs. Ralph Line is chairman.—MILDRED K. DAWSON, Secretary.

ROCKY MOUNTAIN CHAPTER—An interesting program by the choir of the Central Presbyterian Church of Denver, directed by David Glisman and accompanied by Royce Mintener, was the feature of the January meeting of the Rocky Mountain Chapter. The program opened with a Fantasia by Merkel, played by Mrs. Helen Dow Parker, three numbers from "Thirty Short Chorale Preludes" by Max Reger, played by Larry McNear, and Weber's "Concertstück," with Arnold Ehlers at the piano and David Pew at the organ. The choral selections were: "Praise," Rowley; "Expectans Expectavi," Wood; "Bless the Lord," Ippolitoff-Ivanoff; "With a Voice of Singing," Shaw; "Summer Ended," Wood; "Look on the Fields," MacPherson; "Alleluia," Thompson; "Turn Back, O Man," Holst; "Hear My Prayer," James; "Greater Love Hath No Man," Ireland, and "God Be in My Head," Davies. A brief business meeting and social hour with refreshments filled the remainder of the evening.—LOIS OWENS.

CENTRAL ARIZONA—The Central Arizona Chapter held its Christmas meeting Dec. 9 at Asbury Methodist Church in Phoenix. Carl Erickson, organist of the church, presented a program of seasonal music, assisted by Frank Allen, tenor, and the Rev. Henry Meredith, pastor of the church.—MARVIN ANDERSON, Secretary.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter held its December meeting in Columbia Dec. 10. After a business meeting, over which the secretary presided, the members adjourned to the Stephens College auditorium to hear a recital by the dean, Dr. Heinz Arnold. The next meeting was on Jan. 6, in Fayette, Mo., where Luther Spayde gave a recital at Central College.—NESTA WILLIAMS, F.A.G.O., Secretary.

LYNCHBURG, VA., CHAPTER—An inspirational service in preparation for the Christmas season was held Dec. 7 in the First Presbyterian Church by the Lynchburg Chapter. "Preparing the Way of the Lord" was the subject of a short sermon

by the Rev. Marshall F. Mauney, pastor of Holy Trinity Lutheran Church and chaplain of the chapter. Three Christmas songs by Hugo Wolf were sung by Mrs. Royall E. Hinnant, accompanied by Miss Barbara Hanel. Mrs. S. B. McClelland sang "O Thou That Tellest Glad Tidings" from "The Messiah" by Handel, accompanied by Mrs. S. H. Williams, Jr. After the service there was a short business meeting and members enjoyed an informal reception, followed by the singing of carols.—JANE R. THOMAS, Registrar.

PASADENA-SAN GABRIEL VALLEY DISTRICT CHAPTER—Temple B'Nai Israel was host to the Pasadena-San Gabriel Chapter Nov. 12. Dinner was served by the Temple sisterhood, and a business meeting was conducted by Dean David Craighead. The program was open to the public and was well attended. Rabbi Max Vorspan spoke of the origins of Hebrew music and traced its development through the years. Cantor Samuel Braude chanted several Biblical cantillations and explained their significance. He and the choir, under the direction of Mrs. Norman Hassler, temple organist, sang music used in the Hebrew services. The program closed with the singing by the choir and Mr. Braude of several modern settings of Biblical words by Max Helfman. This interesting program was arranged by Ruth Carlmark Lyons, sub-dean. Rabbi Vorspan answered many questions at the close of the program. The annual Christmas party of the chapter was held at the First Methodist Church in Pasadena Dec. 10. The Westminster girls' glee club of the Highland Park Presbyterian Church presented a program of Christmas songs under the direction of John Tompkins, with Helen Wright accompanying. John Paul Clark, organist and director of music at the North Glendale Methodist Church, showed some of his lovely pictures of European scenes and gave an interesting account of his travel there. Mr. Clark and his family lived at Fontainebleau while he studied with Marcel Dupré and Nadia Boulanger. Members and their invited guests enjoyed refreshments at the close of the meeting.—MARY KEPLER, Librarian.

SAN JOSE, CAL., CHAPTER—Jewish liturgical music was the feature at the San Jose Chapter meeting Jan. 6 at the First Methodist Church, Los Gatos, Cal. David Earl McDaniel, baritone, of San Jose gave the program. He sang several numbers used in the Jewish services. The members were invited to inspect and play the recently rebuilt organ. Richard Jesson, sub-dean, presided over the business meeting, after which refreshments and a social hour were the order.

The chapter held its monthly meeting Dec. 9 in Santa Cruz. The program featured service music played on the recently rebuilt organ at the First Congregational Church and that at Calvary Episcopal Church. After the organ period the members and guests were greeted by their host, Ray Alvin, and his parents in the new recreational building of Trinity Presbyterian Church. Christmas decorations, a gift exchange and refreshments served by Mr. and Mrs. Alvin brought an interesting day to a close.—ALICE OLTZ, Recorder.

OREGON CHAPTER—Sponsored by the Oregon Chapter and the five downtown churches, a new "Missa Solemnis" by John Stark Evans, organist and choirmaster of the First Presbyterian Church in Portland, received its first public performance Sunday night, Dec. 9. The performance was well balanced as to soloists and chorus and the audience response was very gratifying. Claire Hodgkins played the violin solo which appeared in the Credo. Dr. Evans is head of the music department of Lewis and Clark College, Portland.

TEXAS CHAPTER—The annual Christmas program of the Texas Chapter was presented Dec. 17 at Grace Methodist Church in Dallas. Christmas music was sung by the choruses of the Sam Houston and Lelia P. Cowart schools, under the direction of Misses Lillian T. Thompson and Rachel Ball. These young boys and girls, with their clear, high voices, brought the Christmas spirit a little closer to everyone who heard them.—MURIEL M. SMITH.

KANSAS CITY CHAPTER—A Sunday afternoon musical program was presented at the meeting of the Kansas City Chapter Nov. 18 at the Linwood Methodist Church. The following program was heard: Agitato, from Sonata in D minor, No. 11, Rheinberger, and "Benedictus," Rowley (Mrs. Gerhard Wiens); "Let Thy Holy Presence, 'Tschesnokoff"; "Hymn of Joy," Will James, and "A Hymn of Freedom," Thiman (adult choir, Linwood Methodist Church, Donald Stephens, director); "Wachet auf, ruft uns die Stimme," Bach; "Reve," Guilmant, and "Chromatische Fantasie," Thiele (Martha Lee Cam); Toccata and Fugue in D minor, Bach; "Bells through the Trees," Edmondson, and "Imagery in Tableaux," Edmondson (Edward S. Crum).—JACK R. MCCOY, Publicity.

News of the A.G.O.—Continued

Virginia Organist-Clergy Meeting.

The Virginia Chapter met Jan. 15 in the First Presbyterian Church, Richmond, with Dean Granville Munson presiding. This was the annual get-together of clergy and ministers of music. Dr. W. L. Carson, minister; Mrs. Carson, and Mary Anne Gray, minister of music of the First Church, welcomed the guests and dinner was served in the large dining-room of the lovely new church.

After dinner the program chairman, William H. Schutt, minister of music of Grace Covenant Church, introduced the speaker, Mrs. John Newton Thomas, whose theme was "What of Our Freedom to Sing?" She began by saying Christianity is a religion of song, rooted deep in Judaism, a faith which for centuries had expressed itself in song.

"Do we possess a knowledge of church song?" the speaker asked. "Do we appreciate the privilege of singing? Do we fully exercise our right to sing? If we cannot answer this threefold test in the affirmative we are not really free to sing. It has been my observation that in many churches the freedom to sing is so little understood, valued and exercised, it is hardly worth defending against possible outside threats.

"Church song is not an ordinance that resides in the sanctuary waiting until a congregation gathers to exercise it. It is a spiritual gift which each Christian brings to a sanctuary and contributes to a common song of spiritual fellowship. The minister and organist must live intimately with hymns to bring this gift to the sanctuary."

VIOLA D. ANDERSON, Registrar.

South Carolina Activities.

The South Carolina Chapter featured a junior choir festival Dec. 16 at Trinity Episcopal Church in Columbia, S. C. Robert L. Van Doren, F.T.C.L., conducted a choir of over 300 children's voices in a program of Christmas music before an audience which packed the church. Fred H. Parker, organist and choir director of the First Presbyterian Church, was at the organ. The prelude and postlude were played by students of Mr. Van Doren and Mr. Parker. This is an annual event of the Guild in Columbia and this year's program was received most enthusiastically by music-lovers.

On Jan. 22 Fred H. Parker presented a program of service music at the First Presbyterian Church in Sumter on the new Möller organ.

Sunday afternoon, Jan. 13, Isabelle H. Mauterer, a pupil of Professor Robert L. Van Doren, gave her senior recital at St. John's Episcopal Church, where she is organist and choir director. She will graduate from the University of South Carolina this year. Her recital was well played and consisted of classic and modern works.

We are looking forward with great interest to the senior choir festival to be held in February, with Richard Ellsasser conducting the combined choirs of the city in two numbers, "Behold, Now, Praise the Lord," Titcomb, and the Festival Te Deum of Vaughan Williams. Mr. Ellsasser will also be recitalist on this program.

L. GREGORY PEARCE, Publicity.

Concert of Original Works.

Members of the Southern Ohio Chapter met Jan. 28 at the First United Church, Cincinnati, for a concert of compositions by chapter members. Works performed were composed by the following: J. A. Schehl, A.A.G.O., Dr. E. G. Mead, F.A.G.O., Dr. Joseph W. Clokey, J. Walter DeVaux and Robert S. Alter. A social hour followed the program.

On Feb. 25, at the First Reformed Church, we shall witness a demonstration of choir directing and accompanying techniques, with a view toward interpretation of anthems. Members of the chapter and their choirs will participate. The public is invited.

BETTY HOENSCH, Registrar.

Abilene Chapter Has Good Start.

The Abilene, Tex., Chapter was officially organized in October and the following officers were elected: Mary Ellen Hayes, dean; Talmage W. Dean, sub-dean; Nena Williams, secretary-treasurer; Leonard Burford, chaplain. Mrs. Gordon Weir, organist of the Central Presbyterian Church, was hostess

for the meeting.

The November meeting was held on the campus of McMurry College. Three students of Miss Hayes—Bonnie McDonald, Sarah Widmer and Sue French—played organ numbers.

On Dec. 10 Dr. Richard C. Von Ende spoke to the group on the general theme of Christmas music and illustrated his remarks with recordings of carols. At the meeting Jan. 14 Delbert Boles read an interesting paper on "The Choral Cantatas of Bach."

La Jolla, Cal., Chapter Election.

The first meeting of the La Jolla Chapter was held Jan. 7 in the parish hall of St. James-by-the-Sea Episcopal Church, La Jolla, Cal. The following officers were elected: Dean, Charles H. Marsh; sub-dean, Royal A. Brown; secretary, Barbara T. Cameron; treasurer, Florence P. Andrews; registrar, Herbert E. Hyde; librarian, Frederick Andrews; auditors, Alvin Hall and John Hensler. Plans were made for a recital by George Markey, Feb. 12 at St. James'. Following the adjournment of the meeting by the dean, Donald Shanks showed us a very interesting film on "Life at Cambridge University," England, where he is to continue his study. After this we were invited to the home of our dean for refreshments.

BARBARA A. CAMERON, Secretary.

Wisconsin Chapter News.

The annual Christmas party of the Wisconsin Chapter was held at the Parkside Lutheran Church Sunday, Dec. 30. The evening began with an excellent dessert served in the church parlors. This was followed by a business meeting and a pleasantly informal evening at which Christmas carols and stunts songs were sung, led by James Bauman of the Temple Baptist Church. Small gifts were exchanged and our special guest for the evening, President S. Lewis Elmer, brought us a vital and interesting message and praised the chapter for the excellent work it is doing in various projects.

Several chapter members attended the three-day conclave of deans and regents in Chicago Christmas week, as follows: Miss Mathilde Schoessow, Mrs. Viola Filter, Dr. O. M. J. Wehrley, Arthur Griebing, Father Murphy and Mrs. Alfred Cotton, who represented the chapter by participating in the special service at the First Methodist Church of Evanston.

The next chapter event will be the George Markey recital at Immanuel Presbyterian Church Sunday, Feb. 3.

DONALD L. PALMER, Secretary.

Twelfth Night Party in Akron.

The Akron, Ohio, Chapter met Jan. 7 at the home of Ruth Verbulec. After the business session the group heard an unusual instrument, a Welte player, one of the few in America. It has a two-manual console and can be played with rolls or from the keyboards. Our hostess played: Prelude, Fugue and Chaconne, Buxtehude, and Toccata in G. Dubois. Robert Osmun played Bach's Pastorale. The rest of the evening was spent in Twelfth Night festivities. The "king" and "queen," carrying the traditional loaf of bread, headed the jolly procession as they marched through the house to the strains of organ music. At refreshment time the "queen" cut the Twelfth Night cake in the living room.

Mrs. R. H. MARTIN, Registrar.

Special Events in Georgia.

The Georgia Chapter, in addition to its monthly meetings in December and January, enjoyed two rare treats. Early in December there was the recital by Fernando Germani at Presser Hall. This was Mr. Germani's second appearance before an Atlanta audience and the program, played with the delicacy, authority and impeccability which belong to this artist, will long remain a highlight of inspiration. Later in the evening the officers of the Guild and their husbands and wives enjoyed a social hour with Mr. Germani in the home of his host and hostess, Mr. and Mrs. Howard Smith.

The second privilege enjoyed by Guild members was a workshop conducted by Vernon de Tar of the Church of the Ascension in New York City. Classes were held both afternoon and night Jan. 5 at All Saints' Episcopal Church. Mr. de Tar gave those who heard him a great amount of information on the selection and playing of anthems, both new and old. His recital, which followed on Monday evening, Jan. 7, was played on the new four-manual Kilgen organ in the First Baptist Church, Decatur, Ga. This recital was presented to the public by the Georgia Chapter. A large and appreciative audience was present and an informal reception followed the performance.

Many members of the Guild had the pleasure of hearing a beautiful program in

which the Atlanta Music Club presented Virgil Fox. He played on the Aeolian organ in the Asa Candler home.

Our next big event was to be the recital by Edwin Arthur Kraft Jan. 22. Mr. Kraft was Atlanta's city organist in 1914 and was instrumental in organizing the chapter.

FRANCES S. SPAIN, Secretary.

LANSING, MICH., CHAPTER—The fall season has been an active one for the Lansing, Mich., Chapter. The first meeting was held Sept. 25 at St. Paul's Episcopal Church. Raymond Keldermans, organist at St. Philip's Church in Battle Creek, gave a recital on the new Austin organ. The reception which followed the performance gave members an opportunity to meet the artist, who is a Belgian war refugee. . . . Oct. 24 a meeting was held in the Christian Reformed Church, with Kenneth Jewell as speaker. Mr. Jewell, director of choirs at Pershing High School in Detroit, discussed the problems encountered in building a choral ensemble from the average group of volunteer singers. He also gave suggestions on literature for both small and large choirs. . . . The highlight of our year came Nov. 29 with the presentation of E. Power Biggs in a recital at People's Church, East Lansing. The reception held after the recital was attended by Guild members and friends. . . . Officers for the current year are: Ursula Klein, dean; Jean Kirker, sub-dean; Doris Weaver, secretary; Mrs. John Richards, treasurer; Jan Weaver, registrar.—JAN WEAVER, Registrar.

VERMONT CHAPTER—The December activities of the Vermont Chapter included two services Dec. 16 at opposite ends of the state. In Brattleboro the united choirs sang the Christmas portion of "The Messiah," directed by James Stearns, with Harriette Slack Richardson as accompanist. The prelude was played by Carl Fritzsche. In Burlington portions of "The Messiah" and of Berlioz's "Flight into Egypt" were directed by Professor Howard G. Bennett, with Elizabeth R. Schufelt as accompanist.—HARRIETTE SLACK RICHARDSON, Registrar.

NEW HAMPSHIRE CHAPTER—On Dec. 10 the New Hampshire Chapter held a party at the South Main Street Congregational Church, Manchester, to celebrate its fifth anniversary. A birthday cake and refreshments were served by the hostess, Mrs. Ralph Watson, following some "light" entertainment under the direction of the dean and Mrs. Florence Doe.—FRED THORPE, Secretary.

NORTH TEXAS CHAPTER—For its monthly meeting the North Texas Chapter convened in the First Presbyterian Church of Wichita Falls Jan. 12 with Mrs. C. W. Norwood, the dean, presiding. A short business session preceded a very interesting talk on the hymns of Lowell Mason by Broyles Hall. Ben Penix played the following organ numbers: "Abide with Us, O Dearest Jesus," Reger; "A Mighty Fortress Is Our God," "Nearer, My God, to Thee," Van Denman Thompson. Mrs. C. W. Norwood played: "Lord Jesus Christ, the Only Son of God," Bach; "Fairest Lord Jesus," Edmondson; Trumpet Fugue, Bach. Mrs. Gerald Deatherage played: "Jesus Lead Thou Onward," Karg-Elert; Sonatina from cantata "God's Time Is Best," Bach. The members adjourned to the Marchman coffee lounge for a social hour.—MRS. JAMES S. SMITH, Historian-Reporter.

GALVESTON, TEX., CHAPTER—The Galveston Chapter met Nov. 12 at the First Methodist Church. After a business session the choir of the First Methodist Church presented a program. The choir was directed by Mrs. H. W. Jahn and accompanied by Victor Neal, organist. Another program of great interest was presented by the Galveston Chapter at St. Paul's Union Church in LaMarque Dec. 10. Organists of the Galveston Chapter gave the program. A reception was held by the LaMarque Union Church.—MRS. WALTON B. GARDNER, Registrar.

HOUSTON, TEX., CHAPTER—The Houston Chapter held a dinner-business meeting Jan. 7 at the Riverside Methodist Church. Following the dinner and business meeting a film on organ construction produced by the Schantz Organ Company was shown. At the completion of the film, the members went through the organ chambers, led by John Lassig, who explained construction details and answered many questions.—RUTH MARY RUSTON, Reporter.

OKLAHOMA CITY—The Oklahoma City Chapter met at the First Presbyterian Church for its monthly dinner Jan. 7. Hosts were Mrs. J. S. Frank, Mrs. G. C. Renshaw, Mrs. Delbert H. Spain, Mrs. Alice E. Lane, Carolyn Wilhoite, Jack Crites and John Kemp. The program, in charge of the program chairman, William Lemonds, was devoted to "Oratorio Accompanying, Hymn Playing and Anthem Accompanying" and was presented by Mrs. Everett Curtis, Mrs. J. S. Frank, David Witt and Mrs. R. G. McDonald.—MRS. R. G. McDONALD, Registrar.

ST. JOSEPH, MO., CHAPTER—The St. Joseph Chapter presented Dr. Luther T. Spayde in a recital at St. Joseph's Cathedral Dec. 7. Dr. Spayde is head of Swinney Conservatory at Central College, Fayette, Mo. James P. Lawbaugh, field representative of M. P. Möller, Inc., sponsored the program to help focus the attention of the public upon the aims of the Guild. Dr. Spayde's program included compositions by Marcello, Bach, Mendelssohn, Schumann, Glaglais, Widor, Elmore, Peeters, Jongen and Mulet. After the program a reception for Dr. Spayde was held by the members in the parish rectory through the courtesy of Msgr. Leo J. Ruggie. Hostesses for the evening were the dean, Mrs. Elsie B. Durham; Mrs. Wayne H. Nicholas and Miss Helen M. Dolan.—CAROL R. WOLHEIM, Secretary.

SOUTH DAKOTA CHAPTER—A dinner meeting of the South Dakota Chapter was held at the Y.M.C.A., Sioux Falls, Jan. 4. Dean Jack Noble introduced the guest speaker, S. Lewis Elmer, national president of the A.G.O., who gave a stimulating talk. Mrs. Van Ausdall was in charge of dinner arrangements. . . . Sunday afternoon, Jan. 13, the South Dakota Chapter attended the organ recital by Dean Jack Noble on the three-manual Skinner organ in Slagle Auditorium, University of South Dakota, Vermillion. After the recital the group was entertained at the home of Mr. and Mrs. Jack Noble.—VERONA E. ROGNESS, Acting Reporter.

WATERLOO, IOWA, CHAPTER—"Church Music Participation by Minister, Choir, Organist and Congregation" was the topic of a panel discussion before members and guests of the Waterloo Chapter Jan. 15 in the Central Christian Church. The four-member panel gave an interesting exposition and discussion was lively and helpful. . . . Dean Olive L. Barker is recovering satisfactorily from surgery for which she was hospitalized the day before Christmas.—LYNN OSINCUP, Publicity.

HERBERT J. AUSTIN

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News of the A.G.O.—Continued

MONMOUTH CHAPTER—The Monmouth Chapter held its annual vesper service Dec. 2, at St. George's-by-the-River, Rumson, N. J. Paul L. Thomas, organist and master of the chorists of St. George's, played a recital prior to the service. His program included Noel in G, d'Aquin; "O Hail This Brightest Day of Days" and "From Heaven Above to Earth I Come," Bach; Allegro Moderato, "Occasional Oratorio," Bach; "In dulci Jubilo," and "In Thee Is Joy," Dupré, and Bach's Fugue in E flat major ("St. Anne"). Robert D. McKee, carillonneur of St. George's, played preceding the organ recital. The choir of St. George's sang "He Shall Feed His Flock," Handel, and "Thou Visitest the Earth," by Greene. Theresa McClintock was soloist. The Rev. Blanchard Romaine, First Presbyterian Church, Belmar, chaplain of the chapter, gave the afternoon message, after which new members were installed.

The monthly meeting of the chapter was held Jan. 14 at the First Presbyterian Church, Freehold, with Mrs. Frank Hugas as hostess. Before the meeting Mrs. Hugas gave a short recital, which was well received. The subject of the meeting was interesting ways to introduce new music to choirs and the discussion was definitely worthwhile. It was announced that there will be three free conferences on church music at St. George's-by-the-River Episcopal Church, Rumson, and the instructor will be Dr. Norman Coke-Jephcott of St. John's Cathedral, New York. These conferences are sponsored by St. George's Church and are open to members of our chapter. Paul Thomas, sub-dean, is minister of music at St. George's. The hymn contest was discussed and the members of the chapter are planning to use the winning hymn at the choral festival May 12. Dean Arthur J. Reines brought out the salient facts of the social security tax for church organists. . . . Plans are being made for the recital by Dr. Frank Asper of the Mormon Tabernacle, Salt Lake City, Utah, March 3. The chapter is preparing to underwrite this recital through patrons at \$1 each.—LILYAN B. CONNELLY, Secretary.

ROCHESTER, N. Y., CHAPTER—The fourth meeting of the Rochester Chapter was held at St. Paul's Church on the evening of Dec. 11. Dr. Richard Warner, organist of the church, was the host. A splendid report on the Biggs recital was given by Ruth Canfield, recital chairman. The speaker of the evening was Thomas Canning of the theory department of the Eastman School of Music. His subject was "The Choral Preludes of Johann Sebastian Bach." The very interesting lecture was illustrated with slides showing the musical figures employed by Bach to express joy, grief, serenity of spirit, etc.—ANNA WALKER Goss, Registrar.

WHEELING, W. VA., CHAPTER—The annual dinner at which Guild members entertain the clergy and ministers was held Jan. 15 at the Vance Memorial Church-house, with a record attendance. Following the dinner and a brief address by Dean Zorian, entertainment was provided by the Triadelphia High School girls' vocal sextet and the Peterson Trio of Martins Ferry, Ohio. At the business meeting plans were completed for the remainder of the season. Organ broadcasts are being given Sunday afternoons from 3 o'clock to 3:30 by members of the chapter over the local station WKWK.—FOR HELEN HADSELL; JOHN ZORIAN, Dean.

PATAPSCO CHAPTER—The December and January meetings of the PatapSCO Chapter of Baltimore have been a delight to members and guests. The December meeting was held at the Memorial Baptist Church, where the senior choir under the direction of Dean Charles A. Stanley gave a recital of

Christmas music. The program consisted of four choruses from Handel's "Messiah" and nine carols.

The January meeting was held at the home of the registrar, where a Christmas party was held. The guest of honor was Miss Katharine E. Lucke of the Chesapeake Chapter. Every member of the chapter was present.—LUTHER C. MITCHELL, Registrar.

WESTCHESTER CHAPTER—The monthly meeting of the Westchester, N. Y., Chapter was held at Christ Episcopal Church, Bronxville, Jan. 7. G. Donald Harrison, president of the Aeolian-Skinner Organ Company, delivered a scholarly and interesting address and Robert G. Owen, organist and choir-master of Christ Church, played four organ numbers to illustrate Mr. Harrison's address. Mr. Owen played brilliantly and effectively. About fifty members of the chapter were present. Refreshments were served.—HENRY F. SEIBERT, Dean.

NEBRASKA CHAPTER—The Nebraska Chapter was honored to have the national president, S. Lewis Elmer, in Omaha last month. Milfred Mowers, dean of the chapter, entertained Mr. Elmer and the officers of the Guild at dinner Sunday evening, Jan. 6. During the afternoon Mr. Elmer had been taken to spots of interest in Omaha, including Boys' Town, by Mrs. W. H. McNichols and Miss Henrietta Rees. In the evening a party for Guild members was held. . . . Sunday afternoon, Jan. 13, the choir of the Kountze Memorial Lutheran Church sponsored Arthur Howes in a recital. His program included works of Bach, Karg-Elert, Howells and Vierne. Mr. Howes played to a large and enthusiastic audience. Following the recital the Guild members entertained Mr. Howes at dinner at Hilltop House. . . . The scheduled meeting with the Lincoln Chapter in January had to be postponed and will be held at a later date.—VESTA DOBSON, Secretary.

UTAH CHAPTER—The annual winter party of the Utah Chapter was held Jan. 11 at the Lion House in Salt Lake City. Dinner was served to twenty-five members and their friends. The evening was spent participating in games, with several readings by Frances Urry, well-known radio artist. Mrs. Frank W. Asper was in charge of the party, assisted by Mrs. A. A. Selander.—MARCEA CROSBY, Registrar.

AMARILLO CHAPTER—The Amarillo, Tex., Chapter featured three artists in recital Jan. 15 at the First Presbyterian Church. Mrs. Lorraine Dill, organist, Howard Dill, tenor, and Clarke Garnsey, recorder, are all members of the Amarillo College faculty. Mr. Dill sang two arias by Bach—"Jesus Christ, the Son of God" and "I Know That My Redeemer Lives"—and a composition by Gerald Finzi, "Two Sonnets of John Milton." Mr. Garnsey's selections included: Prelude, Allegro and Sarabande, Corelli; Air and "Hornpipe," from Handel's "Water Music Suite"; Sonata from Contata 182, Bach, and two Salzburger Minuets by Mozart. The recorder and its history were told by Mr. Garnsey, as it was the first public appearance of that instrument in this area. This recital was open to the public and well attended.—MRS. KERMIT B. LAWSON, Reporter.

REDWOOD EMPIRE CHAPTER—The Redwood Empire Chapter met at the home of Mr. and Mrs. Mark Haines in Santa Rosa Jan. 8 for a potluck dinner and a social evening. Dean Franklin Morris of Petaluma presided over the business meeting, at which it was decided instead of holding the regular February meeting the members would attend the organ recital by E. Power Biggs at Trinity Church in San Francisco Feb. 12.—GLADYS PHILBROOK, Publicity Chairman.

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8:15 p.m.—Organ Recital
Robert Noehren, University of Michigan.
- February 19, 10:30 a.m.—European Organs, Robert Noehren.
2:00 p.m.—Public Rehearsal of Bach Cantata Program.
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**FERD T. E. RASSMANN TELLS
OF HIS EXPERIENCE IN WRECK**

One of the many victims of the wreck last Feb. 6 on the Pennsylvania Railroad at Woodbridge, N. J., when a fast train hurtled into a city street from a bridge that had collapsed under the speed of the train, was Ferd T. E. Rassmann of Asbury Park, N. J. Mr. Rassmann is known to organists and organ men throughout the country. He is a representative of the Reuter Organ Company and previously for many years was with Austin Organs. After hovering between life and death for weeks Mr. Rassmann has recovered to such an extent that he can attend to many of his duties.

Mr. Rassmann gives a graphic account of his harrowing experience in a letter to THE DIAPASON under date of Dec. 17, from which the following is quoted:

I am happy to write that I have nearly fully recovered from the many injuries received in the Woodbridge, N. J., Pennsylvania Railroad, train wreck. There will be some permanent injuries which will slightly impede my normal activity.

First, if God had not been merciful and provided me with fine health before the wreck, surely I could never have survived the experience of the wreck, because the car in which I was standing (the train was crowded and I was compelled to stand) rolled down the hill and turned over. This caused me to become unconscious, and when I became conscious I found myself resting on and under dying and screaming passengers (it was all darkness in the car) and someone had his feet (shoes) resting on my throat, with my head in one of the ceiling light fixtures. Perhaps the fact that I was being choked brought me to consciousness and to fight for life. My arms were pinned down and I could not move; hence I cried out "Oh God, please give me extra strength" and almost immediately one of my arms was freed and I could lift one of the shoes from my throat, and begin normal breathing. Shortly thereafter my other arm became free.

Then first aid men pulled me through a large opening in the car and carried me to an ambulance and to the hospital. Had twenty-one stitches in my head and a twisted spine and was partly paralyzed from my hips down. Five days after the wreck peritonitis set in and my family

felt that the end was near, but I did respond to treatment. Had a tube through my nose into my stomach for a week. Then they placed me in "traction" for a month and after my discharge from the hospital I was compelled to wear a metal brace for two months to support my head. Following this I had to take treatments twice a week and now it has been reduced to bi-weekly. Altogether I was away from business for more than four months.

For quite some time I lost my sense of taste and smell, but they are gradually being restored; my hearing was likewise affected, but I am so happy and grateful that the latter has been fully restored.

Excessive speed by the engineer was the contributing factor causing the wreck, according to the finding by the Interstate Commerce Commission. I must say that the railroad company did provide me with every possible comfort. It will surprise you to learn that the hospital must have taken at least 200 X-rays of my spine and several were taken through my mouth to photograph the first vertebra.

You cannot appreciate how I (in fact Mrs. Rassmann also), look forward to receipt of your fine publication. May THE DIAPASON continue to be most successful throughout the coming years.

THE CHRISTMAS SONG "Silent Night" was played for the last time at Christmas on the organ on which its composer, Josef Mohr, an Austrian teacher, played it, according to a Reuter dispatch from Salzburg, Austria. The organ, in the little church of Wagrain, will be taken probably to the Salzburg Provincial Museum and replaced by a Josef Mohr memorial organ.

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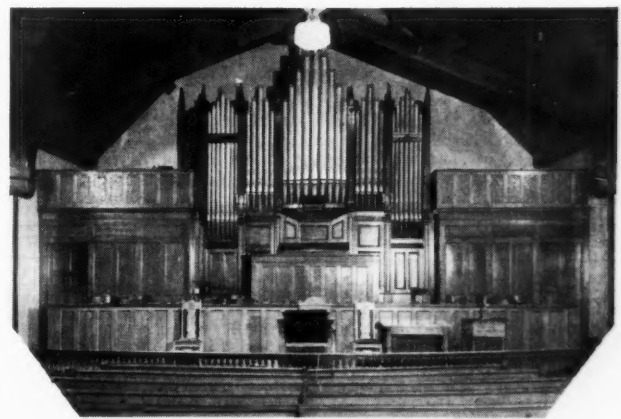
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S. A. T. B.

New, 1952

Palm Sunday Richard Kountz .15
Now Is Christ Risen! Marcel G. Frank .20

Alleluia, Come, Good People Katherine K. Davis .15
Drop, Drop, Slow Tears T. Frederick H. Candlyn .15
Easter Bells Are Ringing Robert Elmore .20
Easter Morning Richard Kountz .20
I Heard Two Soldiers Talking . . . Marion C. Chapman .15
In That Garden He Knelt to Pray . . Albert D. Schmutz .15
It Is Finished! T. Tertius Noble .15
Now the Green Blade Riseth Stanley E. Saxton .20
O Come and Mourn Seth Bingham .20
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GALAXY MUSIC CORPORATION

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A.G.O. Conclave in Chicago

(Continued from page 2)

Lutkin was its organist. That its reputation in this regard has been maintained was proved at the festival service Thursday evening under the direction of the present organist and choirmaster, John Christensen. After a liturgical service at which Healey Willan's Magnificat and Nunc Dimittis were sung, a choral program was presented, the choir going to the gallery for this. The service prelude, Willan's great Introduction, Passacaglia and Fugue, was played by Frederick L. Swann, who has been associate at this church and recently was appointed organist and director at the First Baptist Church of Evanston. For the offertory Mrs. Lauretta Rossiter Cotton of Milwaukee gave a beautiful interpretation of Karg-Elert's symphonic chorale "Ach bleib' mit deiner Gnade." Dr. Kendig Brubaker Cully, minister of education of the church, preached the sermon.

The choral program after the service consisted of Vittoria's "O Magnum Mysterium," Healey Willan's "Hodie Christus Natus Est," his "Missa Brevis" and "The Three Kings," and Poulenc's Sanctus from the Mass in G major. This exacting program was presented with rare perfection of tone by the chancel choir. For the postlude Gigout's "Grand Choeur Dialogue" was played by Miss Clare Gronau, completing an evening of high musical standards that might have been improved only if it had been less than two hours long.

Ifor Jones Conducts Panel

"Choral Conducting" was the title assigned to the forum led Friday morning by Dr. Ifor Jones, eminent conductor of the Bethlehem Bach Choir, Bethlehem, Pa., and dean of the Lehigh Valley Chapter. But Dr. Jones chose to confine himself mostly to the status of the "non-professional" organist and what could be done to raise the standard of choral direction among those of lesser training. His concern was with the business man who plays in church on Sunday and the housewife who directs a choir.

In attempting to appeal to the non-professional group the publishers have stocked the shelves of the dealers with music of a standard which most of us deplore, Dr. Jones said. What can we, the American Guild of Organists, do to raise this standard? Dr. Jones then gave an outline of the things being done along this line by the Lehigh Valley Chapter. Under Dr. Jones' direction clinics have been conducted in various sections of his territory. These deal with such subjects as Christmas music, Lenten music and general anthems. They are headed by qualified professional organists. At these gatherings each person brings two anthems for group singing and each plays and directs the anthem he brings.

Turning to the problems which the director confronts in leading his group Dr. Jones spoke of the difficulty in getting choir singers to "emote," or feel the music. The only emotion known to most people, he asserted, is that of the "movies" and the radio. Too many directors don't realize that Bach, Buxtehude, Pachelbel and even Gabrieli must be expressive. The singers must be able to feel the phrases and the harmonies. The real purpose of church music is a more exquisite communication between the peo-

ple and God. Dr. Jones then pointed out the fallacy of the belief that good music is complicated music and urged directors to look for simple music that is good. As examples of simple pieces which are very acceptable he mentioned Martin Shaw's "A Blessing" and Macfarren's "O Holy Ghost."

Dr. Jones believes that one of the great failings of directors is in not being able to read and comprehend music away from an instrument. That may be one explanation, he said, of why so many choose poor music.

The question of reading from score was further remarked on by Dr. Max Sinzheimer, Chicago organist and director.

"An organist-director must know and hear much music," Dr. Jones said. Every organist should go to orchestra concerts. To play chorale preludes we must know the cantatas. To know Bach we must know the Brandenburg Concertos. Bach is a style as important now as from 1685 to 1750.

Richard Vikstrom, conductor of the choir of Rockefeller Memorial Chapel, University of Chicago, then spoke about attracting good singers with good music. He said that one cannot expect to attract good singers with "Mauder's meanderings" but that to offer intelligent people something that is a challenge will bring them out of bed on Sunday mornings.

President S. Lewis Elmer discussed the value of the fellowship, associateship and choirmaster examinations in preparing the church musician for his task. Mr. Elmer said that the main thing lacking is incentive.

In closing the session Dr. Jones told the group that there is now no excuse for anybody's not educating himself musically. "Good music is more easily heard now than ever before. Before church on Sunday morning it is possible to hear two string quartets, two organ recitals and a symphony orchestra. Nearly everyone in the United States is within commuting distance of a center large enough to provide good musical training and good listening. Our profession is one of great dignity and we should never apologize for it. We have a tremendous responsibility and a growing opportunity that we cannot dodge."

Final Recital by Ragatz

The conclave came to a climax Friday afternoon at Rockefeller Memorial Chapel of the University of Chicago with a distinguished performance of a program of large proportions by Oswald G. Ragatz, A.A.G.O., of the faculty of Indiana University. Mr. Ragatz added to his fame as a brilliant performer with a menu that included Handel's Fifth Concerto, four Bach chorale preludes, the Roger-Ducasse Pastorale, Messiaen's "L'Ascension" Suite, Sowerby's Fantasy for the Flute stops and the Jongen Toccata in D flat major. He quite electrified his audience when his final number, the Jongen Toccata, ended in a burst of pyrotechnics. The Sowerby composition stood out as a very attractive piece. Played by an artist such as Mr. Ragatz the colossal Messiaen work was impressive. The combination of the fine Rockefeller Chapel organ, the cathedral-like chapel and Mr. Ragatz brought the three-day meeting to a conclusion that left nothing to be desired.

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ment Built in 1804 by Wil-
liam Gray of London.

- Open Wood, 16 ft.
- Contrabass, 16 ft.
- Open Metal, 16 ft.
- Bourdon, 16 ft.
- Quintaten, 16 ft.
- Contra Viole, 16 ft.
- Quint, 10½ ft.
- Octave, 8 ft.
- Flute, 8 ft.
- Violoncello, 8 ft.
- Quint, 5½ ft.
- Superoctave, 4 ft.
- Flute, 4 ft.
- Fourniture, 4 ranks.
- Bass Cornet, 32 ft., 7 ranks.
- Bombarde, 16 ft.
- Posaune, 16 ft.
- Clarinet, 16 ft.
- Tuba, 8 ft.
- Posaune, 8 ft.
- Clarion, 4 ft.

The John Compton Organ Company, Ltd., of London, England, has completed the rebuilding of the nearly 150-year-old instrument in Wakefield Cathedral. The original organ was built in 1804 by William Gray of London and was revised to some extent by Booth of Wakefield in 1837. It is this Booth who is credited with the first application, in 1827, of pneumatic action to organs. In 1879 Alfred Kirkland, also of Wakefield, rebuilt the organ and it was again revised by Abbott & Smith of Leeds in 1902. In 1931 the latter firm cleaned the instrument and added a tuba to the solo division. The organ was robbed of much of its effectiveness by enclosure in a chamber with small tone openings. The new plan allows the tone much better access to the cathedral.

The organ as rebuilt has five manuals and ninety-one speaking stops. The fifth manual is a bombarde section on which the more powerful ranks of the great and solo are available and to which all manuals may be coupled. The choir organ remains an unenclosed division.

The stoplist is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft.
- Double Stopped Diapason, 16 ft.
- First Diapason, 8 ft.
- Second Diapason, 8 ft.
- Third Diapason, 8 ft.
- Stopped Diapason, 8 ft.
- Quint, 5½ ft.
- Octave, 4 ft.
- Principal, 4 ft.
- Stopped Flute, 4 ft.
- Twelfth, 2½ ft.
- Superoctave, 2 ft.
- Fifteenth, 2 ft.
- Fourniture, 4 ranks.
- Cymbale, 3 ranks.
- Acuta, 2 ranks.
- Contra Posaune, 16 ft.
- Tromba, 8 ft.
- Clarion, 4 ft.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft.
- Geigen Diapason, 8 ft.
- Vox Angelica, 8 ft.
- Voix Celestes, 8 ft.
- Viola da Gamba, 8 ft.
- Stopped Diapason, 8 ft.
- Lieblich Flöte, 4 ft.
- Octave Geigen, 4 ft.
- Fifteenth, 2 ft.
- Mixture, 3 ranks.
- Double Trumpet, 16 ft.
- Trumpet, 8 ft.
- Oboe, 8 ft.
- Clarion, 4 ft.
- Vox Humana, 8 ft.

CHOIR ORGAN.

- Quintaten, 16 ft.
- Open Diapason, 8 ft.
- Viola da Gamba, 8 ft.
- Dulciana, 8 ft.
- Claribel, 8 ft.
- Rohr Flöte, 8 ft.
- Gemshorn, 4 ft.
- Lieblich Flöte, 4 ft.
- Nazard, 2½ ft.
- Flautino, 2 ft.
- Tierce, 1½ ft.

Duplicated from Solo:

- Bassoon (T.C.), 16 ft.
- Clarinet, 8 ft.
- Orchestral Oboe, 8 ft.

SOLO ORGAN.

- Contra Viola, 16 ft.
- Concert Flute, 8 ft.
- Violoncello, 8 ft.
- Violon Celeste, 8 ft.
- Harmonic Flute, 4 ft.
- Viola, 4 ft.
- Harmonic Piccolo, 2 ft.
- Double Clarinet, 16 ft.
- Orchestral Oboe, 8 ft.
- Clarinet, 8 ft.
- Tremulant.

On heavy pressure, unenclosed:

- Tuba, 8 ft.
- Clarion, 4 ft.

BOMBARDE ORGAN.

- Sub Diapason, 16 ft.
- First Diapason, 8 ft.
- Octave, 4 ft.
- Fourniture, 4 ranks.
- Contra Tromba, 16 ft.
- Posaune, 8 ft.
- Tromba, 8 ft.
- Clarion, 4 ft.
- Tuba, 8 ft.

PEDAL ORGAN.

- Subbass, (Compton patent Polyphone to EEEE), 32 ft.

**Recalls His Visits
to Theodore Dubois,
a Sincere Musician**

By A. M. HENDERSON, M.A., L.R.A.M.,
A.R.C.M.

[Organist and choirmaster to the University of Glasgow].

In the history of art it has often been said that but for Cimabue we might never have heard of Giotto. The story of the boy Giotto is well known—how, while tending his father's sheep in the fields near Florence, he delighted in making sketches of his sheep on slates and stones. The distinguished painter Cimabue, passing one day, found the boy engrossed in his sketches. He at once detected his talent and offered to take him as his pupil, with results that we all know.

In a like manner I have heard Dubois say that but for the interest and kindness of the Count de Breuil he might never have held a more responsible position as a musician than that of village organist in a quiet country district of the Marne.

Theodore Dubois, who was born of simple farming people at Rosnay in 1837, had to work hard as a youngster to obtain a musical education. His parents and family had no knowledge of music. After severe sacrifices he managed to purchase a small harmonium; the next difficulty was to have lessons. Nothing daunted, at the age of 12 he walked to Rheims and back weekly, a distance of over ten miles, for his first piano and harmony lessons. On the strength of these lessons he attained to the dizzy heights of appointment as organist in the village church at Rosnay.

The Count de Breuil, the local landed proprietor, became acquainted with the boy and, being impressed with his talent and enthusiasm, defrayed the expenses of a period of study in Paris. The youth was entered as a student at the Conservatoire, where he had a distinguished career, crowned by winning the Grand Prix de Rome in 1861. After his return to Paris from his studies at the Villa-Medici Dubois was appointed choirmaster and choir organist at St. Clotilde, as colleague to César Franck. A few years later he moved to the Madeleine to hold a similar office, following Saint-Saëns as premier organist in 1877. On his appointment as principal of the Conservatoire he resigned from his position at the Madeleine. These little-known particulars of the early life of Dubois were given to me by Dubois himself and I tell them here especially for the encouragement of some younger readers.

All his life Dubois remained devotedly attached to his old home at Rosnay. He returned there every summer for the long vacation, delighting in his garden and in improving and beautifying the house. Unhappily, in the first world war the place was bombarded and reduced to ashes, to the great grief of Dubois, who never afterward returned.

Although I had met Dubois on a number of occasions in pre-war days at Widor's and at the Conservatoire, it was not until the summer of 1920 that I became more intimately acquainted with him. That summer he heard me play a short program of Old English keyboard music—music by Byrd, Purcell, Arne and others—at the Ecole Normale de Musique and, finding it interesting (for it was all new to him), he asked me to come and see him the next afternoon. The object of my visit was to play again some of the pieces which he had especially enjoyed. He was particularly delighted with the Byrd Pavane, "The Earle of Salisbury," some pieces by Farnaby, Purcell's Air on a Ground in E minor and the Gavotte in B flat by Arne. If Dubois was interested in these old English pieces I was equally interested in his music-room and its contents, for he had some unique early portraits of César Franck, Saint-Saëns and Faure, which I have never seen elsewhere.

As I was eager, however, to hear Du-

bois speak about his own work, I took my first opportunity of telling him of the pleasure I had in playing some of his organ pieces and particularly the charming "Verset de Procession" and "Grand Choeur" from his first set of "Douze Pieces." Warning to his subject, he told me that he had just completed another set of "Dix Pieces," not yet published, and that he would like to show them to me. He fetched the manuscript from another room and we sat down at the piano to go over them, Dubois playing the manual parts, while I played the pedal part an octave lower. This group of "Ten Pieces" was published a year later by Heugel, but is still too little known. I was so taken by three of the numbers—"Entree," "Imploration" and "Sortie"—that the delightful old gentleman suggested we should put on our hats and walk to the Eglise St. Ferdinand-des-Ternes, only a short distance away, where his friend Georges Jacob was organist, and where we could hear again on an organ the pieces I had particularly liked. We arrived as vespers was ending, so in a few minutes we were alone in the church, in the dusk of a summer evening. Dubois evidently was well known at the church, for after a greeting with a verger we mounted alone to the west end organ gallery. Although he was then in his eighties and had long ago retired from professional activities, Dubois could still give a good account of himself at the organ.

I walked back with Dubois to his flat, but before saying good night he asked me to come and see him the following week as he had a surprise in store for me. The "surprise" proved to be his arrangement of Bach's "48," for piano duet, recently published by Senart, on which he had been working for some time as a labor of love. We played over a number of favorites, the dear old man delighting in the experience. I ventured to inquire (although only pianissimo!) if he thought his labor would be appreciated, since most good pianists would be able to play the originals themselves, without assistance. At once he replied: "No, my dear friend; I think you are taking up too highbrow an attitude. There are thousands of amateur pianists who are unable to play the '48' properly in the original, but who can manage them quite well in this four-hand version and enjoy the performance. Besides, there is an advantage in the pleasure being shared by two persons, for it so becomes a kind of chamber music for the home. My opinion is confirmed by letters I have had from musicians and non-musicians who tell me of the pleasure they have had in the arrangements. Also, the publishers assure me that the books are selling well, which would indicate that there is a place for them." So that settled the argument.

I saw Dubois again a year later for the last time. Although visibly older he still carried himself with great dignity and was as kindly and interested as ever. We had a long talk on subjects of mutual interest, but especially on the teaching of harmony—in which he was greatly interested—and on organ playing. Before leaving he asked me if I knew some short organ pieces he had written for Novello (for "The Village Organist") and now issued in one book as "Seven Pieces for Organ." I had to confess that I didn't know them at all, so he produced a copy, saying: "They were published without a dedication, but as an old and loyal English friend I should like if you will allow me to inscribe the dedication to you now."

Another remembrance of Dubois which I prize is the last photograph taken of him, given to me on one of my last visits, and inscribed: "Souvenir tres sympathique, a mon excellent interprete Monsieur A. M. Henderson, 30 Juin, 1920, Th. Dubois."

Widor, in his position as "secrétaire perpetuel de l'Académie des Beaux-Arts," pronounced the funeral oration for Dubois. It closed with these words: "He was a man scrupulously honest, sincere and upright; a born musician and teacher, whose passing we record with respect and affection."

**COLUMBUS BOY CHOIR HEARD
IN MANY STATES ON FALL TOUR**

The Columbus Boy Choir has returned from its latest tour. In the course of four weeks this group, known as "America's Singing Boys," has appeared in Connecticut, New Hampshire, Massachusetts, New York, Ontario, Pennsylvania, Virginia, Tennessee, Kentucky, South Carolina, North Carolina and New Jersey. Now located on a large estate just out of Princeton, N. J., the Columbus Boy Choir School, formerly of Columbus, Ohio, is engaged in a cooperative program with Westminster Choir College.

This unique school is a non-profit institution specializing in music training as motivation for character building and academic achievement. Enrollment includes boys in grades 4 through 9 from fifteen states and Canada. The choir has appeared before more than 400 audiences in nearly every state and many provinces of Canada.

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N.D.N. BELHAM, British scientist-teacher, has developed an electronic organ for use in class instruction. Keyboards are provided for twenty-four students, who can play simultaneously and hear themselves by means of earphones. The teacher can listen in on any of the players, point out their mistakes and play back the correct version to them.

MOLLER ORGAN INSTALLED IN FIRST BAPTIST, KALAMAZOO

A three-manual organ built by M. P. Möller, Inc., for the First Baptist Church of Kalamazoo, Mich., was completed in January, the final tone regulation being done by John Schleigh and Luther Hetterly. The stoplist of this instrument, drawn up by Henry Beard, Chicago representative of the Möller factory, shows its resources to be as follows:

GREAT ORGAN.

Spitzflöte, 16 ft., 85 pipes.
Diapason, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 85 pipes.
Spitzflöte, 8 ft., 73 notes.
Oktave, 4 ft., 73 pipes.
Flute Ouverte, 4 ft., 73 notes.
Super Oktave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 183 pipes.
Chimes, 21 tubes.
Tremolo.

SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 64 pipes.
Prinzipal, 4 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Plein Jeu (15-19-22-26), 4 ranks, 244 pipes.
Contra Fagotto, 16 ft., 61 notes.
Trumpet, 8 ft., 85 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 notes.
Tremolo.
Flautino, 2 ft., 61 notes.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Dolcan, 8 ft., 85 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Dolcan, 4 ft., 73 notes.
Nasat, 2 3/4 ft., 61 pipes.
Piccolo, 2 ft., 61 notes.
English Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 12 pipes, 32 notes.
Bourdon, 16 ft., 44 pipes.
Spitzflöte, 16 ft., 32 notes.
Rohrgedeckt, 16 ft., 12 pipes, 32 notes.
Spitz Quinte, 10 3/4 ft., 32 notes.
Oktav, 8 ft., 44 pipes.
Bourdon, 8 ft., 32 notes.
Spitzflöte, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Super Oktav, 4 ft., 32 notes.
Rohrflöte, 4 ft., 32 notes.
Spitz Cornet (12-15-17), 3 ranks, 32 notes.

Double Trumpet, 16 ft., 12 pipes, 32 notes.
Trumpet (Swell), 8 ft., 32 notes.

Frank K. Owen, organist and choir-master of St. Luke's Church in Kalamazoo, played the dedicatory recital on the new organ at a vesper service Dec. 30. His program consisted of these compositions: "Psalm 19," Marcello; Preludes ("Les Deux Moutons"), Martini; Trumpet Voluntary, Purcell; "Noel," d'Aquin-Watters; "Dreams," McAmis; "Will-o'-the-Wisp," Nevin; Solemn Melody, Davies; "Eventide," Fairclough; Chorale, Jongen.

YOUNG ORGANISTS APPEAR IN NEW YORK CITY SERIES

The young artist series, a New York City group under the direction of Claire Coci, sponsored a group of recitals in December and January at the Chapel of the Incarnation. Mabel Davis was heard Dec. 6 and Wallace Coursen Dec. 13. The recitalist Jan. 3 was Marjorie Jackson, young Chicago organist now studying in New York. Miss Jackson chose these numbers for her program: Toccata and Fugue in D minor and Chorale Preludes, "Meine Seele erhebt den Herren" and "Ach bleib bei uns, Herr Jesu Christ," Bach; Introduction and Passacaglia, Reger; Prelude and Fugue in G minor, Dupré; "Recit de Nazard," Langlais; Scherzetto and Allegro Risoluto, Vierne. Other recitals were given Jan. 10 by Harlan Laufman and Jan. 17 by Joseph Coutret.

PURVIS APPOINTED ORGANIST OF LEGION OF HONOR PALACE

Richard Purvis, organist of Grace Cathedral, San Francisco, has been appointed to the staff of the Palace of the Legion of Honor as organist. His recitals on the first and third Saturdays and Sundays of the month present an opportunity to bring to the public the finest in organ literature in an atmosphere that is both inspiring and intimate. Mr. Purvis is arranging his programs so that they will take cognizance of current art exhibits in regard to both period and style. The organ is a four-manual E. M. Skinner of 105 stops, built in 1924.

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CHICAGO, FEBRUARY 1, 1952.

Bernard R. LaBerge

If anyone ever worked with zeal to promote the organ recital in this hemisphere it was Bernard R. LaBerge, whose life came to a sudden close at the turn of the year. That he was a unique figure in his field cannot be questioned. He was taken off in the midst of his thirtieth season as America's organ impresario. For three decades he had acted as the counsellor as well as manager of a large group of concert organists of America and Europe. He had introduced to music-lovers from coast to coast young players whose talent he had been able to appraise early. He had promoted the tours of those whose reputations had been achieved but who needed his ability as an enthusiastic salesman to procure engagements for them. And he had brought to this side of the Atlantic nearly all the great concert organists of foreign countries.

When Mr. LaBerge, with his usual dynamic spirit, which made him seem to be the picture of health, announced through THE DIAPASON in the fall his plans for 1952 he reiterated his firm belief that there is a demand for the best in organ recitals in the United States. At that time he little foresaw that in the very midst of the season he would be cut off.

It may not be known to many of our readers that his interest in managing organ recitalists was only a part of Mr. LaBerge's managerial work—and the least profitable—for he was manager for other artists and groups of artists who commanded fees much greater than concert organists ever could command.

His abiding faith in the organ recital bore fruits which will perpetuate his memory. To Mrs. LaBerge, a nationally known organist under her maiden name of Claire Coci, and to the twin sons to whom their father was devoted, THE DIAPASON and all of its readers extend their sympathy.

Recalling "Middle Voluntary"

There is said to be nothing new under the sun; but much that is old might well be resurrected and reintroduced. For example, who of our readers has heard of the "middle voluntary"? Yet that was a part of the service in English churches and still is played in a number of them. Dr. George Tootell has brought to the attention of Harold Helman, a commentator on organ matters for *Musical Opinion*, London, the old custom at the church in Kendal, where the "middle voluntary" originated in 1690 or 1695, when a lady of the name of Janet Wilson gave two fields to the church, the income from

which was to be devoted to paying the salary of the organist. A trust was created by her to carry out her wishes. The trustees selected the organist after an interesting public examination. When a railroad line was built across the fields the compensation paid by the railroad company increased the amount in the hands of the trustees and the entire receipts went to the organist.

One of the conditions of the gift was that the organist must play a piece such as that designated at the morning service before the reading of the second lesson, its purpose being to make a short break in the service during which the church wardens went out and visited all the nearby hostleries and other public places, and everyone they found was fined one shilling for being absent from church—under "some statute of Charles II!" During this interim the people in the church paid visits to one another in their pews. Of course, much of this kind of thing ended long ago, but the middle voluntary is still played and by the terms of the old trust must always be played. It appears that several vicars have tried to abolish it, but without success. It is said to be a very popular feature at Kendal with the congregation.

The nearest approach to anything of this kind on this side of the Atlantic is found in a few places where an organ of fertility covers the noise that may be caused by the falling of coins into the collection baskets. Since so discouragingly few congregations listen to the organ prelude—if, indeed, they are in their pews when it is played—and since a still larger number use the period of the postlude for visiting or make their way to the doors as quickly as possible after the benediction, the middle voluntary might serve well to give the organ more of an opportunity to be heard as a solo instrument in present-day services.

DAVID MARR, ORGAN BUILDER,
DIES AT HOME IN WARSAW, N. Y.

David J. Marr, for many years active as an organ builder and head of the Marr & Colton Company when that firm was in business, died at his home in Warsaw, N. Y., Dec. 20.

Mr. Marr was born in London, England, July 7, 1882, the son of David and Christine White Marr. June 30, 1906, he married Nancy Hyde, who survives, with four daughters—Mrs. Albert Gentsch of Hamburg, N. Y., Mrs. Harold Reichert of Rochester, N. Y., Mrs. Raymond Deeney of Perry, N. Y., and Mrs. Richard Gray, Jr., of Warrenton, Va.—and four sisters: Miss Margaret and Miss Christine Marr and Mrs. William Hay, all of Edinburgh, Scotland, and Mrs. Edward Smeaton of Salisbury, South Africa.

Mr. Marr was associated with Robert Hope-Jones in England about the time the electric action was developed, and he followed Hope-Jones to the United States, coming here in 1904. For a time the Hope-Jones factory was in Elmira, N. Y., but later it was absorbed by the Rudolph Wurlitzer Company and moved to the plant in North Tonawanda, N. Y. Mr. Marr was associated then with Wurlitzer until 1914, when he and J. J. Colton took over the factory of the old American Master Organ Company in Warsaw, N. Y. Some of the largest organ installations were made in theaters from coast to coast.

Mr. Marr was a member of Trinity Episcopal Church in Warsaw and of the Masonic Lodge of North Tonawanda.

WILLIAM T. GRIFFIN, ORGAN

CONSTRUCTION "FAN," DEAD

William T. Griffin, who made a lifetime hobby of organ construction and who played for churches in three countries in addition to his chosen profession as a mechanical engineer, died Oct. 20 in Berwick, Pa. Mr. Griffin was born in Lower Slaughter, Gloucestershire, England. He had a strong interest in organs from his boyhood and in the course of his life played for churches in England, Canada and the United States. Mr. Griffin also had assisted in the installation of many instruments. He is survived by the widow, Edith L. Griffin.

Organ Music Heard
in Japan in Spite of
Typhoon and Quakes

Robert W. Tosh, a reader of THE DIAPASON in Sendai, Japan, is a missionary of organ music as well as a missionary of Christianity. Not only has Mr. Tosh rebuilt the organ at his mission but he has organized a series of recitals which would put to shame many organists in comfortable American parishes. A letter received from Mr. Tosh in December outlines the interesting work he has done in the last few months.

"A year and a half ago, when I came to Sendai as a missionary teacher, one of my assignments was the rejuvenation of the organ, a two-manual Möller installed in 1933 in Tohoku Gakuin Chapel. The chapel is of modified Gothic design and has very fine acoustics, provided the entire audience sits in the rear balcony. The organ, as a playable instrument, had been getting worse and worse since the beginning of the war and was almost finished off by a typhoon which broke through the roof and drenched the console. After much hard work, by December of last year, we (the other missionaries, some of the Japanese and myself) finally nursed her back to health, having made some changes in the stoplist.

"Last spring we started a series of historical organ recitals. To date we have given ten of these, two of which were repeat performances. The Rev. Tai Akagi, who returned to Japan with me last year after studying at Eden and Yale Theological Seminaries for two years, has been lecturing in detail about the music and the composers represented. We have presented the recitals in a somewhat chronological order. Last spring I was the only performer, but this fall, in the last four recitals, Douglas Green, A.A.G.O., of Los Angeles, presently a teacher at Nanko Gakuin, has shared the burden.

"Next April, when the chapel can once again be entered without danger of frostbite, we hope to continue the series with the further help of my wife, nee Audrey Youngen, of Dover, Ohio, and Miss Hisako Ito of Sendai. Miss Ito returned to Japan this fall after studying for three years at the Chicago Musical College. The recitals got off to a rather limping start. On two of the occasions when we tried to tune the organ prior to the opening recital we were frustrated by electric power cut-offs.

"When at last the time for the opening recital arrived the power went off again, forcing us to postpone the grand opening for three days. In this three-day interim we had two earthquakes. But a slightly out-of-tune organ is better than no organ at all, and there was no time to tune the thing again. This fall, too, we were late in getting started because of the severe power shortage which hit Japan. The brilliance of the organ is helped about 100 per cent by the removal of all the dummy pipes before each recital. Also, before each recital, we must tune the 'trompette,' which is not a trompette at all but a vox humana bereft of its inhibitions—and prohibitions.

"The Tohoku Gakuin organ is one of two which lie outside the Tokyo area, the other organ having been installed by the Möller company in Doshisha University, Kyoto, at the same time they installed this one. There are ten or twelve organs in the Tokyo area, several of which have been brought from America since the war through the influence of Dr. Kioka Miyagi Gakuin, here in Sendai, hopes to start an organ department under the direction of Miss Ito. In the near future we hope to have an electronic organ for Miyagi and later, a pipe organ. Unfortunately, at present, there is no suitable place at Miyagi in which to install a pipe organ. Would some kind soul care to donate a nice chapel?"

MARK B. PETERSEN, a well-known organ man of Jersey City, N. J., suffered a stroke last June, but has so far recovered that he is able, he writes, to return to his former activities and to carry on his tuning and repairing business. He installed a number of organs for various builders in his territory over a period of twenty years. He is at present installing a two-manual in Our Lady of Sorrows Catholic Church, Jersey City. Mr. Petersen was organist of the Jersey City Lodge of Elks for twelve years.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Feb. 1, 1912—

More than fifty members of the A.G.O. attended the annual New Year's luncheon in New York. Mark Andrews was the humorous toastmaster and among the speakers were Dr. J. Christopher Marks, Gerrit Smith, S. Lewis Elmer and Dr. John Hyatt Brewer. Warden Frank Wright reported that nine new chapters had been organized in 1911, making a total of eighteen.

Casavant Brothers of St. Hyacinthe, Que., completed a branch plant at South Haven, Mich., for the manufacture of organs in the United States.

Twenty-five years ago the following news was recorded in the issue of Feb. 1, 1927—

A four-manual organ built by the Skinner Organ Company for the Toledo Art Museum was dedicated Jan. 5 and Lynnwood Farnam played the opening recital.

Joseph Bonnet, the famous French organist, married Mlle. Genevieve Turenne in Paris Jan. 4.

Extensive additions were being made by the Austin Organ Company to the large instrument in the city hall at Portland, Maine.

Specifications of new four-manual organs under construction that were published in this issue included a Reuter for Congregation Beth-Israel, Portland, Ore., and an Austin for St. Paul's Reformed Church, Lancaster, Pa.

Ten years ago the following events were recorded in the issue of Feb. 1, 1942—

An order forbidding the use of tin in the manufacture of musical instruments after March 31 threatened the organ building industry and a movement for modification was launched.

Eleventh Night party and dinner Jan. 5 opened the year 1942 for the American Guild of Organists in New York and drew an attendance of 250.

Three services Jan. 8 marked celebration of the 150th birthday anniversary of Lowell Mason in New York and Orange, N. J.

George Faxon in Recital

George Faxon was heard Nov. 18 in the second recital of the series presented by the Congregational Church of Montclair, N. J. This series is under the direction of Clarence Snyder, minister of music, and has included recitals by David Craighead, Robert Elmore and Mr. Snyder. Mr. Faxon is organist and choirmaster at the Cathedral Church of St. Paul, Boston, and head of the organ department at the New England Conservatory of Music.

Mr. Faxon is a player of great facility and sensitivity. His musicianship is unquestionable and he proves that fleet fingers are only a means to an end. The musical line is never obscured in a maze of sound or lost in wandering hither and yon. On the contrary, phrases are shaped and sentences are molded in careful, delicate fashion. Though the music is warm, it is never innocuous; though it is sincere, it is never insipid.

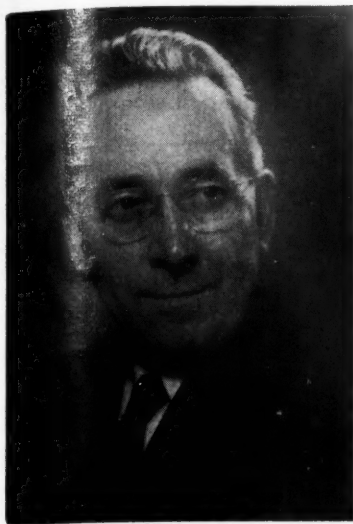
There were compositions by little-known composers—an Allegro by Pescetti and works by Drischner and Rene Rabey. There was also the old favorite of the *tour-de-force* school, the Liszt "Ad Nos." This was the "piece de resistance" of the evening, and it was played in brilliant style.

Assisting in the recital was Lura Stover, soprano, who sang three Sowerby songs—the "Songs of Faith and Penitence," written in 1934. She sang with warmth and a real feeling for the style.

MARILYN MASON.

MELVILLE SMITH, director of the Long School of Music in Cambridge, Mass., will play the Symphony for Organ and Orchestra by Aaron Copland with the Civic Symphony Orchestra of Boston, Paul Cherkassky conductor, in Jordan Hall Thursday, Feb. 7. The Copland symphony was written in 1924 and dedicated to Nadia Boulanger, who performed it for the first time with the New York Symphony Orchestra under Walter Damrosch the following year. Copland later revised and reorchestrated the work, leaving out the organ part, and it is most often played in this form.

EDGAR C. CROWLE



of 16 years. Mr. Crowle is serving his seventeenth year as minister of music at the First Methodist Church. He received his preliminary musical training in London, and was graduated from Oberlin College. Later he did postgraduate work with Palmer Christian at the University of Michigan. He has composed several works for the piano and organ and has done much arranging for choruses and choir groups. Last winter he composed an antiphon, "An Easter Alleluia," which was heard for the first time at the Easter services in his church. In 1934 he won his A.A.G.O. certificate.

**MARKS TWENTY YEARS' WORK
BY PLAYING ORGAN CLASSICS**

To mark his twentieth anniversary at the Fordham Lutheran Church in New York City, Harold Fink has arranged a novel observance, which includes performance of about 150 great organ classics as preludes and postludes. As the major works of Bach have been played many times during the past twenty years, they will not be included. The organ compositions of Cesar Franck were played throughout January. February will be devoted to Handel's works, March to Widor, April to music for Palm Sunday and Easter and to the First and Second Symphonies of Vienne; May to Karg-Elert. In June compositions of Willan, Rheinberger, Guilmant, Boellmann and Borowski are to be played. In September Mendelssohn's compositions will be offered, in October works of Liszt and Reubke and in November and December compositions of Sowerby, Reger, Russell, Bingham, Walton, Edmundson and Noble.

IN ADDITION TO SUPPLYING the United Nations air units in Korea with their needs for war, headquarters of the Far East Air Forces recently took on a new and musical maintenance problem. The Far East Materiel Command now repairs and rebuilds Hammond electronic organs for air force chapels. The organ repair program, under the direction of Captain Dewey E. Coe of Stillwater, Okla., recently turned out its first rebuilt organ. The instrument was assembled by T/Sgt. Leonard J. Baxter of Ottumwa, Iowa, and Burton V. Foringer, Akron, Ohio, a technical representative assigned to FEAM-COM.

THE JACKSON, MICH., GUILD of Choir Directors and Church Organists gave the annual presentation of Handel's "Messiah" Sunday, Dec. 9, in the First Methodist Church, Jackson. More than 1,200 people jammed the church auditorium for this production, which welcomed back to the conductorship Edgar C. Crowle, A.A.G.O., after an absence of two years. Mr. Crowle, well-known in southern Michigan musical circles, is a resident of Jackson, organist and director of music at the First Methodist Church and director of the Choir Directors' Guild. It was the twelfth time Mr. Crowle had directed the Guild's annual presentation of "The Messiah." An innovation this year was the use of eleven soloists to sing the solos usually delegated to four voices. Yetchen Bronson, organist, and Philip Lincoln, pianist, were the accompanists.

Mr. Crowle was born in England, where his first study was under his father and where he was a boy soprano. After winning the silver medal in the piano examinations of Trinity College he came to the United States at the age

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CORA CONN REDIC, Mus.D., has been appointed Kansas state chairman of the American Guild of Organists. Mrs. Redic has been active in the Kansas Chapter since 1918, when she transferred her membership from New York City.

Mrs. Redic was born May 15, 1882, in Summit City, Pa., and moved with her parents to Jerry City, Ohio, at the age of 12 years, later moving to Findlay, Ohio, where she attended high school and Findlay College.

After teaching ten years at Findlay College, with two years leave of absence to study in New York at the Guilman Organ School, from which she was graduated in 1911, she went to Guthrie, Okla., where she taught three years at the Oklahoma Methodist College. The college moved to Oklahoma City and she went to Winfield, Kan., in 1917 and has been there ever since with the exception of trips to France, for further study. There she taught at the Winfield College of Music. Later it became affiliated with Southwestern College, where she taught twenty years and also was organist of the First Presbyterian Church for twenty-eight years. On account of illness Mrs. Redic was compelled to resign from Southwestern College, becoming professor emeritus of organ and theory. After her recovery St. John's Lutheran College offered her the position as head of its organ department, and there she has entered on her fourth year.

Richard Purvis' New Opus

At his monthly recital at Grace Cathedral, San Francisco, Jan. 13, Richard Purvis gave his newly-composed Chorale Partita "Christ ist erstanden" its first performance in the West. The partita, or suite, is cast in the free variation form used by Bach and is divided into five parts—prelude, canzone, capriccio, lento and toccata. It was composed at the request of E. Power Biggs, who played a portion of it some weeks ago on one of his Sunday morning recitals, broadcast from the Germanic Museum in Boston. The chorale upon which it is based, "Christ is Risen," is the oldest Easter hymn in existence, dating from the ninth century, and the five divisions of the partita reflect the various moods embodied in the text of the chorale.

Mr. Purvis' compositions have heretofore been characterized by a colorful and opulent harmonic texture, with a general tendency toward the romantic. But in this, his latest work, he depends for his effect upon an impressive mastery of contrapuntal devices, coupled at times with a self-imposed economy of notes, after the pattern of the Bach Trio-Sonatas. Since the composer is also one of the country's top-ranking performers, it was to be expected that what he had composed would "come off" at the console, and to this his listeners could amply testify. It was at once evident that the appearance of this new work would be welcomed alike by American listeners and performers as a significant contribution to organ literature. At present in manuscript, organists will look forward to its early publication.

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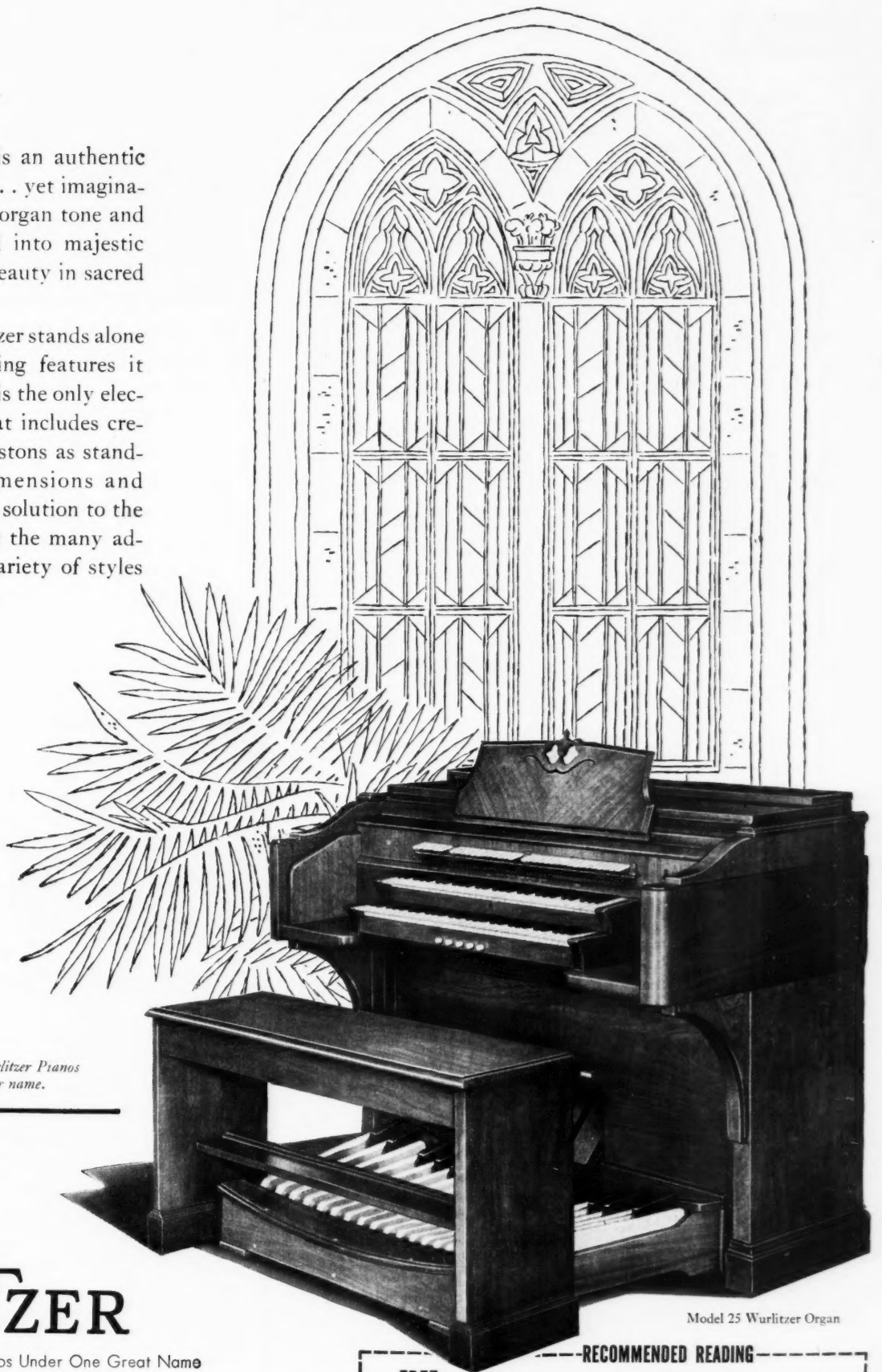
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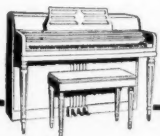
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Brantford Centre.

The monthly meeting of the Brantford Centre was held Jan. 9 at the home of George Fox. Chairman George E. F. Sweet presided. The Melodic Ensemble, directed by Mrs. J. Ruth, sang several numbers, which were greatly enjoyed. Miss Vivian Simpson of Ayrshire, Scotland, who is a public school teacher on exchange, gave a very interesting talk on her first impressions of Canada and answered questions the members cared to ask. Miss Simpson possesses a beautiful soprano voice and followed her talk by singing several Scottish folk-songs. She was accompanied by Markwell Perry. The evening was concluded with the serving of refreshments by Miss Marion Alexander, social convener, assisted by Mrs. George Fox and Mrs. G. M. Cook.

MARJORIE A. COOK, Secretary.

Toronto Centre.

The annual Toronto C.C.O. carol service was held Dec. 13 at Timothy Eaton Memorial Church, with four choirs participating. The choir of the church, under the direction of David Ouchterlony, began the program with Shaw's "Fanfare" and sang a number of accompanied carols. The male choir of St. Simon's Church, under the direction of Eric Lewis, sang from the west gallery. Pearsall's setting of "In dulci Jubilo" was most effective. Douglas Bodle directed the choir of the Eglinton United Church in five carols, including Sir Malcolm Sargent's arrangement of "Silent Night." The choir of St. Andrew's Presbyterian Church sang six carols, including "Ding Dong Merrily on High", directed by Gerald Bales. Frederick C. Silvester played the preludes and Dr. Charles Peaker the postlude. Eric Rollinson told the congregation present that in this season of gift giving it should give a present to the Christ-child in helping to purchase an instrument to praise His name in Coventry Cathedral. A collection was received for this cause, the British Organ Restoration Fund.

R. DOUGLAS PERRY.

Oshawa Centre.

A festival of English church music was held by the Oshawa Centre in St. George's Anglican Church Nov. 19. The guest organist was Douglas Bodle of Winnipeg, now organist at the Eglinton United Church, Toronto. Mr. Bodle's first group of solos was confined to composers of the eighteenth century—Stanley, Purcell and Walond. His performance of the Walond Toccata was particularly fine. The second group consisted of compositions by contemporary Englishmen—Grace, Hall, Bancroft and Whitlock. Mr. Bodle's registration was sen-

sitive and colorful, especially in the Whitlock "Carol," with its unmistakable flavor of Delius.

The choral part of the program was by a choir of local singers under the direction of George Rapley, with Kelvin James at the organ. The opening anthem, "Rejoice in the Lord Alway," was followed by two unaccompanied motets by Farrant and Gibbons and a splendid performance of "Blessed Be the God and Father," by Wesley. The second group consisted of works of the nineteenth and twentieth centuries—"Turn Back, O Man," by Holst; "Jesu, Word of God Incarnate," Elgar, and "I Was Glad When They Said unto Me," by Parry. The offertory, "A Solemn Melody," by Walford Davies, was played by Kelvin James as a tribute to the memory of C. J. W. Taylor, a charter member of the centre who died Nov. 12. The recital ended with a brilliant performance of the Stanford "Te Deum" by the choir.

Eric Rollinson of Toronto spoke briefly on the purpose of the British Organ Restoration Fund, to which the proceeds of the recital were devoted.

Hamilton Centre.

After the evening service Jan. 13 in the Central Presbyterian Church the Hamilton Centre presented a recital by the young Canadian organist Douglas Bodle, A.C.C.O., of the Eglinton United Church, Toronto, assisted by Ailsie Forrest, soprano. Mr. Bodle played: Introduction and Toccata, Walond; "Come, Redeemer," Bach; Toccata and Fugue in D minor, Bach; Carol, Whitlock; "Paeon," Whitlock; Scherzetto, Jongen; Prelude and Fugue in B minor, Bach. Mrs. Forrest sang "Hear Ye, Israel," from Mendelssohn's "Elijah." After the recital a social hour was enjoyed, with refreshments served under the convenorship of Mrs. Ernest Crickmore.

EDGAR SEALY-JONES, Secretary.

HANDEL'S "MESSIAH," under the direction of Elizabeth B. Cross, organist and choir director of the First Baptist Church, White Plains, N. Y., was presented in the Westchester County Center, White Plains, Dec. 16. This was at the request of the Westchester County Recreation Commission. The soloists were Lois Hunt, soprano of the Metropolitan Opera Association; Margaret Wilson, contralto; William Kirkpatrick, tenor, and Norman Farrow, baritone of the Bach Aria Group. Twenty-five hundred people attended.

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Festival Introit "Hallelujah".....	F. Liszt18
Christ our Lord has Risen (SSAATTBB).....	G. Mallng18
Out of the deep (Lent).....	J. West20
The sorrows of my heart (Lent).....	J. Rheinberger20
O God when Thou appearest (Chorus Arr. no Solos).....	W. Mozart18
Jesu gentlest Saviour (2 Pt. SA or TB).....	C. St. Saens18

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Programs of Organ Recitals of the Month

Florence Abel, Portland, Ore.—Mrs. Abel, who has recently taken up her duties as organist of the Central Lutheran Church, gave a recital there Dec. 16. She played these numbers: "Carillon-Sortie," Mulet; "A Babe Is Born in Bethlehem," Bach; "Noel," d'Aquin; "Greensleeves," Purvis; "God Rest Ye Merry, Gentleman," Myron Roberts; Pastorale, Clokey; "Silent Night," Harker; Rhapsody on Noels, Gigout.

Luther B. Hanson, Miami, Fla.—Mr. Hanson gave a recital Dec. 11 at Immanuel Lutheran Church. His program: Prelude and Fugue in D major, Buxtehude; Fantasy, Guilman; Scherzo, Lemaigre; "Eventide," Fairclough; "The Primitive Organ," Yon; "Will-o'-the-Wisp," Nevin; Chorale Prelude, "Gelobet seist du, Jesu Christ" and Overture to the Christmas Cantata, Bach; "Evening Bells," Macfarlane; Toccata from "Suite Gothique," Boellmann.

Charles van Bronkhorst, Chico, Cal.—The third in a series of vesper recitals at the Bidwell Memorial Presbyterian Church was played Dec. 16 by Mr. van Bronkhorst. The program: "While Shepherds Watched," Mauro-Cottone; Prelude on "Greensleeves," Purvis; "Lullaby for the Newborn King," Templeton; "Christmas in Sicily," Yon; "A Lovely Rose Is Blooming," Brahms.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his New Year's Day recital at the Spreckels organ pavilion Mr. Brown chose the following numbers: Prelude on the Doxology, Truette; "Hero March," Stewart; "Tan-o'-Shanter," Warren; "The Voice of the Chimes," Luigini; Chorale Preludes, "The Old Year Now Hath Passed Away" and "In Thee Is Gladness," Bach; Selection from "Faust," Gounod.

William France, Ottawa, Ont.—The choir of the Chalmers United Church assisted Mr. France in a recital Nov. 13. The organ numbers were: "Blessed Jesus, at Thy Word," "Rejoice, Beloved Christians" and Fantasia and Fugue in G minor, Bach; Two "Bible Poems," Weinberger; Two "Classic Preludes," Edmundson; "The Legend of the Mountain" and "The Sun's Evensong," Karg-Elert; "The Modal Trumpet," Karam; Suite in A minor, France.

John T. Erickson, Mus.D., A.A.G.O., New York City—Organ music at the Christmas Eve services of the Lutheran Messiah Church in the Bronx by Dr. Erickson included: "Now Is Born the Divine Infant,"

Bedell; "The Shepherds' Carol," Frederick Chubb; "Silent Night," Gruber-Kohlmann; "In Sweet Jubilation," Bach; "All Glory Be to God on High," Bach; "Christmas Chimes," Erickson.

R. Kenneth Holt, Berkeley, Cal.—For a recital Dec. 2 at the First Congregational Church Mr. Holt chose the following numbers: Trumpet Tune, Purcell; "In dulci Jubilo," Bach; "Psalm 19," Marcello; Noel in G major, d'Aquin; Fantasie on "Vom Himmel hoch," Fachelbel; "Divinum Mysterium," York; "What Child Is This," Purvis; "In dulci Jubilo," Dupré; "Christmas in Sicily," Yon; Cantabile, Franck; Adagio from Symphony 5, Widor; Finale from Symphony 6, Vierne.

Robert E. Waller, New Rochelle, N. Y.—Mr. Waller gave a recital Nov. 4 at the Washington Cathedral. He played the following: Fantasie in F minor, Mozart; Chorale Preludes, "Rejoice, Beloved Christians" and "Blessed Jesus, at Thy Word," Bach; Vivace from the Sixth Trio-Sonata, Bach; "Prière," Jongen; Flute Solo, Arne; "Lebhaft," from the Second Sonata, Hindemith; Arioso, Sowerby; Prelude and Fugue in F major, Buxtehude.

William J. Doyle, Montreal, Que.—Mr. Doyle, organist of St. Patrick's Church, gave a recital Nov. 17 at St. Andrew's Church, Westmount, Que. His program was as follows: Prelude and Fugue in C minor, Bach; Preludio, "Inno d'Innocenza" and "Vittoria," Bryson; Four Chorale Preludes, Dupré; "Intrositus," "Canzona Solenne" and Chorale, Karg-Elert; "Noel sur les Flutes," d'Aquin; "A la Venue de Noel," Claude Balbastre; Toccata, Symphony 5, Widor.

Robert W. Bush, Philadelphia—Mr. Bush, 17-year-old pupil of Harry Banks, gave a recital Dec. 10 at the Fleischmann Memorial Baptist Church, where he is organist and choir director. His program was: Toccata in F and Vivace from Trio-Sonata 6, Bach; Concerto 6, Handel; Introduction, Passacaglia and Fugue, Willan; "Harmonies du Soir," Karg-Elert; Finale from First Symphony, Verne.

John West, St. Louis, Mo.—Mr. West, a student of Howard Kelsey, gave a graduate recital at the St. Louis Institute of Music Jan. 13. His program was as follows: Concerto in D minor, Vivaldi-Bach; Fantasia in F minor, Mozart; "Carillon," Couperin;

Passacaglia and Fugue in C minor, Bach; "Messe des Pauvres," Satie; "Suite Française" and "Dialogue on the Mixtures," Langlais; "Clair de Lune" and Toccata, Vierne.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—The dedicatory recital on a Baldwin electronic organ in the new Beymer Memorial Church of Winter Haven, Fla., was played by Mr. Murphree of the University of Florida Dec. 27. The compositions used were the following: Fireworks Music Suite, Handel; Preludes on Two Christmas Carols, Kenneth Walton; Toccata and Fugue in D minor, Bach; Pastorale and Chorale Prelude, "In dulci Jubilo," Bach; Noel in G major, d'Aquin; "Greensleeves,"

Purvis; Chorale in A minor, Franck; "Dreams," Stoughton; Toccata on "How Firm a Foundation" and Meditation on "Amazing Grace," Murphree; Toccata from Fifth Symphony, Widor.

Luther T. Spayde, Fayette, Mo.—Professor Spayde, head of the organ department in Central College, gave his annual faculty recital in the Linn Memorial Church Jan. 6. The program: Chaconne, Couperin; "The Hen," Rameau; Andante, from Sonata No. 4, and Fugue in G major (Gigue), Bach; Sonata No. 6, Mendelssohn; Gregorian Paraphrase on the "Te Deum," Langlais; "Chant de May," Jongen; Scherzo from "Suite Modale," Peeters; "Twilight at Fiesole," Bingham; "Clowns of Calabria," Crandell.

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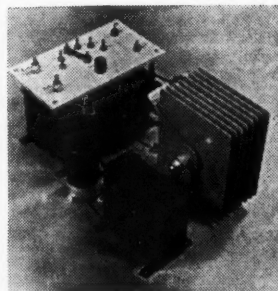
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ELECTRONIC SPECIALTIES

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New Issues for the Choir

By **JAMES S. DENDY, Mus.B.**

The assortment of new anthems for Lent and Easter which has come from the publishers so far is not exactly what one would call "exciting." This does not mean that there are no good numbers among them. Some can be recommended without hesitancy. But others are commonplace. This is by no means confined to seasonal music. Knowing the number of really capable men who are conscientiously devoting themselves to writing for the church leads one to believe that the gleanings need not be sterile.

We are not speaking from personal preference or prejudice alone, but from a knowledge of what the organists and choirmasters today demand. Church bulletins, choral programs and recital lists sent in by readers of THE DIAPASON represent every type of church and choir. And they indicate that a rehashing of hackneyed types of anthems is not what the directors desire. This accounts in no small measure for the infrequency with which certain newly published works appear on service lists.

Mention must be made of the notable exceptions—of those companies that have taken actual risks to give a new viewpoint a chance and those who have lately made available to the average choir music which was to be had formerly only in expensive editions.

Yes, there are the exceptions. The one that heads the list this month is an Easter motet by Healey Willan, "Christ, Our Passover" (SATB a cappella, Concordia). The text is that of the gradual for the Feast of the Resurrection and in the liturgical churches the motet certainly will be a good choice for that place in the service. But it will be an equally fine offering at any point in other churches.

"Jesus Lives!" is the title of an effective and easy to perform number by Eric H. Thiman (Gray). This is available either for mixed or treble voices, both with organ accompaniment. Another definitely festive title is "Blow, Golden Trumpets," by Walter Wild, described as an "Easter carol anthem for men's chorus" (Gray). A footnote indicates that it is available also for SATB, SSA, SS and SAB. Though the number is spirited it is inclined to be rhythmically monotonous and there is hardly sufficient harmonic interest to compensate for this fault.

There are four more Easter numbers on the Gray list. "Christ Is Risen," by Arthur E. Hall, for mixed voices with alto and baritone soli, follows the old pattern of beginning with a chesty alto incantation, "As it began to dawn," progressing through a choral dramatization of the "great earthquake" and finally working its way to a "He is risen, Alleluia" episode. There are no doubt many directors for whom this type of anthem "fills the bill" and we must say in its favor that the harmonic interest is above average. The three other Gray numbers are "Easter Morning," requiring SAA-TBB and soprano or tenor solo, by F. Broadus Staley; "Easter Alleluia," for mixed voices, by Loyd Hutson, a very "rousing" number, and "Christ Is Risen," for mixed voices, by Frederick C. Schreiber.

"This Joyful Eastertide" is a Dutch melody of the seventeenth century arranged for SATB with descant by Walter Flandorf (Birchard). It makes a good Easter carol. Marion Ohlson's "Christ Is Risen" for SSATB a cappella has an oriental flavor which seems a little strange for Easter.

We can also list these: "Rejoicing in the Risen Lord" (SATB, Edwin H. Morris), by Mary Ann Eager; "Early in the Morning" (SATB, Hunleth), by Helen Jun Marth; "An Easter Message," by C. Albert Scholin (Belwin), a very simple short cantata.

For Palm Sunday there is an SSA "The Son of Man," by William J. Skeat (J. Fischer). The Gospel for Palm Sunday as set for chanting by Johann Walther may be had from Gray. "When Dawn Is Here," a folk melody arranged by Oscar R. Overby for SATB (Kjos), is for Ascension.

There are some composers whose work is consistently good. A wonderful Ascension anthem called "God Is Gone Up with a Merry Noise" is from the pen of Everett Titcomb and is published by Gray. It will thrill any good choir to

perform this number for SATB with organ. And there are two numbers from another beloved and always worthwhile composer, Seth Bingham. These also are published by Gray. They are "Prayer for Brotherhood" and "Prayer for the Coming of the Kingdom" from a set called "Twelve Choral Prayers." The text of the first is based on the theme of world peace and the second is appropriate for Advent. Mr. Bingham's numbers are refreshingly different and musically grateful. They will take time and work, but the reward will be great. Both are SATB a cappella.

Those who have performed and enjoyed Edward G. Mead's "God Is My Strong Salvation" will be glad to know that Carl Fischer has published it for men's voices with organ. This sturdy and churchly number will be a good one for the university choirs. There are two other numbers by Professor Mead worth attention, both published by Carl Fischer. "O Bless Our God" and "O Come, Let Us Sing unto the Lord" are for SATB a cappella, with a tenor solo in the former. These numbers are dignified and not difficult.

A simple four-part setting of the Lord's Prayer by Eric H. Thiman is published by Gray. Concordia has brought out two more Willan numbers—a motet, "The Spirit of the Lord," and "Rise, Crowned with Light." For the latter there is a descant which is printed separately. "All Laud to God the Father," by G. Winston Cassler, is for a cappella voices and tenor solo (Augsburg). "Carol of the Mother," by Austin C. Lovelace (Gray), is especially for Mother's Day. It is for SATB with short alto solo passages.

Maud G. Sewall's "Psalm 150," the winner in the 1951 A.G.O. anthem contest, has been published by Gray. This brilliant and musically interesting work needs a good chorus choir, but it is certain to appeal. Accompaniment is optional. The only divisi is in the soprano.

New issues in FitzSimons' Aeolian Choral Series are Russell Hancock Miles' "The Woods and Every Sweet-Smelling Tree," for mixed voices with alto solo, and Will James' "Hymn of Joy," SSATBB with alto solo. Birchard publishes "Come, Enter Thine Own Portal," Bach, arranged and scored for modern orchestra by Albert Stoessel. From Concordia: "O Sacred Head, Now Wounded," Hassler, SATB; "Morning Prayer" and "Evening Prayer" (published under one cover), Johann Staden, SATB. Other numbers from Gray: "Let Not Your Heart Be Troubled," Mark Dickey, three-part women's voices or SAB with organ; "Fight the Good Fight," Goldsworthy, SATB with organ; "By the Waters of Babylon," Philip James, men's voices with piano.

Hall & McCreary have some new issues worthy of consideration. One of these is particularly interesting, "Psalm 100," set by Armin Leberrecht Frueh, a German composer of the nineteenth century, arranged by D. Paetkau. It is for mixed voices, optional a cappella. This is an easy and effective anthem of praise. "To God, the Father of All Love," a choral motet for mixed voices a cappella, is by Matthew Lundquist, based on a German folk tune. Other numbers are: "Trust in the Lord," J. C. Wohlfeil, SATB a cappella; "Sing a Joyful Song in Praise," Dale Wood, SSATBB with accompaniment; "Lord, My God, in Thee I Trust," I. H. Luetzel, arranged by D. Paetkau, SATB a cappella; "Is it Nothing to You," Solon Alberti, SATB a cappella; "Poor Wayfaring Stranger," white spiritual arranged by Haydn Morgan, SATB.

The attention of Episcopal organists is called to two recently published services. Communion Service in E flat, by Eric H. Thiman (Gray), includes the "Pater Noster," the "Gloria in Excelsis" and an Amen to be used after the benediction. Laurence Dilsner's Service in A (Edition Musica) has no Gloria but there is a setting of "O Saving Victim" at the end.

Neil A. Kjos offers these: "Blessing, Glory, Wisdom," Bach-Tkach, TTBB; "To Thee We Sing" arranged by Tkach, SSA; "Lift High the Cross," arranged by Sateren, SATB; "Let Song Be Beautiful," Kranz-Overby, SATB.

Kathryn Hill Rawls' "Sing to the Son of David" (SATB) is published by J. Fischer. John Timothy Laverty's setting of Psalm 100 for TTBB may be had from Hall & McCreary.

New Belwin issues: "Come, Ye Thankful People, Come," Elvey-Runkel, SATB; "Jubilate Deo," Mozart-Scholin, SATB; "Blessed Jesus," Scholin, SA for junior choir; "If with All Your Hearts," Mendelssohn-Scholin, SATB; "O Jesus, Thou Art Standing," Scholin, SA junior choir; "Hark, the Vesper Hymn Is Stealing," arranged by Scholin for SSA.

Edition Le Grand Orgue has made available: "Out of the Deep," John E. West, for mixed voices; "O Saving Victim," Joseph Noyen, two-part chorus; "Hymn to the Trinity," H. Balfour Gardiner, mixed voices; "O Be Joyful in the Lord," Schubert, SSAA-TTBB; "Magnificat" and "Nunc Dimittis" in C, Barnby, unison; "Thus Saith the Lord of Hosts," Moussorgsky-Bedell, SSATTB; "Hallelujah, Amen," Casali, SATB; "Welcome, Welcome, Dear Redeemer," Franck, SATB, bass solo.

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New Music for the Organ

By **WILLIAM LESTER, D.F.A.**

Five Preludes on Plainchant Melodies, by Healey Willan; published by Oxford University Press, Toronto, Ont.

Service players interested in using only the best of organ music suited to their purposes will be well advised to acquaint themselves with this interesting set of short pieces based on liturgical motives. The names of these are as follows: "Aeterna Christe Munera," "Christe, Redemptor Omnium," "Ecce Jam Nocius," "Ave Maris Stella" and "Urbs Hierusalem Beata." This highly competent composer has kept his music here within fittingly restricted bounds, both in regard to complexity of demands on the player and on the physical dimensions of the pieces. Despite this seeming simplicity and brevity there is much of artistic value and genuine beauty in these pages. It is ideal music for service use. This set of meditations is one of the best of recent issues.

"Easter Morn," Fantasy on Old Easter Themes for Organ and Piano, by Camil Van Hulse; published by the H. W. Gray Company, New York City.

Organists fortunate enough to have available a good piano and the same sort of player for use with an adequate organ will be glad that Mr. Van Hulse has created this fine work for such an ensemble. The themes used are liturgical themes, or rather fragments of melody, modal texts connected with the Passion period of the church calendar. The composer has taken these melodies and built out a large-scale work of unusual merit and value. The two parts, piano and organ, are set down with appreciation of their differing idioms; it is expert writing of first-rate quality. This is music that is not on the easy side; but it is music that is definitely worth while for both performers and listeners. The repertory for the instrumental combination herein used is scanty and players would be well advised to search out more enthusiastically the possible resources along this line. One thing is certain—little will be found to overtop this suite in intrinsic beauty or in practical appeal. It should be widely used in the coming Paschal season.

"An Easter Alleluia," by Enrico Bossi, edited by Robert L. Bedell; published in the Standard Series of Organ Compositions by the H. W. Gray Company.

A brilliant postlude in fugal style by a great Italian composer of the turn of the century, newly edited for modern organ by a competent reviser. The music is individual, aristocratic and not difficult, and sounds well on the chosen instrument. It is available in good time for use this Easter. An unusually good closing organ service piece for an occasion not too richly provided with appropriate material.

"Anthologia pro Organo," volumes 1 and 2, edited by Flor Peeters; published by Schott Freres, Brussels and Paris; American agents, C. F. Peters Corporation, New York City.

Two volumes of choice selections from the best of organ music written from the thirteenth through the eighteenth century, efficiently edited and well printed in durable format. The material offered is not the familiar items usually found in collections of this type. Instead we are given rare repertory material by composers of the beaten track. Many nations and cultures are represented—British, German, French, Flemish, Italian, Spanish, Dutch, Danish. Thus we are presented with a musical League of Nations. And, what is more to the point, the editor has eschewed what is merely historical; every piece included has valid intrinsic musical interest.

Toccata (Moto Perpetuo), by Alec Rowley; Five Pieces by Cesar Franck, arranged for organ by C. S. Lang; Fantasia in F minor, by W. A. Mozart; Choral Song and Fugue, by S. S. Wesley; published by Novello & Co., Ltd., London, England.

This group of issues from Novello includes one new work, the Toccata, and three issues of older vintage, made the more welcome on this appearance for highly competent editing. The Rowley piece is a brilliant example of the French

type of finger display, marked by some interesting harmonic surprises and rhythmic japes. The eleven pages are not difficult; indeed, this composer succeeds in writing what is genuine "organ music", so well suited is it to the instrument. As a final number for a recital program, this virile piece is unusually fitting. From a collection of pieces written for the harmonium by Franck, the arranger has selected five items and rearranged them for pipe organ. They are short essays, strongly on the melodic side, easy but of high quality. The typical mannerisms of this composer are evident in these small works; their interest is not lessened by this fact. The other pieces are reprints of standard favorites, well edited by Walter Emery.

"Lamentoso," Op. 64; Three Short Pieces, Op. 73; Three Interludes, Op. 73; Three Chorale Preludes, Op. 73; works for organ by Camil Van Hulse, published in the Aeolian Series of Organ Music by H. T. FitzSimons Company, Chicago.

In the last few years this composer has had published some of the most effective material for organ that has appeared on the market. He has ideas of striking value, a harmonic idiom that is modern without being cryptic, a melodic sense that is not always alluring, but is always good composition material, and a technique that is very complete compared with most other composers publishing today. These short pieces just issued by the Chicago publisher are worthy examples of this composer's skill and probably will win quicker acceptance than the majority of his works to date because they are shorter and easier to play and comprehend.

The "Three Short Pieces" include Prelude, "Prayer" and Offertory. The "Three Interludes" comprise three pieces of contrapuntal fabric based on a plainsong theme. The three "Chorale Preludes" are hymn studies based on "Irene," "St. James" and "Thy Life Was Given." Very little of the newer style of writing issued today sounds or plays well at the organ—it is largely "paper music," designed for mental reading rather than public playing. But these short pieces are player's music, built basically for sound effects, not merely eye appeal.

Konzert for Organ, by Hans Humpert; Chorale Variations on "Jesus, Who on the Cross Did Hang," by Hans Humpert; Prelude and Fugue in C minor by Reinhard Schwarz-Schilling; "Pfingstbuch" on the Chorale "Now Thank We the Holy Ghost" by Adolf Brunner; published by Baerenreiter-Verlag, Kassel and Basel.

These pieces are all large-scale works of unusually high quality. They represent the best of what is being set down by our German colleagues in the field of organ writing. All are on the severe side. All are imbued with the tragedy of post-war Germany. But all are excellent music on the sombre side. The titles are truly suggestive of the style of the contents. The stop and manual demands are moderate. American players will no doubt elaborate on the composers' indications with advantageous results. Interesting organ music not to be casually overlooked!

Prelude, "I Dwell with Thee at Golgotha, Blessed Jesus," for violin and organ, by Joseph Sulzer; published in Edition "Le Grand Orgue," Brooklyn, N. Y.

A lovely cantabile style melody well set for the solo instrument, with a richly harmonized organ part. An organist who has contact with a sensitive violin player will be rewarded by a high rating for audience pleasure if this piece is included on a recital program. It offers no particular playing difficulties to either fiddler or organist.

Chorale, "Mortifie-nous par ta Bonte" by J. S. Bach, arranged for organ by Maurice Durufle; published by S. Bornemann, Paris, France.

This chorale prelude, an extract from Cantata No. 22, is based on the hymn-tune best known by its German title, "Ertoedt uns durch dein' Guete." This version makes an attractive solo for the organ; the transcription has been well handled, much along the same lines as the arrangement published years ago with Summy here in Chicago by Griswold, an issue that has won wide popularity. Neither arranger has done much more than reset the string original into condensed score and add suggested stop and manual directions. This new reset job is practical and effective.

MISS MARY EVALEEN MARTIN, who was organist of St. Joseph's Catholic Church in Martinsburg, W. Va., for fifty-six years and a teacher in the public schools for twenty-six years, died Nov. 19 at the age of 82. Surviving are a sister, Mrs. J. I. McDonald, and a brother, Clarence E. Martin, former president of the American Bar Association.

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Letters from Our Readers

A Letter from Czechoslovakia.

Jaroslav Vojtek, Broadcasting-Station, Prague, Czechoslovakia, Nov. 30, 1951.—Dear Mr. Gruenstein:

We organists in far Czechoslovakia should like to express our appreciation and congratulations for publishing such interesting articles in THE DIAPASON, which enables us to follow all the events concerning organs in your country. Especially the argument by Dr. Barnes in his article about baroque organs caused eager discussion among our organists.

This month on Nov. 5, after a long illness, there died our leading organist, composer and teacher, B. A. Wiedermann, who had many friends in the U. S. A. Mr. Wiedermann was born Nov. 10, 1883, in Moravia. During his long activity in the Prague School of Music he brought up a number of excellent organists.*** He was a concert organist in Prague and often visited foreign countries, also the United States, where he gave several recitals about the year 1925. Besides his recital activity he was famous as a composer, writing organ works and many arrangements for organ.

We should be very obliged to you if you could print in THE DIAPASON these few lines about Mr. Wiedermann. We thank you beforehand for your kindness and we are looking forward to the next issue, which gives us many new impulses for our work.

Yours very truly,

JAROSLAV VOJTEK, Organist
Broadcasting station, Prague.

J. M. ROPEK,
Teacher of Organ School.

JRN LOUREN,
Concert organist and leader of the choirs
in H. Henry, Prague.

Recalls History Made by La Berge.

New York, Jan. 4, 1952.—Dear Mr. Gruenstein:

The untimely death on Dec. 28 of Bernard R. La Berge, impresario, compels me to ask for a space in your valuable magazine to express my sorrow in the passing of a very dear personal friend for thirty years and to tell the story of how he came to be the good angel of the organ profession and organ lovers in our country.

In November, 1921, as concert director of the Wanamaker stores in New York and Philadelphia, acting upon the instructions of the late Rodman Wanamaker, I brought Marcel Dupré, then organist at Notre Dame Cathedral, Paris, to New York for his American debut, to dedicate the recently-completed organ in the New York Wanamaker auditorium in a series of historic recitals in alternation with Charles M. Courboin, formerly organist of Antwerp Cathedral, who in 1919 had dedicated the famous Grand Court organ in the Philadelphia Wanamaker store with Leopold Stokowski and the Philadelphia Orchestra.

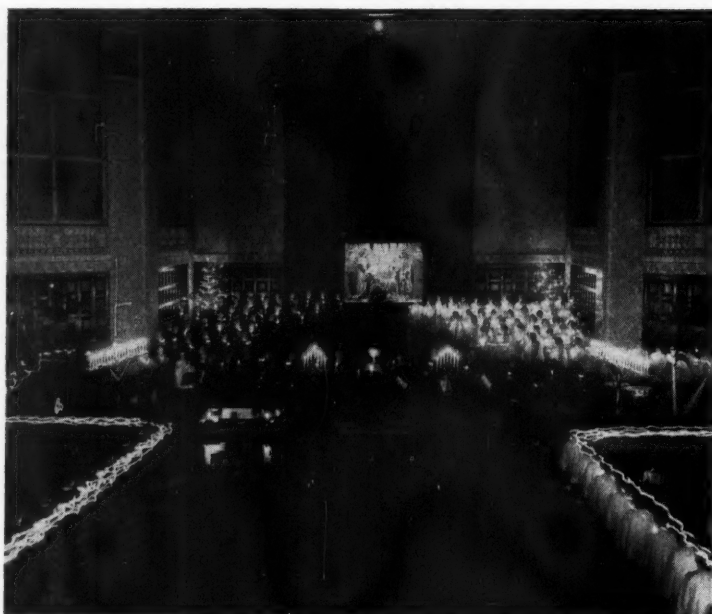
Dupré, fresh from the prestige of his extraordinary *tour de force* in playing for the first time in history the complete organ works of Bach from memory at the Paris Conservatory in 1919, created a sensation at his debut recital in New York on Nov. 18, 1921, by his playing and by the improvisation of a symphony in four movements on themes presented to him by several prominent New York organists a few moments before. This was the first time in music history that an improvisation in public of a complete symphony had ever been attempted.

After one of Dupré's subsequent recitals, at which he was surrounded by a throng of admirers in the "green room" backstage, a gentleman presented himself in my office, introducing himself as Bernard R. La Berge, impresario from Montreal, and asked to be introduced to Dupré. After some conversation with Dupré in their native French, La Berge asked me if Dupré had any plans for an American tour the following season, explaining that he had managed the Canadian tours of Joseph Bonnet a few years previously and would like to do the same for Dupré. I told him that I did not know Dupré's future plans but that several prominent New York managers had approached Dupré with propositions for such a tour.

After discussing these propositions with me, Dupré suddenly asked me if I myself would undertake the booking of a transcontinental tour the next year. Such a thought had not previously entered my mind, but upon reflection and urged by Dupré I consented, because my desk was flooded with letters and telegrams from all over the country asking for Dupré recitals, dates, terms and so on. It was then that I made an arrangement with La Berge to join me in booking Dupré's first American tour in 1922, allotting to La Berge all bookings in Canada and west of the Mississippi River and retaining for the Wanamaker concert management the territory east of the Mississippi and south of the Canadian line.

The first Dupré transcontinental tour in 1922, which we booked together, totaled 110 recitals in a period of about six months—the longest organ recital tour ever booked up to that time. We brought Dupré back for transcontinental tours in 1923 and 1924. In 1924 Mr. Wanamaker brought to America Marco Enrico Bossi for his first visit. A tour for 1925 was being booked for Bossi, but he died on the ship taking him home at the end of his first visit. During these

FEAST OF LIGHTS AT UNIVERSITY OF REDLANDS



THE FEAST OF LIGHTS service at the University of Redlands, participated in by more than 500 people this year, is dramatically portrayed in this photograph, which has won a national prize. This annual festival service, begun five years ago under the direction of J. William Jones, conductor of the university choir, is produced with the cooperation of the teachers of organ, Dr. Leslie P. Spelman and Margaret Whitney Dow.

Dr. Spelman opened the service, which took place Dec. 16 and 18, by playing a Te Deum and Franck's E major Choral. The orchestra then played Handel's "Concerto Grosso 6" and the choir sang the ancient hymn "Veni Emmanuel." Among other choral offerings were No-

ble's Magnificat in B minor, Vaughan Williams' "At the Name of Jesus" and numbers by Whitehead and Candlyn.

After greetings by the president of the university, the chorus gave a stirring performance of Sir George Martin's setting of "Hail, Gladdening Light." The lights were then turned off and one tiny candle appeared. Twelve apostles, represented by professors, entered and lighted their candles. Then the light was distributed through orchestra, choir and speakers. As the choir streamed forward from the rear in two ribbons of flame, the brass and organ burst into a brilliant fanfare written especially for this occasion by T. Frederick H. Candlyn. The closing carol was the familiar "Silent Night."

years La Berge and I were booking other tours for Courboin and Palmer Christian. Then in 1925 we booked a tour for Alfred Hollins, the famous blind English organist; in 1926 Marcel Lanquetuit, pupil of Dupré, organist from Rouen, made his American debut in the New York Wanamaker auditorium and a tour for him in 1927 was in process of being booked when Lanquetuit decided not to return to America.

In 1927 Louis Vierne, famous "titular organist" of Notre Dame Cathedral, Paris, made his American debut in the New York Wanamaker auditorium and played a tour under La Berge's and my management. Then in 1927 Fernando Germani made his debut in the New York Wanamaker auditorium and made a tour. Finally in 1928 we introduced G. D. Cunningham, organist of the Birmingham Town Hall, England. In the meantime La Berge had transferred his offices from Montreal to New York, where in addition to the ten transcontinental organ tours we had booked from 1922 to 1928 La Berge had added many other noted artists to his list—Ravel, Honegger, Pro Arte Quartet, the Royal Belgian Band, Robert Schmitz, French pianist, and others.

When Rodman Wanamaker died in the spring of 1928 I retired from the impresario field and turned over to La Berge all my papers, data and contacts. Since then he had brought Dupré and Germani back several times, introduced to America other noted European organists and featured a splendid group of rising young American organists, one of them the brilliant Claire Coci, whom he married some twelve years ago. She survives, with their twin sons, ten years old.

Bernard La Berge was one of the most delightful men I have ever known, with dynamic drive, intellectual force, broad culture, personal charm, rare wit and splendid business ability. He loved life, good friends and good food, and was a talented cook, who delighted in preparing a good dinner for his friends. God rest his soul!

ALEXANDER RUSSELL.

Tone Quality Only Criterion.

Ann Arbor, Mich., Dec. 14, 1951.—Dear Mr. Gruenstein:

There is only one real criterion for judging an organ, a piano, a violin or any other musical instrument and that is by its *tone quality!* Again and again we hear the criticism that the organs of Bach's day were handicapped because of inadequate wind supply, or for some other mechanical limitation. Such criticisms not only are irrelevant, but are almost always expressed by individuals who have never heard even one old organ! One would think that the problem of supplying adequate wind supply for an organ were the most formidable of all engineering feats. Before such

criticisms are made it might be wise to reflect, if only for a moment, on the artistic and mechanical achievements of our forefathers. Consider the old clocks; I have seen several built over 200 years ago with a most delicate and precise mechanism which are still running today, accurate to the split second. Look at that wonder of artistic and engineering achievement built during medieval times, Amiens Cathedral, held together by little more than walls of glass. Can we still believe that all the old organ builders were as naive as the critics would have us think or that their work couldn't necessarily be anything but crude and primitive?

I played an organ in Amsterdam last summer which was built in 1560. Many of its pipes are new, but the claviers, pedalboard, chests and action are original—built almost 400 years ago—and this organ can be played quite as easily as any modern mechanical organ being built in Europe today. The action is quiet and responsive, and it was a delight to play on such elegantly finished keyboards with their beautiful thick ivories and delicately carved ornamentation. The pedalboard, too, is just as easy to play as any nineteenth century pedalboard and, with a little practice, just as easy as our modern concave radiating pedalboard. I have played over a hundred old organs; there are some with inadequate wind supply, but most of these organs have a wind supply which will support all the stops the player desires to employ. During the past summer I also played a recital and made recordings on the magnificent old organ in the Dutch town of Gouda. There I made a recording of the wonderful Fantasia and Fugue in D minor, opus 135b, by Reger, a work which will tax the resources of any organ. In it there are places with ten voices on the manuals and two in the pedal played on full organ. When this recording is released I challenge any listener to find evidence of inadequate wind supply. Except for a few changes in the pipework in the nineteenth century this organ is the original instrument of 1736, mechanism and all. Its fifty-five registers and eighty-five ranks include no less than six 16-ft. registers, twenty 8-ft., and one 32-ft. pedal reed. The organ now has, for the sake of convenience, an electric blower, but there were occasions during the last war when it was necessary to use man power. The organist, Mr. Goedhart, told me that it required several men, but that the wind supply was just as adequate.

Why criticize any instrument for anything but its tone and its use in musical performance? If that be the ultimate criterion, how can anyone criticize organs he has never heard?

I care less and less whether an organ is ancient or modern, "classic" or "romantic," a Jones organ with 100 8-ft. stops or a

Schnitzer. It's the quality of tone that counts and what it can do musically. And I don't mean the kind of "quality" which some salesmen glibly talk about, but quality which is the result of good, hard work and artistic integrity. It isn't possible to voice three ranks of pipes in a day or so and achieve artistic results. It's time to concern ourselves with the *tone* of the organ. Pipes make the organ—not stoplists!

ROBERT NOEHRER.

Music for Small Churches.

New York, Nov. 12, 1951.—Dear Mr. Gruenstein:

I would like to hear from others who believe that "simple music doesn't have to be simple-minded" and that the musical situation in smaller congregations is not necessarily hopeless.

Some of us in the music school here at Union Seminary have been interested in sharing our problems and inspirations along this line with each other and with the theology students. The question often has been raised as to why councils of churches, theological schools, conservatories and so forth aren't doing more to help the less fortunate congregations. If there are such programs now functioning I would like to find out about them.

My experience as organist in several churches with an average attendance of less than fifty convinces me that such small flocks can develop the musical aspects of public worship to a truly worthwhile standard. And my experience in discussing the problem with ministers and musicians from such churches convinces me that there are many church leaders who would welcome competent help from the outside. I would like to know what your readers are thinking along these lines. What are the crucial difficulties facing music in the small church? What is being done to offer help? What might be done?

Sincerely,
GEORGE BRANDON.

VINCENT SLATER ANNOUNCES PROGRAMS FOR FORT WAYNE

Vincent E. Slater, organist and choir-master of Plymouth Congregational Church, Fort Wayne, Ind., has scheduled a number of musical events at that church for the remaining winter months and spring. Last fall the musical activities there featured a performance of Ernest Bloch's "Avodath Hakodesh," which was repeated Jan. 25 especially for the congregation of Temple Acduth Vesholom. There was an organ recital Jan. 27 by Frederick Jackisch.

Graham Cook, organist, will be heard Feb. 24. Brahms' Requiem is scheduled for March 30 and a program April 9 will include McKinney's "The Three Marys" and Vaughan Williams' "The Shepherd of the Delectable Mountain." The choir will sing Bach's "St. Matthew Passion" April 11. A choral festival with ten choirs participating and George Krueger of Indiana University as guest conductor will be held April 27. The last offering of the season will be Britten's "Rejoice in the Lamb" May 26.

MYRON SANDS, bass soloist at St. Bartholomew's Church in New York, will sing the role of Elijah in a performance of Mendelssohn's oratorio at the First Congregational Church in Montclair, N. J., Sunday evening, Feb. 10. Assisting artists will be Lura Stover, soprano; Lisette Lundquist, contralto, and John Henson, tenor. The chorus will be under the direction of Clarence Snyder, organist and choirmaster.

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GERMANI PLAYS NEW ORGAN AND CUTS CAKE



THIS PICTURE, SHOWING, Fernando Germani about to cut the birthday cake, was taken at the party which followed the opening of the Möller organ in St. Matthew's Roman Catholic Cathedral, Washington, D.C. The occasion marked the forty-first birthday anniversary of the District of Columbia Chapter, A.G.O., Dec. 4. An account of the recital and the celebration was published in the January issue of THE DIAPASON. In the picture, reading from left to right, are H. Monroe Ridgely of M. P. Möller, Inc.; the Right Rev. John K. Cartwright, pastor of the cathedral; Mrs. Marguerite Brice, dean of the District of Columbia Chapter; Mr. Germani and Gene Stewart, organist of St. Matthew's Cathedral.

WHAT DO ORGANISTS THINK OF THE CONCERT MODEL HAMMOND ORGAN?

As organ manufacturers, we and our dealers frequently receive calls and letters from prominent organists giving their impressions of our Concert Model Hammond Organ. We offer the following resumé of their comments with the hope that you, as a musician vitally interested in the organ, will be led into verifying them for yourself. The Hammond Dealer in your territory will be glad to have you see and play the Concert Model Hammond Organ.



● **Versatility**—The most frequent comment offered is that *any* selection in the *entire* organ literature may be *effectively* played on the Concert Model Hammond Organ. Organists immediately sense a tonal adequacy for interpreting *every* phase of their work—whether it be in playing a massive Bach Fugue, a tenuous Karg-Elert Pastel, or a selection like Mulet's "Thou Art the Rock" which requires crispness and clarity of tone.

● **Concert Model Hammond Organ a Step Forward in the Organ Building Art**—Organists almost invariably observe that the Concert Model Hammond Organ, with its greatly extended pedal resources, is a greatly improved instrument having almost unlimited possibilities in the field of contrapuntal music. Typical remark: "I never knew that a Hammond Organ was even made with pedal resources like these."

● **Selective Vibrato Feature**—Tone sensitive organists have always disliked the "throb" and "shake" of organ tremolo. In the newer Hammond Organs, the tremolo (a varying loudness) has been replaced by a genuine *vibrato* (a varying pitch) with greatly improved results. As one organist said: "The effect is really beautiful—like a violinist's vibrato—none of the shake or wobble of the usual organ tremolo—and how much more useful it is now that it can be applied to either manual separately."

● **New 8-Stop Pedal Division**—Organists are unanimous in their unreserved praise and enthusiasm for the Concert Model's pedal division. As one enthusiastic organist said: "You couldn't ask for more in a pedal division—six octaves of chorus reed tone with smoothly controlled attack—foundations at 32, 16, and 8—and pedal solo effects of cello 8 and violin 4 with vibrato having a tonal beauty unsurpassed by any organ that I have ever played!"

● **Console Appointments**—Organists always comment favorably on the console appointments—twenty-two combination controls—double sets of manual controls—new expression pedal using a "stepless" wear-free electrical capacity mechanism—32-note pedalboard using strict A.G.O. dimensions. These are practical factors which nevertheless are

indispensable in artistically playing a recital of difficult organ music.

● **New 32-ft. Bombarde Pedal Stop**—Every organist is amazed and delighted that the Concert Model Hammond Organ contains a brilliant 32-ft. pedal stop of the chorus reed type. Other similar chorus reed tones are available at 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitches. The magnificent effect of a *real* 32 ft., *non-resultant* pedal is impossible to describe—it simply must be heard!

The factors enumerated above are merely the ones which are apparent when first playing the Concert Model Hammond Organ. Of still greater importance is the patented manual registration system which provides each manual with a full five octave ensemble having 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches available in *separately* adjustable strengths. Mutations are similarly provided at 5½ ft., 2¾ ft., 1¾ ft. and 1¼ ft. *All of these resources are obtained in a "straight" manner without resort to couplers, extensions, or other "unification" devices.*

● **Moderate Cost**—The cost of any other type of organ having similar capabilities for recital purposes would indeed be many, many times that of the Concert Model Hammond Organ. Suffice it to say that the dollar value of the Concert Model Hammond Organ, as an instrument for recital purposes, is not even remotely approached by any other organ.

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Music of Christmas; Glimpse at Service Lists of 1951 Season

By JAMES S. DENDY, Mus.B.

For many years it has been the custom of THE DIAPASON to give its readers an account of the Christmas music performed in American churches. This has proved valuable not only because of the interest of every organist in what is being done in other places but because over a period of time it provides a reference guide to anthems and organ music appropriate to the season.

Bulletins listing Christmas services from more than fifty churches provide a good indicator of the type of music favored by organists and directors of today. These represent a number of Christian denominations, running the gamut from the small village church to the noted cathedrals, the fashionable metropolitan parishes and the university chapels.

A brief analysis of the organ works performed shows what many would interpret as a "change for the better" over the popular Christmas music of a few years ago. As anyone familiar with present-day trends would guess, the composer most prominently represented is Bach. The chorale preludes were played in many churches and by far the title appearing most often is "In dulci Jubilo." Of course there is no way of knowing which setting was used in each instance. The next two chorale preludes in order of importance are "Vom Himmel hoch" and "Nun komm, der Heiden Heiland." Then come "In dir ist Freude" and "Der Tag der ist so freudenreich."

It is certainly interesting that after Bach the organists have turned to the contemporary Americans for the majority of their Christmas selections. Purvis' Prelude on "Greensleeves" heads the list and those coming immediately after it are the same composer's Prelude on "Divinum Mysterium" and Edmundson's Toccata on "Vom Himmel hoch."

The delightful Noels of d'Aquin did not figure as conspicuously as one might expect, though there were many performances of the "Noel Grand Jeu et Duo." In the same category with this was Brahms' "Es ist ein Ros entsprungen," Langlais' "La Nativité" and Pachelbel's Chorale Prelude on "Vom Himmel hoch." Then come these: "Wie schön leuchtet der Morgenstern," Buxtehude; Carol Rhapsody, Purvis; "The Christmas Tree," Liszt-Biggs; "In dulci Jubilo," Dupré; "Puer Natus Est," Titcomb.

We were glad to see that the organists had not neglected the variety of excellent literature which is in the spirit of the Christmas festival and eminently suitable but not necessarily written especially for the season. These include the Voluntaries of Purcell, the Handel Concertos, Corelli's pieces for organ and strings, many of the larger Bach works and movements from the Widor and Vierne Symphonies. It is interesting to note that the Messiaen enthusiasts among the organists apparently do not consider this music communicative enough to use in connection with the services at the season for which some of it is intended.

Turning to choral music, the Washington Cathedral seems a good place to start. Paul Callaway, organist and choirmaster, and Richard Dirksen, associate organist and choirmaster, chose the "Missa Marialis" for the service Christmas Eve. The gradual was Byrd's setting of "Rorate Coeli" and these were sung at the offertory: "Lullay My Liking," Holst; "Lute-book Lullaby," Friedell; "Christo Paremus Cantica," Ronald K. Arnatt. At the Mount Vernon Place Methodist Church, Baltimore, D. DeWitt Wasson organist-director, Pergolesi's "Glory to God" and a vocal trio, "The Virgin's Slumber Song," by Reger, were heard Dec. 23. This church also featured a carol service Dec. 24. Claude Means of Christ Church, Greenwich, Conn., found that Coke-Jephcott's "In Quiet Meditation" made a good introit. Those making their communions at All Saints' Church, Atlanta, heard Joseph Ragan's choir sing six choral numbers at the beginning of the service and Titcomb's "Nowell" as offertory. Selections from "The Messiah" were directed by Edward G. Mead at the Memorial Presbyterian Church, Oxford, Ohio, at the morning service Dec. 16.

Two selections from Bach's Mass in B

minor were heard Christmas Eve at the Church of the Ascension, New York City, Vernon de Tar organist. These were "Et Incarnatus" and "Gloria in Excelsis." At another famous New York Episcopal Church, St. Bartholomew's, Harold Friedell chose Willan's "There Were Shepherds" for the Christmas Day offertory.

Edward Hart, organist and choirmaster, and the Rev. George Litch Knight, known to our readers through his extensive work in hymnology, specialized in carols at the West Side Presbyterian Church, Ridgewood, N. J. At the morning service Dec. 16 carols were sung by the choirs and a candlelight service of old and new world carols took place Dec. 23. We are glad to see that more programs are correctly listing the carol "Away in a Manger" as nineteenth century American rather than perpetuating the myth that it was written by Luther. Luther did write a Christmas hymn for his children, but the title of it happens to be "Vom Himmel hoch."

It is evident that church folk were treated to a wonderful variety of larger choral works this season. David McK. Williams' "The Pageant of the Holy Nativity" was performed at the First Methodist Church of Santa Barbara, Cal., under C. Harold Einecke. Edwin Arthur Kraft directed Van Hulse's Christmas Oratorio at Trinity Cathedral, Cleveland. "The Messiah" was sung at Grace Covenant Presbyterian Church, Richmond, under James R. Sydnor and William H. Schutt. John R. Lively conducted his choir and an orchestra in a performance of K.P.E. Bach's "Magnificat" at the Sixth United Presbyterian Church, Pittsburgh. Saint-Saens' Christmas Oratorio was heard at the Second Presbyterian Church, Washington, Pa., where Sigmund Kvamme is minister of music. At the First Congregational Church of Battle Creek, Mich., William E. Gadd minister of music, the morning service Dec. 16 was given over to music and the featured work was Willan's "The Mystery of Bethlehem." This work was sung also at the First Methodist Church of Okmulgee, Okla., where Maurice N. Clopton is minister of music and Mrs. J. Laurence Becker is organist. In Nashville F. Arthur Henkel led his choir at Christ Episcopal Church through Chadwick's "Noel," a work which the group had last performed in 1912. N. Lindsay Norden conducted the choir of Messiah Lutheran Church, Philadelphia, in "The Messiah." Amy Cleary Morrison's choir at the Central Christian Church, Indianapolis, sang H. Alexander Matthews' "The Story of Christmas." Ramona Cruikshank Beard and Herman Gunter, Jr., presented Mendelssohn's "Hymn of Praise" and Saint-Saens' Christmas Oratorio at the First Presbyterian Church, Tallahassee.

We have already mentioned several carol services. It is encouraging to note the use of old and new Christmas carols, chorales and hymn-tunes. Many services were made up exclusively of these and they were featured in others. At Trinity Methodist Church, Milwaukee, where Lauretta Rossiter Cotton is the organist, a candlelight carol hour featured selections of American, Bohemian, Moravian, Czecho-Slovakian, Japanese, Puerto Rican, Armenian, African, Chinese, French, Swiss and German origin. "Carols of the Christ-child" was the title of the program by the Tudor Singers in the Knox Presbyterian Church, Ottawa, Ont. At the Kingshighway Presbyterian Church, St. Louis, the choir sang several carols arranged by the director, C. Albert Scholin. At St. James' Church, Danbury, Conn., there was a service of carols under the direction of Robert L. Mahaffey and David Pizarro. The Brentwood Presbyterian Church of Pittsburgh also featured carols under the direction of Theodore W. Ripper. Other churches with similar services were: House of Hope Presbyterian, St. Paul, Minn.; Eugene L. Nordgren minister of music; the First Unitarian, Worcester, Mass.; Clifford Fowler Green organist and choir director; St. John Lutheran Church, Charles City, Iowa, Earl Stewart director; First Presbyterian, Greensboro, N. C., Austin C. Lovelace director; Holy Cross Evangelical Lutheran, St. Louis, Walter Wismar director; First Methodist, Tulsa, Okla., Gordon Young organist and choirmaster; First Congregational, Billings, Mont., Erma Hoag Miranda choir director and Max G. Miranda organist. Many old numbers were sung at the Christmas program of the Chico, Cal., city schools, under the direction of Charles van Bronkhorst. The offertory anthem chosen by Wil-

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liam Teague at St. Mark's Episcopal Church, Shreveport, La., was Holst's popular "Christmas Day." At St. Thomas', New Haven, the offertory anthem, "The Nativity," was composed by Howard Boatwright, choirmaster of that church and a member of the faculty at the Yale School of Music. Rhodes' "The Legend of the Bells" was sung at the First Presbyterian Church, Freeport, Ill., under Eskil Randolph. Yon's "The Infant Jesus" was the anthem Christmas Eve at the Lutheran Messiah Church, Bronx, New York City, John T. Erickson minister of music. At the Christmas Day service in the Evangelical Lutheran Church of St. Luke, Chicago, where Herbert D. Bruening plays, Goldsworthy's arrangement of "Hail, King of Glory" from Bach's Christmas oratorio was sung.

The quartet of the Second Congregational Church, Rockford, Ill., Ralph H. Brigham organist, sang Matthews' "Sleep, Holy Babe" for the Dec. 23 service. Two of Clarence Dickinson's famous Christmas numbers were performed under Robert J. Berentsen at the Central Presbyterian Church, Rochester, N. Y. These were "The Friendly Beasts" and "Come, Marie, Elisabeth." Charles W. Miller and T. LeRoy Lyman listed Christiansen's "Lost in the Night" at the Mulberry Street Methodist Church, Williamsport, Pa.

The Feast of the Epiphany was celebrated at the Church of the Epiphany, Chicago, with a solemn choral evensong. Francis E. Aulbach's choir sang the "Hallelujah Chorus." Adam Hamme, organist-choirmaster of Zion Lutheran Church, York, Pa., listed Mendelssohn's "There Shall a Star from Jacob." The chapel choir of 175 voices sang the "Hallelujah Chorus" under Frederick C. Mayer at

the Cadet Chapel, United States Military Academy, West Point. At the Church of the Cross in Cleveland Heights Cyril H. Chinn's choir sang Guy C. Filkins' setting of the Christmas Scripture.

Perhaps our readers will be interested to know what music the writer chose for the midnight eucharist at his church. Organ numbers before the service were Bach's "Nun komm, der Heiden Heiland," Campbell-Watson's Prelude on "Puer Natus Est," Reger's "Weihnachten" and Handel's Concerto 5. The introit was Mathilde McKinney's "As Dew in April" and for the gradual the choir sang Laubenstein's antiphonal arrangement of the plainsong "Puer Natus in Bethlehem," omitting the verses having to do with the Annunciation, the Epiphany, etc. The offertory anthem was "For unto Us a Child Is Born" from "The Messiah."

JAMES ALLAN DASH TO LEAD MUSICAL TOUR OF EUROPE

A tour of the famous European music festivals will be conducted this summer by Dr. James Allan Dash, distinguished choral conductor and composer, of Baltimore. High points of the trip will include four days at the Wagner festival in Bayreuth Germany, where the operas to be heard will include "Tristan," "Parsifal" and "Die Meistersinger." At the Mozart festival in Salzburg, Austria, the group will attend performances of "The Magic Flute," "The Marriage of Figaro," the Requiem and orchestral programs. Special concerts will be heard in Notre Dame Cathedral, Paris, and St. Paul's Cathedral, London. In addition, there will be interesting trips in Bavaria, the Swiss Alps, Holland and France. Several days will be spent in both Paris and London.

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Reuel Lahmer, minister of music of the First Baptist Church, Colorado Springs, Colo., began a series of monthly programs of sacred music Jan. 22. In the first program George Garriques, tenor, assisted Mr. Lahmer in the following numbers: Canzona, Versi, and Pastorale, Zipoli; "He Holds His Peace," "Air, Be Still, Be Still" and Chorale, "O Thou with Hate Surrounded," from the "St. Matthew Passion," Bach; Prelude and Fugue in D major, Bach; "Thou Art My Strength," Sowerby, and "Thou Wilt Keep Him in Perfect Peace," Thimian; "King Glorious" and "Praise God in His Heaven," Lahmer, and Cradle Song and Toccata on "King's Lynn" by Harvey Grace.

Dec. 16 the choir and soloists of the church presented the Christmas portion of Handel's "Messiah" and on the 23rd a candlelight service. In November one evening service was devoted to a hymn festival in celebration of the Genevan Psalter anniversary and another evening service to a performance of Mendelssohn's "Hymn of Praise." In December the Colorado Springs Woman's Chorus, also conducted by Mr. Lahmer, performed the "Litany to a Black Virgin" by Poulenc and "Old English Carols" by Holst in a Shove Memorial Chapel program with Ray Berry playing the organ.

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Why do we have festivals of hymns, and what has been their effect on the worship life of the country? The experience of the last two decades proves that they have become an accepted form of worship and they have made people far more hymn-conscious.

The movement for celebration through such services has stimulated thousands of organists and choir directors to use their hymn-books better. It has hastened the replacement of outworn hymnals. New hymnals have gained in acceptance through the cultivation of their contents at hymn festivals. The movement has prompted the writing of many choral settings of hymns and of instrumental preludes and fantasies based on hymn-tunes. It has encouraged writers of religious poetry to try their hand at hymns and—to a lesser degree—musicians to make new settings.

These lyrics have been written chiefly for local celebrations, but also for general subjects in which the hymnal may be weak. Many a hymn has been penned to fill such a gap. Some of the former have been perpetuated for general use through slight modification. The latter are often produced in response to definite invitation. Compilers of hymn-books ask for hymns on certain subjects. The Hymn Society has several times invited established hymn writers to write hymns on specific topics and in the past it has offered prizes for them. It has not hesitated to suggest new tunes where such a course seemed advisable and more than one splendid tune has been added to the available settings in this way.

Today we are continuing a succession of hymnic commemorations. For a decade emphasis has been laid on our inheritance from Christian Europe. But the year 1952, which marks the thirtieth anniversary of the Hymn Society, has been designated as American hymn year. Proper recognition of those in our midst who have added to our permanent store of hymns is deeply appropriate, for the first half of this century has shown the real importance of the American contribution to Christian hymnody, both as to lyric quality and spiritual content. While a smaller number of the new musical settings show equal vitality, there is great room for increased acceptance of such material.

As we face these opportunities, what are the lessons of experience? There is no doubt that congregations which have been deeply stirred through hymn festivals have their "sights raised" in their public worship. They have a new appetite for vigorous devotional expression through hymns. In this respect they only follow the ardent desire of Martin Luther, who waged a unique campaign for the right of the people to participate audibly in Divine worship, as they sang their hymns in the vernacular. People also assimilate well-prepared new tunes more easily. Aided by the enthusiastic singing of the groups under twenty years in age, all of whom are now coming under church-centered musical influences, they have a far greater tolerance for good new tunes, and it should now be possible for an active church to teach a dozen new tunes to its people every year.

Specifically, we would ask each minister of music to make a short practical analysis of the American hymns and tunes within reach. Those findings can well be pooled and we would like to hear about less familiar material which has found acceptance in individual churches, and which deserves to be made known widely. Such sharing will enlarge the resources of us all.

On Dec. 7 the Rev. Edgar H. Rue passed to his reward. A member of the society for only eight years, he rendered it valiant service in trebling its membership within three years by an intensive campaign. He was a member of the executive committee and his devotion to the society continued up to the time of his death.

Richard R. Alford, a member of our executive committee, has commenced his work as minister of music at the First Methodist Church, Boise, Idaho. He leaves the First Methodist Church of Westfield, N. J., where he developed a fine choral program, the total membership in all the choirs being now over 200. We shall miss him greatly. His successor at Westfield is Charles M. Fisher, of the Eastman School of Music, who has been organist at the First Presbyterian Church, Redlands, Cal.

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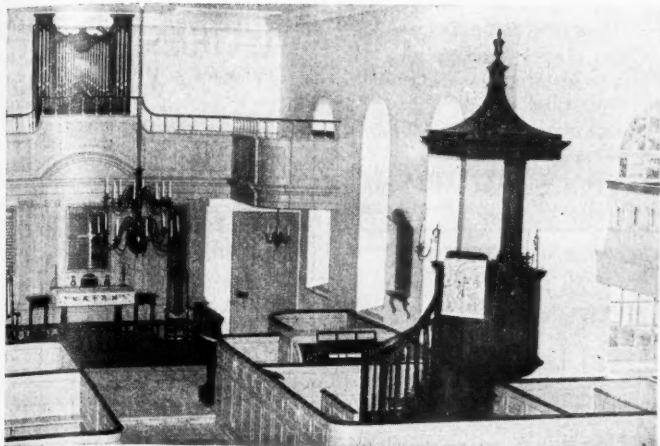
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Catholic Church Music

By ARTHUR C. BECKER, MUS.D.

Because of an oversight the name of Joseph McGrath was omitted when an account of the responsories for Tenebrae services was listed in the September Catholic Church music review of THE DIAPASON. These responsories are from the Office of Matins, the last three days of Holy Week. They are the first nocturnes. These responsories are written for TTb and contain excellent part writing. Of particular interest might be mentioned "Ecce Videmus" from the Holy Thursday Matins. These responsories are a *cappella*. If sufficient rehearsal time is given to these compositions the results will repay the singers for the extra hours of effort put into their learning. They contain all the devotional qualities necessary for the music of Holy Week.

Additional compositions from the pen of Joseph McGrath are a "Missa Dominicalis" for SAB and organ; two Benediction services, the first for three-part men's voices unaccompanied, the second for SAB unaccompanied; an "Ego Sum Panis Vivus" for SAB unaccompanied and an "Ave Maria," also for SAB and organ. The "Missa Dominicalis," to this reviewer's way of thinking, contains the musical attributes necessary for good church music. While harmonic in structure, there is sufficient contrapuntal figuration to keep the voice parts moving in an interesting manner. The Credo is based on the Credo 4, and is an alteration of the chant and figuration. The figuration keeps within the spirit of the chant, so that there is a cohesive quality throughout that section. The mass is modal throughout.

The first set of Benediction motets, consisting of an "O Salutaris" and "Tantum Ergo," for three men's voices, is most devotional in character. The same may be said for the second set, written for SAB. These Benediction motets should give an excellent opportunity on the part of the choirmaster to use boys for the soprano part, as they lie well within the range of small boys or those just entering high school. The "Ego Sum" is a particularly scholarly piece of work. This, as has been mentioned, is written for SAB. Again, the modal influence permeates the motet and the rise and fall of the musical context is extraordinarily interesting.

The last of the series, "Ave Maria," for SAB and organ, shows particularly an interesting scheme of modulation in the middle section. The last section repeats the melody an octave higher, with an entirely new harmonization, which intensifies the liturgical text and the musical structure.

All the foregoing are published by McLaughlin & Reilly of Boston.

That prolific composer of church music, the Rev. Joseph Roff, has submitted a "Mass in Honor of Blessed Piux X" for four mixed voices, published by the Gregorian Institute of America. This mass, while simple in construction, contains music which fulfills all the obligations of good taste. It contains no Credo.

Again, from the pen of Father Roff, we find two "Tantum Ergos." The first, for SATB with organ, shows good part writing, a scheme of modulation which is interesting and a rhythmic flow which keeps the motet moving with spirit. It is published by the Western Music Company of Toronto.

The second "Tantum Ergo," for TTb, smacks more of the older style of church music, which had a more secular flair. This is not to be construed as meaning anything in an operative vein; what is meant is that through the combination of a virile and independent organ part with a like vocal line the whole work is carried on with an impetuosity which brings it to a rather brilliant close. This "Tantum Ergo" is published by Axelrod Music, Inc., of Providence, R. I.

Father Roff has also contributed a "De Profundis," a solo written for soprano, alto or tenor. This solo contains in its music all the poignancy and anguish expressed in the text. It is an interesting and highly effective number which can be learned very easily.

From J. Fischer & Bro. this reviewer has received the volume entitled "Laudate Nomen Domine" by the Rev. Carlo Rossini. This volume contains offertories and communion hymns for all Sundays and principal feasts. The numbers can be sung by one voice or chorus in unison with organ. The interested choirmaster will find Sunday offertories, offertories for the principal feasts arranged in chronological order, and offertory motets for special occasions. The music is of high quality and should prove useful to any choir seeking good numbers of a simple style especially suitable for unison singing.

FERNANDO GERMANI opened the series of programs on the large Skinner in Morley Music Building of Lake Erie College, Painesville, Ohio, Dec. 6. An audience of nearly 700 was most enthusiastic. The college choir, under the direction of Leona Brown Argus, gave its annual Christmas concert Dec. 9, assisted by the Madrigal Singers, the "Recorder Group," composed of members of the faculty, and Paul Allen Beymer, organist. Mr. Beymer, who has recently assumed the duties of college organist, is planning a series of four outstanding musical events each year.

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FIRE DESTROYED the console of the four-manual organ in the First Lutheran Church of Rockford, Ill., Jan. 15. The fire is believed to have been caused by crossed wires. The organ itself sustained no damage. This instrument, over which Carl G. Alexis presides, was built by the Bennett Organ Company. The church is one of the largest of its denomination in the Central West.

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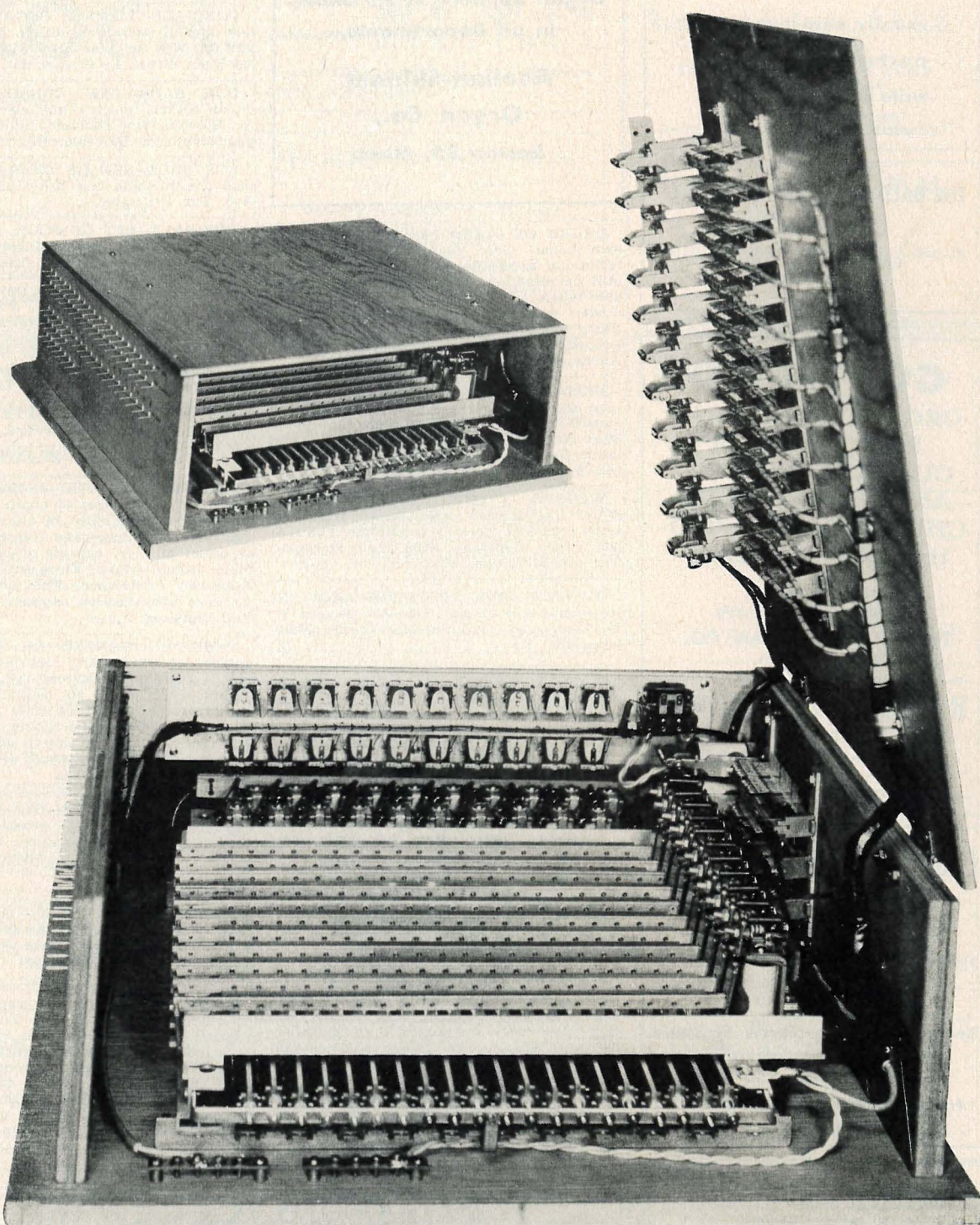
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