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THE DIAPASON

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

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LONDON, ONT., CHURCH HAS LARGE CASAVANT

FOUR-MANUAL IS INSTALLED

Instrument of 3,732 Pipes and Sixty-four Registers Completed in Metropolitan United Church—Stolist Presented.

A four-manual organ for the Metropolitan United Church of London, Ont., has been completed by Casavant Brothers, Ltd., of St. Hyacinthe, Que. There are sixty-four registers in the large scheme and the specifications indicate 3,732 pipes. The instrument was installed late in 1951. The stop specifications are as follows:

- GREAT ORGAN.**
- Double Open Diapason, 16 ft., 61 pipes.
 - Open Diapason, 8 ft., 61 pipes.
 - Violin Diapason, 8 ft., 61 pipes.
 - Harmonic Flute, 8 ft., 61 pipes.
 - Dulciana, 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - Prestant, 4 ft., 61 pipes.
 - Flute, 4 ft., 61 pipes.
 - Twelfth, 2 1/2 ft., 61 pipes.
 - Fifteenth, 2 ft., 61 pipes.
 - Mixture, 3 ranks, 183 pipes.
 - Cymbale, 3 ranks, 183 pipes.
 - Harp (from Choir).
 - Chimes (from Choir).

- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
 - Open Diapason, 8 ft., 73 pipes.
 - Stopped Diapason, 8 ft., 73 pipes.
 - Viola da Gamba, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 73 pipes.
 - Aeoline, 8 ft., 73 pipes.
 - Octave, 4 ft., 73 pipes.
 - Rohr Flöte, 4 ft., 73 pipes.
 - Flageolet, 2 ft., 61 pipes.
 - Mixture, 4 ranks, 244 pipes.
 - Contra Fagotto, 16 ft., 73 pipes.
 - Cornopean, 8 ft., 73 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - Claron, 4 ft., 73 pipes.
 - Chimes (from Choir).

- CHOIR ORGAN.**
- Contra Salicional, 16 ft., 61 pipes.
 - Geigen Principal, 8 ft., 61 pipes.
 - Viola, 8 ft., 61 pipes.
 - Lieblich Gedeckt, 8 ft., 61 pipes.
 - Dolce, 8 ft., 61 pipes.
 - Unda Maris, 8 ft., 61 pipes.
 - Violina, 4 ft., 61 pipes.
 - Lieblich Flöte, 4 ft., 61 pipes.
 - Nazard, 2 1/2 ft., 61 pipes.
 - Piccolo, 2 ft., 61 pipes.
 - Tierce, 1 1/2 ft., 61 pipes.
 - Clarinete, 8 ft., 61 pipes.
 - Tremulant.
 - Harp.
 - Chimes, 25 bells.

- SOLO ORGAN.**
- Doppel Flöte, 8 ft., 61 pipes.
 - Gross Gamba, 8 ft., 61 pipes.
 - Gamba Celeste, 8 ft., 61 pipes.
 - Fugara, 4 ft., 61 pipes.
 - Orchestral Oboe, 8 ft., 61 pipes.
 - Tuba, 8 ft., 73 pipes.
 - Tremulant.

- PEDAL ORGAN.**
- Open Diapason, 16 ft., 32 pipes.
 - Open Diapason, 16 ft., 32 notes.
 - Violone, 16 ft., 32 pipes.
 - Bourdon, 16 ft., 32 pipes.
 - Salicional, 16 ft., 32 notes.
 - Gedeckt, 16 ft., 32 notes.
 - Octave, 8 ft., 12 pipes.
 - Cello, 8 ft., 12 pipes.
 - Stopped Flute, 8 ft., 12 pipes.
 - Still Gedeckt, 8 ft., 32 notes.
 - Choral Bass, 4 ft., 12 pipes.
 - Mixture, 4 ranks, 128 pipes.
 - Harmonics, 2 ranks, 64 pipes.
 - Trombone, 16 ft., 32 pipes.
 - Fagotto, 16 ft., 32 notes.
 - Tromba, 8 ft., 12 pipes.
 - Octave Tromba, 4 ft., 12 pipes.

The organ was built originally by Casavant Freres in 1897 and consisted of three manuals and forty-one speaking stops. It was enlarged by an Ontario firm some years later and reconstructed thoroughly by Casavant in accordance with the present specification. The original fine old case by Casavant was used again in this last reconstruction. The organist is T. C. Chattoe. Dr. Charles Peaker, organist of St. Paul's Church, Toronto, gave the opening recital.

DR. CHARLES A. SHELDON, ATLANTA ORGANIST, TAKEN BY DEATH



CHARLES A. SHELDON, NOTED ATLANTA ORGANIST, IS DEAD

Dr. Charles A. Sheldon, Jr., one of the South's most noted organists, died in Atlanta Feb. 10 after an illness of three days. Dr. Sheldon was municipal organist of Atlanta, organist and choirmaster of the First Presbyterian Church and organist of the Peachtree Jewish Temple. He had held the city position since 1914 and, though he was only 66 years old, for many years he had been regarded as the "elder statesman" of Atlanta church musicians.

Dr. Sheldon was born in Georgia and received training both as a musician and as an electrical engineer. His interest in the organ may be traced back to his great-grandfather, John S. Wilson, uncle of Woodrow Wilson, wartime President of the United States, who organized the First Presbyterian Church of Atlanta and was the minister and organist to his death. The inspirational influences in Dr. Sheldon's musical training were Dr. J. Lewis Browne, Kurt Mueller, Mortimer Wilson, J. Fowler Richardson, Harry Rowe Shelley and August Geiger. His training was entirely American.

Influenced by religious traditions for generations, Mr. Sheldon began to compose hymns when a lad and had several hundred to his credit, published and in manuscript. His composing was mostly for the organ and anthems. Some of his best-known compositions were "Laudate Dominum," "Christmas Story" and "Crossing the Bar."

Dr. Sheldon married Ruby Brooks, a soprano whom he had met in church work, in 1910. They were the parents of a daughter and three sons. One of them, Captain Brooks Sheldon, fell in the second world war. Another son, the Rev. Charles A. Sheldon III, is pastor of the Dunlop Presbyterian Church in Shreveport, La. Dr. Sheldon was a past dean of the Georgia Chapter of the A.G.O. and the degree of doctor of music was conferred upon him by Oglethorpe University. He did much teaching and lectured weekly on hymnology and church music at Columbia Theological Seminary in Decatur, Ga.

Drawing on his training as an engineer, Dr. Sheldon designed organs. He had more than sixty-five instruments to his credit. Besides all this he found time for radio and recital work and played regularly on the four-manual organ in the home of Asa G. Candler, the well-known manufacturer of coca-cola.

A correspondent from the Georgia Chapter of the A.G.O. has written: "Probably no other figure in Atlanta ever

held such a nearly unique place or meant more to the musical life of this section of the country. He was honored for his superior skill and knowledge in designing, building and playing organs, and he was even more honored and loved for his integrity of character and for his kind, generous spirit."

Surviving are Mrs. Sheldon, a daughter, Mrs. Roy M. Fowlkes of Greenville, S.C.; Robert W. Sheldon, a son, of Atlanta; another son, the Rev. Mr. Sheldon, and six grandchildren.

POWELL WEAVER MEMORIAL SERVICE ATTENDED BY 2,000

More than 2,000 people were present Jan. 27 at a memorial service for Powell Weaver in the First Baptist Church, Kansas City, Mo. The service was sponsored by that church and Congregation B'nai Jehudah, both of which were served by Mr. Weaver at the time of his death Dec. 22. In connection with the service a fund of more than \$7,000 was raised as a fund for the education of the composer's son.

The service, which was devoted to compositions by Mr. Weaver, began with a group of organ selections played by Mrs. Bethel Davis Knoche. These were "A Gothic Cathedral" and two of the "Copper Country Sketches," "Laughing Water" and "Iron Mountain." Edna Scott Billings then directed a choral group in the B'nai Jehudah service. Gladys Havens Daniels sang "Assurance" and "Build Thee More Stately Mansions." The latter number was sung for the first time by Mrs. Daniels at Mr. Weaver's last church service, Oct. 28, 1951. Franz Kneisel, violinist, played the Largo movement from the Sonata in B minor. The choir of the First Baptist Church, directed by Marybelle Eubank Shirk, sang "Spirit of God," "Wash My Sins Away, Lord" and "O God, Our Help in Ages, Past." The closing organ group was played by Mrs. Billings. It included "Still Waters," "The Squirrel" and the Toccata from the suite "Copper Country Sketches."

THE LEXINGTON, MASS., Choral Society, Wilmer T. Bartholomew conductor, gave the first performance in New England of Benjamin Britten's cantata "Saint Nicolas" in Cary Hall Dec. 16. The title role was sung by Wesley Coplestone, tenor. The chorus numbered eighty-five voices, with an orchestra of twenty-two. The group will present the Bach B minor Mass April 27. Mr. Bartholomew is also minister of music at the Hancock Congregational Church, where he conducts a four-choir program.

RECITAL OFFERINGS OF 1951 ARE ANALYZED

FAVORITES HOLD THEIR OWN

Study of Programs Published in Twelve Issues of Last Year Made by H. J. W. Mac Cormack Shows Bach and Franck in Lead.

For the tenth consecutive year THE DIAPASON is privileged to present to its readers an analysis of the makeup of the recital programs played by American organists. A study of the lists published in the twelve issues of 1951 has been made by H. J. W. Mac Cormack of St. Hubert's, N. Y. The figures presented by Mr. Mac Cormack disclose the trends in taste of recitalists and offer an accurate picture of what those who attend organ recitals are privileged to hear. The analysis is based on a total of 11,161 program numbers.

"The 1951 list of most frequently performed compositions is headed by the three perennial favorites: Bach's Toccata and Fugue in D minor, Franck's Chorale in A minor and Bach's Fantasie and Fugue in G minor," writes Mr. Mac Cormack. "Bach's Fugue in E flat and Chorale Prelude on 'Wachet auf,' as well as the Franck Chorale in B minor and the Reubke Fugue, continue to grow in favor. The Widor Toccata maintains its popularity, but Bach's Passacaglia and Fugue dropped sharply below its level for the four previous years.

"The list of most favored writers shows Bach, Handel, Franck and Vierne maintaining the leadership which has been practically uncontested during the ten-year period covered by these reports. Mendelssohn, normally occupying seventh or eighth place, rose in 1951 to fifth place, overshadowing by a wide margin Dupre, who apparently attained his peak of popularity in 1950, as well as Karg-Elert, who has been declining in favor gradually since 1945. Brahms rose slightly above his little varying level to assume eighth place. Reubke and Purvis continue to ascend in favor while Boellmann dropped sharply in 1951 and Widor continues in steady decline. Newcomers to the group of most frequently represented composers are Schröder, Crandell, Jacob, Rowley and Milhaud.

"The analysis for 1951 shows the respective groups appearing in the same order as for the previous year, although Bach dropped 6.6 points from his 1950 high of 29.2 per cent. Although the percentages appear to vary little over the years, careful study will show a gradual gain for Bach and slight loss for both French and American composers. German composers other than Bach show practically no change.

"It might be mentioned that these tabulations are based exclusively upon performances on the organ alone. When the concerti of Handel are performed (as intended) with other instruments, they are not counted; and 'organ works' of Mozart refers not to the sonatas but to those works which have become established in the organ solo repertory (K-594, 608 and 616) as apart from transcriptions of other works."

Here is a survey of organ programs published in THE DIAPASON during the year 1951 (figures indicate number of performances):

- Toccata and Fugue in D minor, Bach. 83.
- Chorale in A minor, Franck. 79.
- Fantasie and Fugue in G minor, Bach. 71.
- Fugue in E flat, Bach. 57.
- "Nun komm, der Heiden Heiland," Bach. 53.
- "Jesu, Joy of Man's Desiring," Bach. 49.
- "In dulci Jubilo," Bach. 46.
- Toccata from Fifth Symphony, Widor. 46.
- Prelude in B minor, Bach. 45.
- Fugue in D major, Bach. 45.

[Continued on page 15.]

**CHURCH MUSICIANS
AT N. W. U. FIELD DAY
PROGRAM IS OUTSTANDING**

**Robert Noehren Gives Recital—Canon
Edward N. West Speaks—Slides
of European Organs Shown
and Bach Cantatas Sung.**

The midwinter conference on church music at Northwestern University, Evanston, Ill., which was held Feb. 18 and 19 and which drew a large number of organists and directors from the Chicago area and other parts of the Midwest, included programs of unusual interest. The main features were a lecture by Canon Edward N. West of the Cathedral of St. John the Divine in New York, an organ recital and lecture by Robert Noehren of the University of Michigan and a program of Bach cantatas by the Northwestern University A Cappella Choir.

The subject of Canon West's lecture was "The Relationship between the Clergyman and the Minister of Music." He began by picturing the typical layman as a man who envisions the ideal church as a place with seats like a comfortable theater, a Gothic chancel, warm lighting of the rathskeller type, an electronic organ like those he hears on the radio and a choir directed by an unseen organist who has everything under perfect control. "The layman," said Canon West, "has only a stubborn soul and a taste we haven't bothered to educate."

The speaker told his listeners that they accepted the fact that there should be in a church service the elements of truth, beauty and goodness, but often behave as if these were isolated factors—truth at the altar, beauty at the console and goodness in the congregation. "How can we bring together the minister, the organist and the pew? The musician is speaking through a universal language, but we must remember that he isn't the only one speaking in the service. The lecture, the sermon and the music must be about the same thing or the people will be only confused."

Canon West said that church musicians are specialists and tend to do mostly the things they can do well. Consequently their congregations are consistently deflated with plainsong, inflated with Victorian anthems or kept on a one-calorie diet of Palestrina motets. And in interpretation, said the canon, we go to whimsical extremes. We either play a Bach fugue as if Rimsky-Korsakoff had written it and St. Gregory had indicated the tempo or else we play it in good time with a jet-propelled Spike Jones registration. We serve badly if we do not expose people to the best of all ages, Canon West told the group. The hopelessly reactionary person is invariably an insecure man. He added that it is possible that organists do not give due consideration and respect to the views of the clergy. Quipped the canon: "Many of the clergy can, like ourselves, read and write. Courtesy from the organ bench is not only flattering but rare." His advice was to listen to the minister's sermon, discuss it with him and learn what he plans to do.

The speaker told the group that the behavior of a choir depends to a great extent upon the behavior of its director. He also reminded those present that when one becomes a church organist what he wears, whether he smokes, whether he drinks, and how much, become a matter of vital concern to a whole congregation. There was this word of admonition: "The man who presses the third drink on you is the one who will tell about it with the most pious horror."

Robert Noehren, whose recordings and recitals in both America and Europe are attracting widespread attention, proved himself to be an organist's organist when he played the three-manual Casavant of 1909 in Lutkin Hall Tuesday evening. Many were probably surprised when they saw Mr. Noehren's program, which included six romantic and modern works, three Bach numbers and a set of variations by Sweelinck, because Mr. Noehren is known to most people through his playing of early music and his writings on old organs. And, to be sure, after the Sweelinck Variations on "Unter der Linden grüne" one felt that Mr. Noehren had only begun to sharpen the appetites of his listeners for early music. The fitness of his keyboard work, his keen understanding of rhythmic factors and the

imaginativeness of his registrations make one feel instinctively that his art has reached the rare state of technical perfection and philosophical maturity. To hear Bach's Chorale Prelude on "Nun komm, der Heiden Heiland" played by Mr. Noehren might conceivably give a listener the initial impression that the playing was too studied to be emotionally communicative, but longer and more thoughtful listening discloses a purity and subtlety of expressiveness which more clearly reveals the meaning of the music than do the devices to which most players resort—the well-meant exaggerations which all too often distort the true spirit of Bach's genius. There was further evidence of Mr. Noehren's insight into the intrinsic verities of Bach in his playing of "Wachet auf" and the Prelude and Fugue in D major. In the latter work his contrasting use of uncoupled manual divisions, as was the custom at the time this work was composed, gave new meaning to a familiar vista.

The rest of the program was devoted to these works: Chorale Prelude, "Herzlich thut mich verlangen," Brahms; Chorale in A minor, Franck; "The Tumult in the Praetorium," de Maleingreau; Air with Variations, Sowerby; Scherzetto, Vienne; Fantasia and Fugue in D minor, Op. 135b, Reger. The well-known Franck was freed from the bonds of the unnatural "tricks" which so often detract from its beauty and the difficult Reger opus left a powerful impression upon those who heard it. Rather than making the mistake of attempting to "make the difficult sound easy," Mr. Noehren showed the proper respect due the complexities of the sometimes overwhelmingly involved Reger. The fact that the recitalist's listeners were aware of the success with which he had accomplished a difficult task was apparent in the long applause which followed.

On Tuesday morning Mr. Noehren lectured on European organs. His lecture was illustrated by a series of excellent slides. The concluding event was the program by the Northwestern University A Cappella Choir, under the direction of George Howerton, Tuesday evening. The Bach cantatas performed were "Brich dem Hungrigen Brod," "Jesus nahm zu sich die Zwölfe" and "Halt' im Gedächtniss Jesu Christ." Dorothy Lane was harpsichordist and Richard Enright was at the organ.

**LUIS HAROLD SANFORD FINDS
ACTIVE CAREER IN FLORIDA**

Luis Harold Sanford, A.A.G.O., M.S.M., who moved to Winter Park, Fla., Oct. 1, is finding the musical life there increasingly active. In addition to his duties as organist of the Congregational Church he was asked by Dr. Herman F. Siewert, organist at Knowles Memorial Chapel, Rollins College, to assist him in the series of organ vespers on Wednesdays at 5 o'clock. Mr. Sanford served as accompanist for all the soloists at these recitals and also played the recitals on three of the Wednesdays. The program Feb. 27 included: "Credo in Unum Deum," Titcomb; "By the Waters of Babylon," Karg-Elert; "A Little Tune," Felton; "Come, Sweet Death," Bach-Fox; Biblical Sonata, "David and Goliath," Kuhnau; Sonata on the Ninety-fourth Psalm (complete), Reubke.

**DR. ERNEST T. ALLEN DEAD;
PHILADELPHIA COMPOSER**

Dr. Ernest T. Allen, Philadelphia composer, organist and choirmaster, died late in February at his home after a long illness.

Dr. Allen was organist for thirty-nine years at St. John's Lutheran Church, Melrose Park. He was born in London and was solo boy at St. Paul's Cathedral there. He was brought to this country by his parents at the age of 14 and sang in the choirs of St. Mark's Church and St. Clement's Episcopal Church, Philadelphia. During his career he occupied posts at Christ Church, Pottstown; St. Asaph's Church, Bala-Cynwyd, and St. Simeon's Church, Philadelphia.

In 1937 he was awarded a doctorate in music by Muhlenberg College.

Surviving are his widow, the former May E. Mackie, who is active in child welfare work.

THE DIAPASON.

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CHORAL WORKS

(Full Orchestra Scores and Orchestra Parts Available)

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H112	ARNE—Libera Me. Motet (Soli, Chorus, Organ)60
38	BACH—Christmas Oratorio (German)	2.50
40	Magnificat (Straube-Roth) (Latin-English). With historical preface by A. Riemenschneider. Vocal Score . . . . .	.75
29A	Orchestra Score, \$8.00; Set of Orchestra Parts, \$15.00; Extra Strings, each \$5.00	
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39	St. John Passion (German)	2.50
36	St. Matthew Passion (German)	2.50
	St. Matthew Passion (German) each voice part	.30
H342	BLOW—Awake! Awake! My Lyre (Soprano (Tenor) Solo, Baritone, Chorus, Strings, Piano) . . . . .	.50
H108	Begin the Song! (Soloists, Chorus, Strings, Piano) . . . . .	.80
H105	Salvator Mundi (SSTB) . . . . .	.20
H118	BUXTEHUDE—Jesu, Joy and Treasure. Cantata: Soli (Soprano or Tenor, Bass), SATB with Piano or Violins I, II and Bassoon . . . . .	.60
2492A	GRIGI—Album for Male Voices, Op. 30 . . . . .	.80
	8 Choruses, based on Norwegian Folk Songs. English translation by Percy Grainger.	
3128A	Four Psalms, Op. 74 (Grainger) (English) . . . . .	.80
	(Baritone Solo, Mixed Voices a cappella)	
60	HANDEL—Messiah (German)	2.00
H50	Founding Hospital Anthem . . . . .	.60
	(2 Soli, Chorus, Strings, 2 Oboes)	
66	HAYDN—Creation (English-German)	2.00
67	Seasons (English-German)	2.50
76	MOZART—Requiem . . . . .	.90
H111	SCHUETZ—Ponder My Words, O Lord (SATB)20
	VERDI—Requiem each voice part	.30
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4256A	Ave Maria (Mixed Voices a cappella)25
4256C	Laudi Alla Vergine Maria (Female or Children's Chorus a cappella)30
4256B	Stabat Mater (Mixed Voices) *75
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	*Orchestra Score, \$6.00; Set of Orchestra Parts, \$10.00; Extra Strings, each \$5.00	
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**Three-Manual for Christ Church,
Where Roland Pomerat Is Or-
ganist, Will Feature Exposed
Great and Positiv.**

A large three-manual organ has been ordered from Austin Organs, Inc., by Christ Church Cathedral of Springfield, Mass., where Roland Pomerat is organist. The new instrument will replace a Steere installation of 1911.

Of special interest will be the exposed locations of the great and positiv sections. These will stand in the openings from the organ chamber, in clear view from the nave of the church. The 32-ft. pedal diapason also will have a favorable location against the end wall of the north transept.

The stoplist, which was drawn up in collaboration with Mr. Pomerat, is as follows:

GREAT ORGAN.

- Violone, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Diapason Conique, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Quintaten, 4 ft., 61 pipes.
- Tuba, 8 ft., 68 pipes.

SWELL ORGAN.

- Geigen, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Gambe, 8 ft., 68 pipes.
- Gambe Celeste, 8 ft., 56 pipes.
- Fugara, 4 ft., 68 pipes.
- Chimney Flute, 4 ft., 68 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Vox Humana Tremolo.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Concert Flute, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Dolce Celeste, 8 ft., 56 pipes.

- Koppel Flöte, 4 ft., 68 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Block Flöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Krummhorn, 8 ft., 68 pipes.
- Tuba (from Great), 8 ft.
- Tremolo.

POSITIV ORGAN.

- Bourdon, 8 ft., 61 pipes.
- Prestant, 4 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Quint, 1 1/2 ft., 61 pipes.
- Cymbal, 3 ranks, 183 pipes.

PEDAL ORGAN.

- Double Open Diapason, 32 ft., 32 pipes.
- Open Diapason, 16 ft., 12 pipes.
- Violone, 16 ft., 32 notes.
- Gedeckt, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Principal, 8 ft., 32 notes.
- Flute, 8 ft., 32 pipes.
- Choral Bass, 4 ft., 12 pipes.
- Flauto Dolce, 4 ft., 12 pipes.
- Flautino, 2 ft., 12 pipes.
- Mixture, 3 ranks, 96 pipes.
- Contra Fagotto, 16 ft., 32 notes.
- Fagotto, 2 ft., 32 notes.
- Bombarde, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

MISS BONNELL TO CONDUCT

ORATORIO IN CRANFORD, N. J.

Mary Elizabeth Bonnell, F.T.C.L., A.A.G.O., will conduct a chorus of seventy voices in a performance of Rossini's "Stabat Mater" March 30 at the First Presbyterian Church, Cranford, N.J. Walter N. Hewitt, A.A.G.O., organist of the Prospect Presbyterian Church, Maplewood, N. J., will be at the organ and these soloists have been engaged: Floyd Worthington, bass-baritone, soloist at the Madison Avenue Presbyterian Church, New York City; Karl Lein, tenor, of Orange, N. J.; Maria Martell, contralto of the Amato Opera Company, and Marilyn Vosberg, soprano, of New York City. Miss Martell and Miss Vosberg are regular soloists of the church.

DR. PHILIP JAMES, well-known composer and organist, married Miss Helga Boyer Feb. 3. Announcement of the marriage was made in New York by the bride's parents, Dr. and Mrs. Henry A. Boyer. Dr. James is head of the department of music at New York University.

To answer many requests
we have compiled a
number of messages
appearing in this space
over the years into
a booklet

We will be pleased
to send it to you
on request.



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

- Alleluia, Come, Good People Katharine K. Davis .15
- Christ Is Risen! Robert Hernried .15
- Drop, Drop, Slow Tears T. Frederick H. Candlyn .15
- An Easter Alleluia T. Tertius Noble .20
- Easter Bells Are Ringing Robert Elmore .20
- Easter Morning Richard Kountz .20
- I Heard Two Soldiers Talking Marion C. Chapman .15
- It Is Finished! T. Tertius Noble .15
- Now the Green Blade Riseth Stanley E. Saxton .20
- O Come and Mourn Seth Bingham .20
- See the Destined Day Arise! Charles L. Talmadge .15
- Thou Art the Way Carl F. Mueller .20
- Triumph Alan Floyd .20

SONGS

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- Let Springtime Ring with Joy! Clarence Olmstead .60
- medium*

- Palm Sunday . . . *high, medium, low* Richard Kountz .60
- Christ Is Risen To-day! Katherine K. Davis .60

ORGAN

- Christ's Entry Into Jerusalem Stanley E. Saxton .75
- (Processional)

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ANTON GOTTFRIED NOW 90 YEARS OLD



ANTON GOTTFRIED, who for more than half a century has been regarded as one of the outstanding authorities on pipe voicing in America, marked his ninetyeth birthday Feb. 10 in Chicago, where he now makes his home with a daughter, Mrs. Alfred Foerster.

Mr. Gottfried was born in 1862 near Heidelberg, Germany. He built his first

organ at the age of 18. Educated in Europe, Mr. Gottfried was a student of the theological Missionschule Chrischona in Basel, Switzerland. He served his apprenticeship with two of Europe's most famous organ builders. With his wife Mr. Gottfried arrived in Philadelphia in 1888 and in 1895 moved to Erie, Pa., where he maintained a factory for many years.

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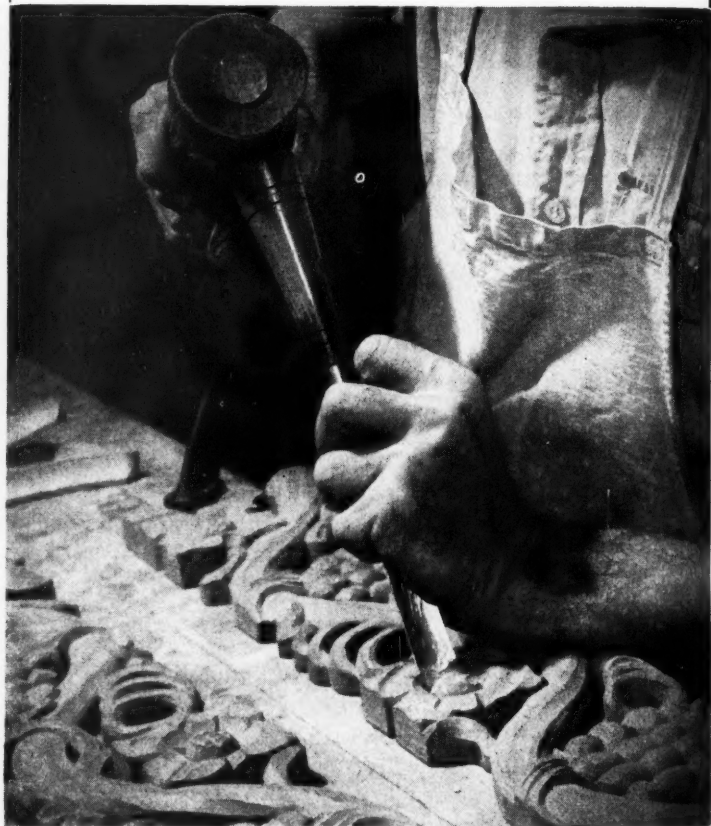
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ANNA SHOREMOUNT RAYBURN is the newly-appointed organist and choir-mas-ter of Emanuel Evangelical and Re-formed Church, Woodhaven, N. Y. Mrs. Rayburn leaves Calvary Baptist Church, New York City, where she has played a number of recitals in the past year. At Emanuel she will direct an adult choir of twenty-five voices and organize a junior choir. Mrs. Rayburn is a member of the council of the New York City Chapter of the A.G.O.

BERTRAM WEBBER, FORMER

CHICAGOAN, DIES IN MADISON

Bertram G. Webber, former Chicago organist, died in Madison, Wis., Feb. 14 after a short illness. At the time of his death he was manager of the organ department of the Forbes-Meagher Music Company, a position he had held since 1950. He was also president of the Wisconsin Association of Church Musicians and when he was taken ill was busily engaged in arranging for the association's fifth annual hymn festival, in which 300

singers took part Feb. 24. Mr. Webber was born in Henry, Ill., sixty-six years ago and was a graduate of the University of Chicago. His organ study was with Harrison M. Wild in Chicago and he had held important positions in this city and suburbs, among them as organist of the First Presbyterian Church of Evanston and of the Glencoe Union Church. For two years he was dean of the Illinois Chapter, A.G.O., his term ending two years ago, when he moved to Evansville, Ind. In Chicago he had been manager of the organ department of the Cable Piano Company and of Marshall Field & Co., after that company purchased the business of the Cable Company. He had also been president of the Harrison M. Wild Organ Club.

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From the foreword by Bishop William R. Moody of Lexington, Kentucky:

In 1945 John Jacob Niles acted as court interpreter when a group of Estonian refugees made their appeal for admission into the United States. The patriarch of the group appealed in these words: "We ask only the simplest things of life for ourselves and for our children, but things without which the soul of man cannot live—a home, clothes, food, and the right to be free, that we may worship our God as free men should."

Out of that experience this music was born. Niles went to the Bible, that inexhaustible fountain of human freedom: to the ancient Hebrew Prophets and to the answer of their prophecies in the New Testament. Here we see how man's spirit finds its way through bitterness to joy, through sacrifice and suffering to triumph, through darkness into glorious light and freedom of the brotherhood of the sons of God!

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How to Make Music in Small Churches of Inspiring Nature

Cambridge, Mass., Feb. 5, 1952.—Dear Mr. Gruenstein:

The letter of George Brandon appearing in THE DIAPASON Feb. 1, under the title "Music for Small Churches" opens a large and very important field of inquiry. Churches such as he describes, having an average attendance of some fifty, with very little in the way of musical resources, need and deserve special attention no less than those with competent choirs and directors. It may be of interest to know that this is a chief point of study and discussion among the seniors of the Episcopal Theological Seminary in Cambridge, Mass., where I am lecturer in church music. Others have the same concern as Mr. Brandon. I know their feelings; I know from experience the problem; and I know, from their own lament, their "illiteracy" in this field.

No, Mr. Brandon, it is not necessary that "simple music should be simple-minded." Where there is practically no choir—a consummation devoutly to be wished for some larger churches!—congregational singing of hymns may be almost the utmost. (1) They must be hymns that speak the truth, theologically and socially sound. They must also appeal to the heart and soul. (2) They must have good tunes. (3) They must be eloquently performed, aesthetically satisfying. If these three qualifications are met music will be inspiring and successful. All this goes without saying—but unfortunately it just isn't said!

May I make one comment on each of these points? (1) Even in the Episcopal Church the hymns are part of the liturgy, or should be so treated. The hymn must tie in with the Sunday's (not necessarily the sermon's) message. (2) The great problem next is with the poor tunes—so often the favorites. Tact and judgment and patience can get most of them quietly forgotten as the congregation comes to know the splendid hymn-tunes ancient and modern which are now in all good hymnals. (3) The performance involves such problems as: What to do with the elderly woman with a strident voice, or the man who will sing off key? Beyond that, four-part singing is by no means necessary; unison singing is most effective; a tenor or other part may be at times an effective obligato; a good solo voice can add a charming descant—occasionally. Tempo and rhythm must, of course, be as carefully studied as in the greatest art form—however simple the

music the performers of good music are thereby artists. The organ accompaniment can be varied by (e.g.) the occasional use of T. Tertius Noble's varying harmonies.

Of "service music" I can say here only that good chanting (free rhythm) can be made a delightful exercise with almost any choir—it is often wretched and perfunctory in the best of them. And Merbecke has bequeathed to us from 1550 a most reverent and artistic church song for the Holy Communion. (See the latest Episcopal Hymnal, 1940).

If anthems can be attempted at all, there are many within the reach of uncultivated singers. But unless, like the hymns, they are liturgically integrated with the worship—thumbs down, period! There are, of course, many reasons for banning the sacred song solo.

I have started my budding ministers with hymn lists and suggestions, and a small, carefully selected list of good anthems; and they are gratefully received. Every organist at least has lists—may have got them at a summer school—but these are generally too large to be helpful. And that reminds me that it may pay—but it may be equally disastrous—to send the young organist to a summer conference.

This, most briefly, is one answer to Mr. Brandon's challenging questions: "What are the crucial difficulties facing music in the small church and what is or might be done to offer help?" Mr. Brandon and his fellow students might be interested in a plea from the scaffold recorded in Scholes' "Oxford Dictionary of Music," page 169. About to be beheaded in 1723 a heroic reformer in Switzerland turned to the students of divinity and in his last words exhorted them to sply themselves to the study of music, so essential a part of divine worship. Would that such an appeal might ring from the chairs of every theological seminary!

[REV.] CUTHBERT FOWLER, A.A.G.O.

SINGING MINISTRY STUDENTS COMPLETE 4,000-MILE TOUR

America's first traveling university singing group, the Boston University Seminary Singers, which currently numbers forty-three men from fifteen states, celebrated its twenty-fifth anniversary this year with a 4,000-mile winter tour from Boston to Florida, making stops at a score of Eastern seaboard towns and cities in the first three weeks of January. The singing ministers-to-be, who have performed from coast to coast and from the Gulf of Mexico to the Great Lakes, were organized in 1927 by Dr. James R. Houghton, their present conductor, with the aim of giving future church leaders a knowledge of church music and choral singing problems.

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Hymn of Glory (Easter Postlude).....M. Bossi 1.00
Allegretto (Fantasia in C major).....C. Franck80
Prelude (Holy Week—Good Friday).....V. D'Indy80
Toccata in B minor (Easter Postlude).....C. Tournemire 1.00
Pastorale (Holy Week—Good Friday).....C. Tournemire80
Prelude—Toccata (Easter Prelude).....G. Pierne80
Festival March (Easter Postlude).....H. Büsser80
Meditation (Holy Week—Good Friday).....P. Hillemacher80
Toccata in B minor (Easter Postlude).....E. Gigout80
Priere a Notre Dame (Holy Week—Good Friday).....R. Bedell80
Christ is Risen (Festival—Easter).....M. Reger 1.00
As Jesus stood at the foot of the Cross (Lent).....M. Reger80
Offertoire de Paques (Easter Morn).....M. Bossi80
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Intermezzo—Nuptiale (Wedding Prelude).....E. Martin80
Offertoire for Good Friday.....H. Mulet80

CHORAL S.A.T.B.

Therefore we before Him bending (SSAATTBB Motet).....A. Bruckner	..... .18
The Sorrows of my Heart (Holy Week—Good Friday).....J. Rheinberger	..... .20
Christ our Lord has Risen (SSAATTBB).....O. Malling	..... .18
Out of the Deep (Holy Week—Good Friday).....J. E. West20
Chorale: Christ our Lord is Risen (SATB).....M. Bruch18

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**ST. FRANCIS OF ASSISI CHURCH
IN NEW YORK BUYS A KILGEN**

The Kilgen Organ Company, St. Louis, has received a contract to build a three-manual organ for the Church of St. Francis of Assisi on Thirty-second Street in New York. This church is one of the oldest in Manhattan and is connected with the Franciscan monastery on the same grounds. It is situated among the large buildings of New York in one of its busiest sections, but, entering through a massive gate in a brick wall, one is transported from the midst of a large city to a quiet religious atmosphere.

The church is unusual in that many of its services are held early in the morning and late at night for the convenience of working people who cannot attend services at normal times, and it is said that more than a million people a year visit this church.

The organ will be placed in the choir gallery at the rear of the church and screened by the case of the old organ, built many years ago. Many of the pipes from the previous organ will be used to supplement the new ranks. Installation is planned for 1952.

The stoplist of the organ is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Tuba, 8 ft., 61 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Waldflöte, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Fugara, 4 ft., 73 pipes.
- Rohr Nazard, 2½ ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 25 notes.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (extension Swell Gedeckt), 16 ft., 12 pipes.
- Octave (extension 16-ft. Diapason), 8 ft., 12 pipes.
- Bass Flute (extension 16-ft. Bourdon), 8 ft., 12 pipes.
- Gedeckt (from Swell), 8 ft., 32 notes.
- Blockflöte (extension 8-ft. Bass Flute), 4 ft., 12 pipes.
- Trombone (extension 8-ft. Tuba), 16 ft., 12 pipes.
- Tuba (from Great), 8 ft., 32 notes.

SUNDAY EVENING PROGRAMS

BY GEORGE WILLIAM VOLKEL

Dr. George William Volkel, organist and choirmaster of All Angels' Episcopal Church, New York City, has been active in the presentation of special music Sunday evenings of the present season. On Feb. 24 he conducted a virtually complete rendition of Mendelssohn's "Elijah". Besides an augmented choir the solo work was done by the solo quartet of the Brick Presbyterian Church, of which Dr. Clarence Dickinson is organist. March 23 Dr. Volkel will direct the Lenten and Easter portions of Handel's "Messiah" with guest soloists. On Palm Sunday he will again present Bach's "St. Matthew Passion," followed on Good Friday evening with Stainer's "Crucifixion."

As official organist of the Bell Telephone Company Dr. Volkel has been giving special pre-broadcast recitals from the stage of Carnegie Hall, New York, whenever the Bell Telephone program originates from that hall. He will be organist for the New York Oratorio Society's annual presentation of the Bach B minor Mass under the direction of Alfred Greenfield in Carnegie Hall March 25. The chorus will be assisted by members of the Philharmonic Orchestra.

HOLT KAMP THREE-MANUAL

FOR SEMINARY IN ST. LOUIS

Concordia Theological Seminary in St. Louis has engaged Walter Holtkamp to build a three-manual organ for its chapel. The organ is designed to stand in the open, against a side wall at the junction of the gallery. The console and the chapel choir will be on the gallery near the rail. Walter Buszin collaborated with Mr. Holtkamp in working out the plans and specifications and Heinrich Fleischer of Valparaiso University gave advice. The importance of music in preparing well-balanced men for the Lutheran ministry was stressed by the seminary resident, Louis J. Sieck, D.D.

The stop specifications of the organ are as follows:

GREAT ORGAN.

- Quintadena, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Chimney Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Doublette, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

- Copula, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Nazard, 2½ ft., 61 pipes.

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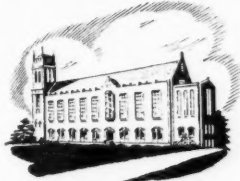
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- Singend Gedeckt, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Octava, 2 ft., 61 pipes.
- Quinte, 1½ ft., 61 pipes.
- Zimbel, 3 ranks, 183 pipes.
- Cromorne, 8 ft., 61 pipes.

PEDAL ORGAN.

- Subbass, 16 ft., 32 pipes.
- Violon, 8 ft., 32 pipes.
- Gedeckt, 8 ft., 32 pipes.
- Choralbass, 4 ft., 32 pipes.
- Mixture, 3 ranks, 96 pipes.
- Posaune, 16 ft., 32 pipes.

JEWISH LITURGICAL MUSIC will be featured on the CBS "Church of the Air" program March 9 at 10:30 a.m., EST. Choirs participating will be Anshe Emet Synagogue, Chicago, Erwin Jospo conducting; Temple Israel, Boston, Herbert Fromm conducting; Hebrew Union School of Sacred Music, New York, Max Helfman conducting, and Temple Israel, Hollywood, Saul Silverman conducting.

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The President's Column

Having in mind the convenience of so many students who take the Guild examinations, the dates for the examinations this year were set a month later than heretofore. The choirmaster examination A and examination B (for Catholic choirmasters) will be given on June 17, while the associateship and fellowship examinations will come on June 18, 19 and 20.

Attention has been drawn previously to the fact that some revisions have been made in the requirements, while maintaining the high standards always associated with the Guild. It is now possible not only to take both sections of the examinations, as formerly, but to take either section one year and the other section in a subsequent year.

Full information and application forms should be obtained from national headquarters and registration should take place early, so that designation of examination centers can be arranged and adequate provision made for all who wish to take the examinations at headquarters or chapter centers. Candidates should be examined at the center where they hold membership or where they are temporarily located.

The associateship (A.A.G.O.) examination is open to all colleagues of the Guild; the fellowship (F.A.G.O.) can be taken only if one has passed the associateship; fellows, associates and colleagues are eligible to take the choirmaster (Ch.M.) examinations. Candidates for associateship or choirmaster examinations must have been elected colleagues not later than May. All candidates must register and pay fees by June 1. Fees for associateship or choirmaster examinations, both sections, \$15; one section or re-examination in one section, \$10; fees for fellowship examination, both sections, \$20; one section or re-examination in one section \$15. Those applying for re-examination who have passed one section must give the year when the section was passed. Make all checks to American Guild of Organists.

National A.G.O. Sunday will be observed on May 4. See the notice by Dr. Mead, chairman of the committee, in another column.

It has been my pleasure to visit the following chapters so far this season: Eastern New York (Albany), Lehigh Valley (Bethlehem, Pa.), Northern New Jersey (Caldwell), Illinois (Chicago), while attending the very successful conclave; Wisconsin (Milwaukee), Minnesota (Minneapolis-St. Paul), South Dakota (Sioux Falls), Sioux City, Nebraska (Omaha), Central Iowa (Des Moines), Dubuque and Waterloo, Iowa; Rochester, N. Y., and Hartford, Conn. Also the Guild student group at the Eastman School of Music in Rochester. While on my extended trip for the Guild visits were made to the following cities to explore the possibilities of organizing new chapters: Kenosha, Racine, Madison and Eau Claire, Wis.; Davenport, Iowa, and Rockford, Ill. Contacts were also made with Beloit, Wis.; Rochester, Minn., and Spearhead, S. D., and with many universities, colleges, seminaries and schools.

The latest bulletin from Convention Chairman E. Chester Sparver of San Francisco tells of the engagement of the San Francisco Symphony Orchestra for our convention program; an address by Dr. Leslie P. Spelman on the A.G.O. examinations; an address by J. William Jones on choral work as an integral part

of the national program of the A.G.O.; high mass in old St. Mary's Church on the edge of Chinatown; an exhibit of Gregorian manuscripts collected by Giulio Silva, and the promise of an increasing number of features to be announced regularly. The front cover of the official program book will have as its motif a beautiful picture of California redwoods.

"Westward Ho for A.G.O."
 S. LEWIS ELMER.

Choirmaster Examination (A).

The attention of candidates for the above examination is drawn to the following misprints in the anthem "Now There Lightens upon Us," Sowerby: Page 5, top line, third measure—The two eighth-notes in the accompaniment should be quarter-notes. Page 5, bottom line, third measure—The first note of the bass part should be D, not E.

T. FREDERICK H. CANDLYN,
 Chairman Examination Committee.

Installation in Rockland County.

The first Guild service and installation ceremony for the Rockland County, N.Y., Chapter was held in historic Christ Church of the Ramapos, Suffern, N. Y., Sunday, Jan. 20. The Rev. Fessenden A. Nichols, rector of the church, presided, assisted by the Rev. Fred Jenkins, Haverstraw, N. Y., and the Rev. Thomas Morgan, Hillburn, N. Y. The installation ceremony was conducted by Dr. Carl Wiesemann, regional chairman.

Officers of the Rockland County Chapter are Frank Campbell-Watson, dean; H. Vernon Rustin, sub-dean; Peggy Rednour, secretary; Estelle Rinehart, registrar, and Harlow Hawthorne, treasurer.

Unique in Rockland County is the close cooperation between the Guild and the County Ministers' Association. Lectures, talks, discussions and demonstrations are planned on a mutual basis. In December Robert Crandell, F.A.G.O., spoke before the ministers on phases of the Protestant liturgies. This will be followed by other talks by well-known authorities on similar subjects of interest to both groups.

Lecture by Father Ehmann.

The Elmira, N. Y., Chapter held its monthly meeting at St. Anthony's School Feb. 5 as the guests of the Rev. Albert L. Simonetti and Mrs. Mary Forte, pastor and organist respectively of St. Anthony's Church. The Rev. Benedict Ehmann, pastor of St. Mary's-of-the-Lake Church, Watkins Glen, N. Y., gave a very interesting and informative lecture on the music of the Catholic Church, with emphasis on Gregorian chant. He explained the significance of all the musical portions of the mass, translating the Latin into English, and demonstrated the church modes. He was assisted by fifty-three members of St. Anthony's boys' and girls' choir, who sang under his direction. Mrs. Forte played the accompaniments. The choir sang with excellent diction and beautiful tone, showing how well it has been trained by its director, Sister Edwina Teresa.

Father Ehmann majored in music during his years of study in St. Andrew's and St. Bernard's Seminaries, Rochester, N. Y. He was ordained to the priesthood in 1929 and shortly thereafter was appointed professor of music at both seminaries. He filled this professorship until 1947, when Bishop James E. Kearney appointed him pastor of St. Mary's-of-the-Lake parish. For many years he has con-

ducted classes at the Pius X Summer School at Manhattanville College in New York City.

Following the lecture, Father Simonetti provided us with sandwiches, coffee and cakes. At the refreshment table Dean Chatfield introduced six new members who had signed applications and one former member who had applied for reinstatement.

L. KENNETH MOSHER, Secretary.

Hugh Giles Plays in Miami.

The Miami Chapter presented Hugh Giles, minister of music of the Central Presbyterian Church in New York, in a recital Jan. 15 at Trinity Episcopal Church, Miami, Fla. His program was as follows: Prelude in B minor, Bach; Toccata, de Mereaux-Dickinson; Two "Baroques," Bingham; "Deux Ritournelles," Rameau, arranged by Karg-Elert; Prelude and Fugue on "B-A-C-H," Liszt; "Grave et Caprice," Tournemire; "Clair de Lune," Vierne; Pastoral Dance, Milford; Folk tune, Whitlock; Allegro, Symphony 2, Vierne.

KATHLEEN NORRIS DEEDMEYER,
 Recording Secretary.

Ernest White Appears in Detroit.

Ernest F. White, distinguished Canadian organist and teacher and musical director of the Church of St. Mary the Virgin in New York City, appeared before the Eastern Michigan Chapter at St. Anthony's Catholic Church in Detroit Jan. 22 in a recital and lecture. The chapter's thanks are due to its colleague, W. Guy Lumm, and M. P. Möller, Inc., for bringing Mr. White to Detroit.

The recital which Mr. White gave on the fine three-manual Möller in the church was entirely in the classical mold. Mr. White is a specialist in this style of playing and his performance demonstrated that he is a master of it. The program consisted of: Prelude, Fugue and Chaconne, Pachelbel; "Aria con Variazioni," Martini; "Herzlich tut mich verlangen," Kirnberger; Flute Solo, Arne; Adagio, Fiocco, and Chorale in B minor, Franck.

After the recital members of the chapter were invited to gather in the church balcony for the lecture and tour of the organ. Mr. White spoke in the crowded balcony on the subject of organ tone, with special reference to the mutation stops. His talk was interesting and enlightening. The discussion inevitably led to a consideration of the baroque style of playing, which, needless to say, called forth many remarks and questions from the audience.

MARK WISDOM, Secretary.

Paper on Hymns by Overley.

The Western Michigan Chapter held its monthly meeting at the First Baptist Church in Battle Creek Feb. 4. Max Newkirk, minister of music at this church and sub-dean of the chapter, was host for the occasion. The meeting was the annual clergy-organist dinner, with thirty-seven in attendance. Dean Henry Overley of Kalamazoo presided and presented a paper on "The Singing Church," a survey of the various types of hymns and hymn-tunes used in the churches today, with an evaluation of the philosophies and objectives governing their use. Interesting recordings of various hymns and choral works illustrated the address. These included examples of plainchant, Genevan Psalter, German chorale, Anglican chant, Negro spiritual and gospel

hymn. A lively discussion was stimulated by the playing of three settings of the Lord's Prayer. The first was a Gregorian chant, the second the Lutheran choral setting and the third the Malotte setting as sung by Robert Shaw and his R.C.A. Victor choral group. Many in the group participated in the discussion which followed the reading of Mr. Overley's paper, making it a very thought-provoking meeting.

The March meeting will be at the First Baptist Church, Kalamazoo, to hear the Möller organ just installed in that church.
 PAUL A. HUMISTON,
 Registrar.

Blackhawk Chapter Organized.

The Blackhawk Chapter was organized Jan. 8 in Davenport, Iowa, with the help of President S. Lewis Elmer. The following officers were elected: Dean, Philip B. McDermott; sub-dean, Mrs. F. M. Fryxell; secretary, Mrs. Howard Lundvall; treasurer, Raymond Anderson; registrar, Mrs. David Borth. Membership includes organists and directors not only from the Quad-City area but from surrounding Iowa and Illinois towns.

On Feb. 5 a meeting was held at the Broadway Presbyterian Church in Rock Island, Ill. After the business meeting Dean McDermott demonstrated the new Möller organ.

MRS. HOWARD LUNDVALL, Secretary.

Hampton Roads Chapter.

The 1951-1952 season of the Hampton Roads, Va., Chapter has been a busy one. In October an hour-long film program proved successful and was followed in November by a recital by Arthur Rhea of the Bruton Parish Church in Williamsburg, Va. Just before the December holidays the chapter presented a program entitled "The Spirit of Christmas Music," written by Dr. Boris E. Nelson and performed by Ambert Dail, narrator; Pat Beasley, soprano, and Mary C. Nelson, organist. In January there was a lecture and discussion program on "The Organ—Deposed King?" by Dr. Boris E. Nelson, followed in February by a workshop for organists and choir directors.

The chapter is young and small but vigorous and has received ample publicity in the local press, including several editorials. A new membership drive is under way. The officers of the chapter are: Mary C. Nelson (Mrs. B. E.), dean; David C. Babcock, sub-dean and program chairman, and Mrs. Howard Webb, secretary-treasurer.

B. E. N.

Choir Festival in Lancaster.

A junior choir festival was held in Zion Lutheran Church, Lancaster, Pa., Feb. 3, sponsored by the A.G.O. The following churches participated: Bethany Presbyterian, Memorial Presbyterian, Broad Street Methodist, First Methodist, Christ Lutheran, Zion Lutheran, St. Paul's Evangelical and Reformed, St. James' Episcopal, and St. Peter's Lutheran of Neffsville, Pa. The following selections were sung by the combined choirs of over 200 voices: "We Come with Songs of Gladness," Larson; "Gracious Saviour," Gluck; "Jubilate Deo," Mozart; "God of Mercy, God of Grace," Marks; "Gracious Spirit, Dwell with Me," Redhead; "Come, Christians, Join to Sing," Mueller. A duet was sung by Fred Walker and Richard Bettel, entitled "O Jesu, Hear Us," Saint-Saens. During the offering Erik Shaar, cellist, played "Agnus Dei," Bizet. Harold W. Shaar directed the choirs, while Mrs. Florence Garber accompanied on the organ.
 ALICE A. BIRCHALL, Recording Secretary.

News of the American Guild of Organists—Continued

Great Day in Los Angeles

With E. Power Biggs and
the Pomona Orchestra

Jan. 14 was an important day for the Los Angeles Chapter. E. Power Biggs and the Pomona College Symphony Orchestra of sixty-five pieces, conducted by Kenneth Fiske, were presented in a paid public concert at the memorial auditorium of the Hollywood High School. The chapter, with the cooperation of Hollywood High, gave the concert to raise funds to rehabilitate the three-manual Skinner organ in the auditorium. Bruce Prince-Joseph, one of our own members, presented a paid assembly for the student body last November. Receipts from that concert allowed re-leathering of coupler switches, shifting of several of the many unison to mutation stops and a new composition of the great mixture. It is hoped that future concerts will make possible further modernization of this instrument. Mr. Biggs and the fine orchestra gave the first west coast performance of the Concerto for organ, strings, oboes and horns by Haydn; Concerto for organ, strings and kettle drums, Poulenc; the Concerto in D minor after Vivaldi and Toccata and Fugue in D minor, and a world premiere performance of Sowerby's new Concert Piece for organ and symphony orchestra, finished late in 1951. Over 1,200 people gathered on an extremely stormy evening to enjoy this outstanding program.

The Los Angeles Chapter met with the local chapter of the Choral Conductors' Guild for dinner Jan. 7 at the First Baptist Church of Los Angeles. After dinner the group adjourned to the auditorium for a discussion on "What the Choir Director Expects of the Organist, and What the Organist Expects of the Choir Director." Malcomb Groher and Clarence Mader, choir director and organist, respectively, of Immanuel Presbyterian Church, led the discussion. The organist-choirmaster was able to evaluate his job as a one-man institution in the light of prevailing difficulties frequently encountered by the two-man institution. It was felt that less discussion and more practical application of theories in conducting and playing in the service would have been more useful to more people.

Feb. 4 the chapter presented Dr. Irene Robertson, professor of organ at the University of Southern California, in a recital at the Church of the Blessed Sacrament in Hollywood. For her program Dr. Robertson selected the following: "Concerto del Sig. Albinoni," Walthers; Prelude and Fugue in G minor, Buxtehude; Trio-Sonata No. 1, in E flat major, Bach; Toccata in F major, Bach; Variations on "Weinen, klagen, sorgen, zagen," Liszt; "The Shepherds" and "L'Ascension," Messiaen.

It is always a joy to have Dr. and Mrs. Richard Keys Biggs offer the resources of the Church of the Blessed Sacrament to our chapter for a Guild program. Although the church remains in its unfinished, poured concrete state, since its erection in 1928 it has contained an organ of fifty-four stops, located in the rear gallery, high above the nave. Almost since the day of its completion in the church by Casavant Freres Dr. Biggs has been experimenting with the tonal resources of the instrument. Much revoicing and replacement of several ranks of pipes have resulted in an instrument which lends itself to the reproduction of organ literature of all periods. Plans are under way to complete the building by facing the walls with marble and numerous other improvements will be made.

MARVIN BLAKE, Secretary Publicity.

Youngstown Pastors Meet Organists.

The annual dinner meeting of the Youngstown Chapter for clergy, music committee members, choir members, organists and directors was held Jan. 28 at the Indianola Methodist Church. A fine dinner prepared by the women of the church was enjoyed. Mrs. P. A. Adams, dean of the chapter, welcomed the guests. Dr. James W. Evans led the assembly in the reading of the Guild's "Declaration of Religious Principles." The Rev. W. Frederic Miller, toastmaster, introduced the guest speaker, Dr. Donald D.

Ketting, minister of music in the East Liberty Presbyterian Church, Pittsburgh. Dr. Ketting elaborated on his credo, "I believe in good music, well sung and played, by our own church people as an act of worship, prepared, sung and played in an atmosphere of devotion." An anthem clinic followed this, with the Rev. Mr. Miller directing three numbers: "Lord, for Thy Tender Mercies' Sake," Farrant; "With a Voice of Singing," Shaw, and "Te Deum," Flor Peeters. The guests were given an opportunity for questions, to which Dr. Ketting responded in a helpful manner. It was an evening of real inspiration to church musicians and those interested in the problems of good music.

JULIA C. SODERBERG, Secretary.

Pastor-Organist Dinner in Hartford.

The annual pastor-organist dinner of the Hartford Chapter was held Jan. 21 at the Baptist Church in West Hartford. Dean Grace D. Berry presented the guest and speaker of the evening, President S. Lewis Elmer. With the Rev. Albert M. McCartney, chaplain of the chapter, as moderator, the evening's feature was a panel discussion on "Music as An Aid to Worship." The Rev. Elden H. Mills, West Hartford clergyman, was called upon to present the minister's point of view. He emphasized the points that all the elements of a service should contribute to worship and that the music plays a very vital part in this aim. It was also his opinion that the organist and minister should jointly plan the service, thus eliminating any possible jarring notes in the progressive development of the service. Peter Waring, minister of music at Hartford's Central Baptist Church, spoke for the organists. He mentioned the importance of the organist's presenting an annual report to the church, giving a resume of the year's activities and the needs of the music department. Mrs. Margaret Tower, music critic, of Meriden, discussed the subject as a layman. She was very positive that the average layman appreciates at least one, and, if possible, two familiar hymns of the three that are usually sung in a church service.

DUANE R. BASSETT,
Publicity Chairman.

Virgil Fox Plays in Richmond.

For the third time the Virginia Chapter presented Virgil Fox in St. Stephen's Episcopal Church, Richmond, Jan. 30. Mr. Fox was more brilliant and dynamic than ever before, playing the dedicatory concert on the Aeolian-Skinner organ given in memory of John Hookins Baker by his parents, Dr. and Mrs. N. Addison Baker, and his aunt, Mrs. Alfred I. du Pont. Dean Granville Munson, organist and choirmaster at St. Stephen's, presented the recitalist to the capacity audience. Mr. Fox displayed superb command of the instrument and the program included works by Bach, Brahms, Reubke, Corelli, Vierne, Langlais and Reger. He closed with Samuel Wesley's great hymn "The Church's One Foundation" and never has the hymn been more gloriously inspirational. A reception was held after the recital in the home of Mr. Munson.

The monthly meeting in February was held in old St. Paul's Episcopal Church. The first part of the meeting was the showing of the new Aeolian-Skinner antiphonal organ by Dr. James R. Sydnor, organist and choirmaster of the church. The organ has been installed recently but the chancel organ, not yet finished, is expected to be completed this summer. The second part of the meeting was devoted to the reading of new anthems brought by the members of the Guild, who formed a choir for the singing of them.

VIOLA D. ANDERSON, Registrar.

President Elmer Visits Rochester.

Rochester was honored Jan. 14 by a visit of our national president, S. Lewis Elmer. He spent the greater share of the day in visiting the Eastman School of Music, where he heard an organ recital; the University of Rochester river campus, Eastman House and Colgate Rochester Divinity School. In the evening he addressed the Guild members at St. Paul's Episcopal Church. He emphasized the importance of the examinations, citing the new ruling which makes it possible to take the playing part of the examination at one time and the written part at another.

A meeting of the chapter was held at the church-house of the West Avenue Methodist Church Jan. 8. David Berger, organist of the church, was host. Two interesting films were shown, one by the Schantz Organ Company, and the other by Casavant

Freres, both showing the building of an organ in all the intricate details of pipes, chests, console, etc. The Casavant film, entitled "Singing Pipes," was given with sound. Dr. Warner, the dean, spoke briefly on the Guild examination requirements. Refreshments were served by Mrs. David Berger and Mrs. James Kitchin.—ANNA WALKER GOSS, Registrar.

Scranton Recitalists Selected.

The Northeastern Pennsylvania Chapter met at the home of the dean, Ruth A. White, Feb. 5. Recitalists for the annual Lenten series at St. Luke's Church, Scranton, were announced as follows: Feb. 29, Robert Rosenkrans, A.A.G.O.; March 7, Mildred Lewis and Dorothy Grimes Coolbaugh; March 14, Helen Bright Bryant, Mus.B.; March 21, Ruth A. White, A.A.G.O.; March 28, Lenore Dunklee; April 4, Jean Dornblazer and Miriam Threthway. Further plans were made for the recital by Dr. Frank Asper at St. Luke's, Scranton, March 4. Posters and patron tickets were distributed. Tea and Welsh cookies were served, following the business meeting.

HELEN FITZE RAWLINGS, Secretary.
Ethics Is Louisville Subject.

The meeting of the Louisville, Ky., Chapter Jan. 15 was held at the Warren Memorial Presbyterian Church, with our ministers as guests. After the business meeting the program was in charge of the ethics committee chairman, Edwin Scott Irely, who served as moderator in a panel discussion of relationships between the spoken ministry and the musical ministry of the church. The ministers in the panel were the Rev. Charles P. Cressman of the Third Lutheran Church, the Rev. W. Russell Gilmore of Warren Memorial Presbyterian Church and the Rev. Theodore S. Schlundt of St. John's Evangelical and Reformed Church. The organists were Dorcas Redding, First Unitarian Church; Mrs. Percy E. Ferguson, Second Church of Christ, Scientist, and MacDowell Horn, Third Lutheran Church. The following outline was discussed: 1. Coordination of efforts between minister and organist in planning the services of the church. 2. Church musicians' and ministers' interest in seeing the growth of the church program. 3. Special duties of church musicians outside of regular services, weddings, etc. 4. Building arrangements (adequate facilities for choir to rehearse and purchase or rebuilding of an organ.) 5. Agreements.

After our Christmas dinner Dec. 7, served by the women of St. Mark's Episcopal Church, our party chairman, Dorcas Redding, gave us a program of zesty fun. She selected an octet of singing organists to participate in some songs of glee along with Christmas carols done in pantomime by chapter groups. And, of course, Santa Claus, who was none other than Harry William Myers, was there to distribute his gifts.

HAZEL FERGUSON, Registrar.

NORTHEASTERN PENNSYLVANIA CHAPTER—Eugene Exman, book editor for Harper's, gave an illustrated lecture on his visit to Dr. Albert Schweitzer at his home in French West Africa in the Green Ridge Presbyterian Church, Scranton, Jan. 22 under the sponsorship of the Northeastern

Pennsylvania Chapter. Mr. Exman accompanied Dr. Schweitzer when he was in the United States in 1949. The entire proceeds from the lecture will go to the Schweitzer fellowship fund. Miss Ruth A. White, dean of the chapter, announced the recital by Dr. Frank Asper at St. Luke's Episcopal Church, Scranton, March 4.—HELEN FITZE RAWLINGS, Secretary.

READING, PA. CHAPTER—The Reading Chapter presented four student members in a recital Feb. 3. The recital was held in Immanuel E.U.B. Church, Ralph Kneerem, organist of the First Baptist Church, played the Fugue in G minor by Bach and Sketch, by Stebbins. Leroy Remp played "Entree du Cortege" ("Messe de Mariage,") Dubois. Miss Leith Sonders, organist of St. Andrew's Reformed Church, chose "Hornpipe" from Handel's "Water Music" as her selection and Martha Breisch, organist of the Schwarzwald Reformed Church, played the Finale from the Sixth Symphony by Widor. The senior choir of Immanuel Church, under the direction of Mary Gaul Gale, sang Stainer's "Love Divine," and "O Saviour of the World," by Goss. Mrs. Gale was at the organ for the hymns and the choir numbers.—GEORGE W. TOBIAS, Registrar.

WESTERN PENNSYLVANIA CHAPTER—The chapter held a dinner meeting Jan. 28 in the Brentwood Presbyterian Church, Pittsburgh, where Theodore Ripper is organist and director. Dean Watkins presided over the business meeting and announced the Bruce Prince-Joseph harpsichord and organ recital in the chapel of the Pennsylvania College for Women Feb. 12, and the Guild service in the Shadyside Presbyterian Church Feb. 25, with Russell G. Wichmann and John Lively in charge. Before going to the sanctuary Mr. Ripper spoke on the problems that confront an organist and director of a large congregation with a limited equipment. Mr. Ripper and two of the church choirs then gave a churchly and stimulating program.—E. BLANCHE SPRINGER, Registrar.

DELAWARE CHAPTER—Members of the Delaware Chapter met Jan. 28 at the Mary C. I. Williams School. Plans were made for the chapter to observe the Delaware festival of the arts in May. A committee was appointed to provide programs for service men at the New Castle airport. A "movie" of the opera "William Tell" was shown. Mrs. Carolyn Conly Cann was chairman of the program.—CAROLYN CONLY CANN, Registrar.

SYRACUSE CHAPTER — Our monthly meeting was held Jan. 21 in Clark's music store auditorium. Final arrangements were made for the Charles Dodsley Walker-Janet Hayes concert Feb. 11. Special interest is being shown in this because Janet is a former resident of Syracuse. The subject for the meeting was "French Organ Music," prepared by Leonard Raver and Richard Hudson. Mr. Raver presented some very interesting material, supplemented by records. This subject was chosen as an introduction to the recital in May by the French organist Langlais. He will play on the Holtkamp organ in Croisse Auditorium, Syracuse University.—HARRIE McCULLOCH, Corresponding Secretary.

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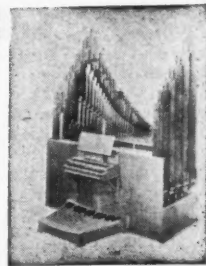
Members of the Organ Faculty:

Fenner Douglass

Joseph Hofrichter

Grigg Fountain

Leo Holden (on leave, 1951-52)



News of the American Guild of Organists—Continued

Van Denman Thompson Speaker.

The Indiana Chapter was the guest of the Indianapolis Choir Directors' Association at a meeting Jan. 22 in the Tabernacle Presbyterian Church, Indianapolis. Jane Burroughs Adams, the president, presided at a dinner and meeting preceding the program. Van Denman Thompson, dean of the school of music of DePauw University, was organist and speaker. Dr. Thompson's topic was "Is It True What They Say about Organists?" wherein he proceeded to enumerate our shortcomings and chief faults with several suggested remedies. Dr. Thompson said he felt free to criticize the organists, being one himself, and also being a guest of the choirmasters. He limited his organ selections to three short pieces: "Rondeau," Couperin; Lento, Corelli, and his own "Ariel." While these were charming, they served only as an appetizer for those who were hungry to hear more. The Tabernacle Presbyterian Church choir, under the direction of Julius Huehn, sang four anthems by David McK. Williams. Paul R. Matthews was at the organ.

On Feb. 5 at the North Methodist Church in Indianapolis the annual Guild service was held. Paul R. Matthews, the dean, presided at a dinner meeting at which we discussed the problem of dwindling attendance at our recent dinners. The service in the sanctuary began with a prelude of organ compositions by Helen Paxton. These included: Prelude and Fugue, "Christ Is Risen," Koch; "O God, Who Looked Down from Heaven," Krebs; Rondelet from Suite on Sixteenth-Century Hymn-tunes, McKay, "At San Juan Capistrano," De Lamarter, and Canonic Toccata on "Ye Watchers and Ye Holy Ones," Gore. The choir, under the direction of J. Russell Paxton, sang the following anthems: "Ye Now Are Sorrowful" (Requiem), Brahms, with Bettye Brown as soloist; "Methinks I Hear the Full Celestial Choir," Crotch (soloist, Hibbard James); "We Pray Thee, Gracious Lord," James; "O Lord, Most Holy," Bruckner, and "Blest Are the Pure in Heart," Thiman. Dr. Hiram Weld, minister of the North Church, gave an inspiring meditation on Paul's message to the Philippians, a charge to be "stars in a dark world." He adapted this text to refer to organists and choirmasters, and he made it a thing of beauty for all to remember.

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

Wisconsin Chapter Hears Markey.

Immanuel Presbyterian Church in Milwaukee provided a dignified setting Sunday, Feb. 3, for the third and last in the annual series of artist recitals sponsored by the Wisconsin Chapter. George Markey, young American virtuoso, was the artist presented. His playing of the following program (delightfully unusual in that no Bach was offered) at once displayed his facile technique and his unerring sense of musical values: Prelude and Fugue on "B-A-C-H," Liszt; Sketch in F minor and Canon in B minor, Schumann; Finale in B flat, Franck; Allegro, Sixth Symphony, Widor; "La Nativité," Langlais; Roulade, Bingham; Prelude and Fugue in G minor, Dupré; "O Sacred Head," Brahms; "God among Us," Messiaen, and a single encore, the stunning Magnificat 6 of Dupré. The reception which was held in the church parlors following the program was followed by a dinner for Mr. Markey and a group of friends at the Karl Ratzsch restaurant.

Ensuing activities of the chapter include a trip to Madison to visit churches and organs in that city and a tentatively scheduled hymn festival at Calvary Presbyterian Church in Milwaukee early in March.

DONALD L. PALMER, Secretary.

Eastern New York Events.

Those who braved the ice storm Jan. 22 to attend the meeting held at the First Presbyterian Church in Albany were amply rewarded by the delightful entertainment presented by Misses Helen Henshaw and Hazel Roberts. The *piece de resistance* comprised colored slides of their trip to Europe last summer. Churches and organs came in for their share before the cameras. Miss Henshaw also took pictures of the fountains and pines of Rome, as well as some twilight scenes in Florence, to be used in con-

nection with her illustrated lectures. After about two hours of pictorial enchantment we adjourned to the sanctuary, where Miss Henshaw played "March of the Medici" and "Twilight at Fiesole," from Seth Bingham's "Florentine Sketches," on the four-manual Casavant.

The audience which filled the sanctuary of historic St. Peter's Episcopal Church Feb. 7 happily anticipated Virgil Fox's entrance to begin his recital on the recently rebuilt and enlarged four-manual Skinner. The work was done by Arpad Fazakas and the organ now contains fifty-seven stops, harp and chimes. There is both a solo and an antiphonal division. From the first note of the Bach Toccata and Fugue in D minor to the final note of Mulet's "Thou Art the Rock" Mr. Fox held his audience captivated. This was his first appearance in Albany.

The chapter presented a second organ recital at the request of the Rev. Frederick E. Thalmann, rector of St. Paul's Episcopal Church in Troy, on Sunday afternoon, Feb. 10, by Elmer A. Tidmarsh, Mus.D., of Union College in Schenectady. Approximately 250 persons gathered to hear Dr. Tidmarsh give an outstanding performance on the four-manual Austin. Many in the audience are more familiar with his directing of the two local choral groups than as a master of the console, but from the reaction we know they were keenly interested in his performance from beginning to end. For his program Dr. Tidmarsh chose Bach's Fugue in D major, "Sheep May Safely Graze" and Toccata and Fugue in D minor; two Florentine Sketches by Seth Bingham, "Twilight at Fiesole" and "March of the Medici"; a lovely arrangement of the hymn "Softly Now the Light of Day"; Debussy's "Nuages," Gordon B. Nevin's "Will-o'-the-Wisp" and Firm Swinnen's "Sunshine Toccata." An informal reception followed the recital in the guild house.

GRACE M. VAN DEMARK, Registrar.

Play New Hillgreen-Lane Organ.

The Western Michigan Chapter held its third meeting of the year Feb. 4 at the Alpine Avenue Christian Reformed Church in Grand Rapids. Dinner was served to the members and Mrs. J. Wesseling, organist at the church, was the hostess for the evening. After the business meeting the members went into the church, where several members played on the new Hillgreen-Lane organ. Joseph Sullivan of St. Andrew's Cathedral played "Ave Maria" by Peeters and Intermezzo in G by Willan. Beverly Howerton of the Fountain Street Baptist Church played "O God, Thou Faithful God" by Karg-Elert and Concerto in A minor, Bach-Vivaldi. Prelude in C minor by Bach and Chaconne by Couperin were played by Dorothy Goossen of Bethlehem Lutheran Church. Franck's Chorale in B minor was played by Ken Jewell of Westminster Presbyterian Church. Melvin Light of Aquinas College played the Toccata in F by Widor. John Davis of the Park Congregational Church, the dean, closed the program with Karg-Elert's "Invocation" and the "Ninety-fourth Psalm," by Reubke.

The January meeting was held Jan. 7 at St. John's Evangelical and Reformed Church and began with a potluck dinner. Mrs. Jeffrey Door, organist and director at the church, was the hostess. John Davis, Jr., the dean, presided over the business session and afterward unusual records were played. Miss Joan Beuche gave interesting annotations on each record, with a brief historical sketch of the composer's life, the period in which he lived and its influence upon the music. The following records were played: Concerto in G minor, Poulenc; a Corelli Concerto, a Bach mass and Franck's Chorale in E major.

DOROTHY GOOSSEN,
Corresponding Secretary.

Swan Plays in Springfield, Mass.

The Springfield, Mass., Chapter presented its annual organ recital in Trinity Methodist Church Sunday evening, Jan. 20. The soloist was Robert Stanley Swan, instructor of organ at Smith College, Northampton, Mass. The program was as follows: Prelude, Fugue and Chaconne, Buxtehude; "Basse et Dessus de Trompette," Clerambault; Fantasie and Fugue in C minor, Bach; Chorale Prelude, "Come, Saviour of the Heathen," Bach; Prelude and Fugue in A minor, Bach; Pastorale in E major, Franck; "Piece Heroique," Franck; "Requiescat in Pace," Sowerby; Sonata 1, Hindemith. There was a reception for Mr. Swan after the recital.

CHRISTINE M. METCALF, Secretary.

Ernest White at Duke University.

The North Carolina Chapter met at the Duke University Chapel, Durham, N. C., Dec. 1 with Ernest White, organist and musi-

cal director of the Church of St. Mary the Virgin, New York, as the guest. Mr. White conducted a master class in organ playing and illustrated his interesting and informative lecture with compositions by Bach, Brahms and Messiaen. Mr. White is well-known for his interpretation of Messiaen's works. His brilliant registrations and understanding of the music make it something to be long remembered. Following this class a dinner was served in his honor at the Duke Union, Sunday afternoon, Dec. 2, before an audience of 1,500 people. Mr. White presented the following program in the Duke Chapel: "Dialogue e Musete" and "Offertoire pour le Jour de Paques," d'Andrieu; Prelude, Fugue and Chaconne, Pachelbel; "Aria con Variazione," Martini; "Herzlich tut mich verlangen," Kirnberger; Flute Solo, Arne; "Allein Gott in der Höh," Armstorff; Chorale in E major, Franck; "La Nativité du Seigneur," Les Bergers, "Jesus Accepté la Souffrance" and "Dieu Parmi Nous," Messiaen.

BETTY ENGLEMAN, Secretary.

Columbus Recital by Markey.

The Central Ohio Chapter, in Columbus, enjoyed another fine artist recital when George Markey visited the city and played the four-manual at the First Congregational Church. Mr. Markey gave the following program: Fifth Concerto, Handel; Arioso, Handel; Trio-Sonata in C minor, playing the Allegro movement only, Bach; Fantasie and Fugue in G minor, Bach; Pastorale, Roger-Ducasse; Scherzo, Vierne; Dorian Prelude, Simonds; Allegretto, Lucke, and Reger's Toccata. . . . The chapter planned a service for Feb. 11 in the Broad Street Presbyterian Church, Columbus, Ohio. Choirs from the Broad Street Presbyterian, Trinity Episcopal and the First Community Church took part.—H. LEROY LYNN, Secretary.

San Diego Ministers as Guests.

The annual ministers' and organists' dinner of the San Diego Chapter was held Feb. 4 at the Mission Hills Congregational Church, where Thuselnda Biresak serves as organist-director. Dr. Alexander Zimmerman, superintendent of music in the San Diego public schools and church organist, led the group in jolly songs. Some were accompanied by an impromptu rumba band. Dean Helen Schwoerke welcomed everyone and introduced Nina Hust, sub-dean, who had planned the program. Bishop Barry Knudson was toastmaster. Principal speakers were Dr. Stanley McKee of the First Methodist Church and Dr. Walter Stark of the First Congregational Church. Both gave humorous and serious thoughts on the relationship of ministers and organists. Marcine Jardine sang two solos. A male quartet made up of ministers sang familiar songs accompanied by Charlotte Dewse.

Our chapter is looking forward to the recital by Marian Craighead in March.

EDITH GOTTFRED, Publicity Chairman.

OKLAHOMA CHAPTER—The Oklahoma Chapter met the night of Feb. 4 at St. Paul's Methodist Church in Tulsa. The occasion was the annual dinner at which pastors and their wives are entertained by their organists. Over forty churches are represented in the chapter membership. With the efficient chairman, Mrs. Millard Cunningham, the dinner committee had prepared a delectable repast, preceding which grace was said by the Guild chaplain, Dr. E. H. Fobel, rector of Trinity Episcopal Church. After dinner the meeting was called to order by the dean, Mrs. Marie M. Hine, A.A.G.O. Mrs. J. Harold Haynes, organist of Immanuel Baptist Church, read from the A.G.O. yearbook the "Purposes of the American Guild of Organists" and the "Declaration of Religious Principles." An entertainment feature of the evening was a moving-picture, "Singing Pipes", put out by Casavant Freres. This film was shown under direction of Dan Casebeer.

Throughout the year chapter members are assisting with the series of organ recitals Sunday afternoons at the Philbrook Art Center. Feb. 17 a program of unusual interest was played by Sergeant Royal D. Jennings, on leave from the Armed Service. Sergeant Jennings is from our neighboring town of Wagoner. He has studied with Virgil Fox and holds a B.A. in organ and music education from S.M.U., Dallas.—JOHN KNOWLES WEAVER.

OKLAHOMA CITY CHAPTER—This chapter has had a very active and interesting year under the leadership of Mrs. John S. Frank, its dean. In November the annual clergy dinner was held in the Crestwood Baptist Church with Rabbi Chodos as speaker. The December meeting was held in the First Christian Church and was a worship service celebrating the four-hundredth anniversary of the Geneva Psalter of 1511. The chancel and Geneva choirs of Westminster Presbyterian Church were under the leadership of William Lemonds and selections by the choirs and organists Helen Bowers, James Chambers, Raymond Ryder and Jerry Whitten completed the program. . . . The February meeting was a "liturgical

music service" held in St. Paul's Episcopal Cathedral. The Very Rev. John S. Willey, dean of the cathedral, and the cathedral choir, under the direction of Dubert Dennis, organist and choirmaster, were the participants. Preceding the program dinner was served in the social hall by Mrs. D. C. Johnston, Mrs. John S. Woods, David Witt, Dubert Dennis and Charles Sloan. Further plans for the Catharine Crozier recital in April were made at the business meeting.—MRS. R. G. McDONALD, Registrar.

ILLINOIS CHAPTER—The chapter is sponsoring classes for the preparation for the F.A.G.O. and A.A.G.O. examinations. These classes will be conducted by Miss Stella Roberts at the American Conservatory of Music, Chicago. There will be eighteen sessions, to be held on Monday evenings at 7 o'clock in Room 625-A, Kimball Building. The first class was held Feb. 11. Instruction will be given in harmony, counterpoint, figured bass, and ear training.

EAST CENTRAL ILLINOIS—The chapter met Jan. 14 in the Newman Foundation on the campus of the University of Illinois. The speaker of the evening was Father Edgar Taylor, director of the choir of St. John's Chapel on the campus. His subject was "Gregorian Chant". Father Taylor illustrated his talk with fine recordings of Gregorian chant from a French monastery. Carl Weinrich will come to the University of Illinois to appear in a recital as a feature of the star course artist series. Following the recital the Guild is planning a reception for Mr. and Mrs. Weinrich in the Congregational Church of Champaign. Miss Mildred Brannon, dean of the chapter, conducted the business meeting, after which the members enjoyed a coffee hour planned by Mrs. Ralph Line and her social committee.—MILDRED K. DAWSON, Secretary.

CENTRAL TENNESSEE CHAPTER—The Central Tennessee Chapter held its January meeting on the 15th at the Woodmont Christian Church, Nashville. Organ compositions of Cesar Franck were presented. Mrs. W. A. Seely, organist and choir director of the host church, played the Chorale in B minor. Other numbers were the Andantino in G minor (Mrs. Ewen Pennington), Cantabile in B major (Mrs. Thomas Hudson) and Chorale in A minor (Mrs. W. E. Goff). A business meeting followed the performance, with the dean, Richard Thomason, presiding. Plans were completed for the Virgil Fox recital in March at Neely Auditorium, Vanderbilt University.—MRS. HUGH DORRIS, Secretary.

CHARLOTTE, N. C.—The Charlotte Chapter met Jan. 21 at the First Presbyterian Church. The meeting opened with a very interesting recital by Miss Louise Ankeny, talented young organist of the First Methodist Church and instructor at Mitchell College. The program consisted of the following numbers: Toccata in E minor, Pachelbel; "To My Beloved God," Hanff; "The Walk to Jerusalem," Bach; Noel in G major, d'Aquin; Concerto in D minor, Vivaldi-Bach; Prelude in E flat major, Bach. After the recital there was a discussion of Lenten and Easter music. We were all urged to attend the forthcoming debut of our project, the Oratorio Singers of Charlotte, under the direction of Earl Berg. We are to have the pleasure of hearing "Judas Maccabaeus".—ESTHER WAINWRIGHT, Registrar.

CHARLESTON, S.C., CHAPTER—The Charleston Chapter held its monthly meeting Feb. 5, with the St. James' Methodist Church as host. A program was presented by Mrs. Aubrey Tyson, organist, and members of the choirs. At the business meeting which followed the program plans were completed for the annual choir festival of Feb. 20. Also, plans were discussed for the minister-organist supper in May. Refreshments were served by the host church and members of the choirs.—ELIZABETH MCCRANE, Reporter.

ST. JOSEPH VALLEY CHAPTER—The chapter held a business meeting at Emmanuel Lutheran (Missouri Synod) Church, South Bend, Ind., Jan. 22. Recommendations by the executive board concerning the development of greater musical prestige for members of the A.G.O. were discussed at length. Music selected for the May choir and organ festival, which will center on the theme "The Church Year in Music", was announced. Selection of organists and directors for the program is under consideration.—S. EDGAR THOMAS, JR., Sub-dean.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met at Bethel Methodist Church in Phoenix Jan. 28, with the Phoenix Chapter of the Hymn Society assisting. The Rev. W. Clyde Beecher led the worship service, Rowena Otwell presided at the organ and the choir, directed by Patti White, sang two anthems. Members of the Hymn Society presented a study of the hymn "Watchman, Tell Us of the Night" after which the hymn was sung antiphonally by the choir and the assembly. A collection of rare old hymnals was displayed by Mrs. G. L. McLane.—MARVIN ANDERSON, Secretary.

News of the A.G.O.—Continued

Eighth Annual Guild Sunday

Once again we invite all members of the A.G.O. to have a part in this far-reaching celebration. These are days when it is more important than ever before for "brethren to dwell together in unity"—the unity in diversity which is the goal of the Guild and, in a larger sense, of our United States. It is fitting to call attention to this fundamental oneness in the many and varied places of worship wherein we practice our profession.

We strongly suggest that you obtain, by writing to national headquarters, 630 Fifth Avenue, New York 20, the admirable pamphlet prepared by the Rev. George Litch Knight concerning the purpose and practical observance of this occasion. We call your attention to paragraph VII, which reads:

What music for the choir should be used and what organ compositions should be played? For the choir, general anthems of high quality, particularly those which include reference to music in praise and worship; for liturgical service, the use of music representing the best recognized standards. For the organ, compositions which are appropriate to religious services. This offers an opportunity to use some compositions for organ and choir by members of the American Guild of Organists, if so desired. Several music publishers have compiled lists of organ and choir music composed by members of the Guild and such lists can be obtained from these publishers.

If, when you apply to a publisher for such a list, you find that he has been overlooked in our canvass of publishers, will you assist us by seeing that we are notified? Perhaps it might even be possible for you to allow him to consult your Guild directory and make up a list of compositions by Guild members without delay. In such a case we would appreciate being notified that his list is available.

Further information may be obtained by writing to the chairman of the committee on National A.G.O. Sunday at national headquarters. Help us to make the work of the Guild significant and important in the minds of your congregation.

GEORGE MEAD, Chairman.

Recital by Dean Fellows.

Mary Fellows, dean of the Minnesota Chapter, gave a recital Jan. 20 at St. Mark's Cathedral, Minneapolis, and was assisted by Miss Rae VanLanningham, soprano. The organ program was as follows: Concerto 5, Handel; Chorale Preludes, "God's Son Is Come," "Lord Christ, the Only Son" and "Rejoice, Christian Souls," Bach; Allegro from Sonata in E minor, Bach; "Deck Thyself, My Soul," Brahms; Allegro for Flutes, Haydn; Two "Stations of the Cross," Dupré; Toccata, Reger.

Mrs. Fellows played with a refreshing sense of taste and restraint. As well as being technically proficient, she possesses a real feeling for the mood of things, obtaining contrasts and convincing climaxes by timing and calculation rather than by unnecessary changes in registration or tempo.

Mrs. Fellows' part of the recital was aptly augmented in the arias sung by Miss VanLanningham. The young soprano soloist from the Hamline Methodist Church, St. Paul, possesses a lovely voice, which is particularly well suited to the type of arias which she sang.

JACK FISHER, Reporter.

Pashley Shows a "Baroque" Organ.

The Northern California Chapter met for dinner Jan. 15 at an Oakland restaurant and proceeded after dinner to the First Presbyterian Church for its monthly meeting, which was devoted to a lecture on organ mechanics by Newton H. Pashley, organist and choirmaster of the host church and sub-dean of the chapter. Mr. Pashley had built for the occasion a "baroque" organ ("baroque" because it had no swell shades) designed to accommodate just four pipes, its wind supply furnished by a vacuum cleaner and one side of its chest made of glass, so that one could observe the action. Pipes of a dozen different breeds from the four-manual Kimball in the church were installed and demonstrated. The meeting concluded with the showing of slides supplied by M. P. Möller, Inc., punctuated at intervals by toots from a vox humana or trumpet or open diapason which Mr.

Pashley had passed around for the members to inspect.

Feb. 5 the chapter sponsored E. Power Biggs in a recital at Trinity Episcopal Church, San Francisco. The church, which seats about 1,200, proved too small for the occasion. Every inch of standing-room was taken. There were even people waiting on the sidewalk for a place in the vestibule.

RICHARD MONTAGUE, Registrar.

Present Robert Ellis in Texarkana.

The Texarkana Chapter presented Robert Ellis of Fort Worth, Tex., in a recital at the First Methodist Church, Jan. 15. Mr. Ellis is a graduate of the Curtis Institute of Music in Philadelphia. He holds a master of music degree from the University of Michigan, where he was a student of Robert Noehren. During the four years that he was a student at Curtis he was under Alexander McCurdy's tutelage and was Dr. McCurdy's assistant at the Westminster Choir School in Princeton, N. J. For two years he was instructor of organ at North Texas State College in Denton. He has been invited to play at the forthcoming national convention of the American Guild of Organists.

Mr. Ellis' program included: Prelude and Fugue in G minor, Buxtehude; Flute Solo, Arne; "Come, Saviour of the Heathen," Bach; "Echo," Bach; Fantasie and Fugue in G minor, Bach; "Partite Diverse on Psalm VIII (1947)," Anthon Van Der Horst; Fantasia on the Hymntune "Hamburg," McKinley; Gavotte, Wesley; "Carillon," Sowerby; Variations on a Noel, Dupré.

Organ compositions by two modern composers formed the program at the regular meeting of the Texarkana Chapter Jan. 26 in the Beech Street Baptist Church. Mrs. Ralph Crosnoe played "Starlight on the Jagged Peaks," "Wind in the Pine Trees" and "Canyon Walls" from Mountain Sketches, by Joseph Clokey. Mrs. James P. Watlington played a series of six "Bible Poems" by Jaromir Weinberger, based on events in the life of Christ. The Scriptural background for each number was read by Miss Dorothy Elder.

DOROTHY ELDER, Registrar.

Tennessee Chapter Activities.

The Tennessee Chapter met at Memphis State College Feb. 5. George Harris of the music department at Memphis State and sub-dean of the chapter, was host. After the dinner Richard White, the dean, presided at the business meeting. W. E. Pilcher, Jr., of the staff of M. P. Möller, Inc., was a special guest. Assisted by Tom Spence, a very instructive colored film on organ building was shown. Following Mr. Pilcher's talk and in connection with the community-wide Memphis Shakespearian festival in Memphis, Guild members and guests were invited to attend a lecture-recital by Mrs. Marion K. Snowden on Shakespearian and Elizabethan music and literature. Mrs. Snowden played on a virginal, one of the earliest types of spinets of the Elizabethan era.

The Tennessee Chapter held its regular meeting Jan. 27 at Calvary Methodist Church, Memphis. Mrs. Carey Craft was hostess. The recitalist was Mayo Shane. On the Kilgen organ recently installed he played the following: Rigaudon, Campra; "Lied," Vierne; Chorale and Minuet, Gothic Suite, Boellmann; Chorale Preludes, "In dulci Jubilo" and "Rejoice, Beloved Christians," Bach; "Piece Heroique," Franck; "Truth Divine," Haydn; Two pieces for a Musical Clock, Haydn; Fugue in G minor, Bach. Following the recital a party planned by Mrs. Carey Craft and Mrs. Lee Dowdy was enjoyed.

SALINA KELLOGG ACRE, Corresponding Secretary.

Hymn Festival in St. Petersburg.

On Jan. 13 the St. Petersburg, Fla., Chapter held its annual hymn festival in the First Methodist Church. Three organ numbers were offered, as follows: Prelude, "I Need Thee Every Hour," Miller (Mrs. Ware); "Sleepers, Awake!," Bach (Mr. Sizer); "Fairest Lord Jesus," Edmundson (Charlotte Pratt Weeks). The hymns were grouped in three classes. First came "Hymns of Praise," directed by Floyd Eaddy, director at the Fifth Avenue Baptist Church. Second was a group of "Hymns of Prayer and Hope," led by Warren L. Stone, director at the First Congregational Church. The third group was "Hymns of Adoration," conducted by Earl Evans, director at the First Methodist Church. The audience of more than 2,000 joined enthusiastically in the singing of these great hymns but the final number, "Battle Hymn of the Republic," Waring arrangement, was sung only by the twenty choirs participating. The professional, "Onward Christian Soldiers," and the recessional, "Lead On, O King Eternal," were colorful and very impressive.

During the New Year holidays the St. Petersburg Chapter enjoyed a dinner at the United Liberal Church, where the dean, Mrs. Donald E. Putnam, is organist. Following the dinner a program was rendered in the main auditorium of the church

by Claude Murphree, regional chairman for the Southeastern section of the A.G.O., assisted by Mrs. Putnam.

ANN AULT, Corresponding Secretary.

Southern Ohio Choral Workshop.

On Feb. 25 at the First United Church of Cincinnati a choral workshop was held with members of the chapter and local musicians participating. The chorus was composed of thirty especially chosen choir members from the churches represented. The program consisted of anthems selected by the organist-director and the special conducting technique of each director was studied. The age-old question, "organist and director" or "organist-director," led to a lively discussion in which the entire group present participated. We are especially grateful to Lucile S. Meyer, A.A.G.O., and George Higdon, our former dean, for their time and efforts, which enabled us to have such an instructive and enjoyable session. Following the program a social hour was held in the community room of the church.

The Southern Ohio Chapter is happy to welcome into membership Barbara T. Elliott and Mrs. Roy W. Adams.

On March 20 the chapter will present Virgil Fox in recital at the Odeon of the College of Music. The public is invited.

BETTY HOENSCH, Registrar.

TOLEDO CHAPTER—The February meeting was held at Trinity Episcopal Church, where Wesley Hartung is organist and choirmaster. A choir of men and boys sang various parts of the liturgy with Mr. Hartung directing. The regular meeting and coffee hour followed this. . . . All members are urged to attend the meeting at St. Paul's Lutheran Church March 18 at 8 p.m. Charlotte Engelke, organist of the church, will have charge of the program based on "Suitable Music for the Church Wedding." Vocal and organ repertoire will be covered. A social hour, sponsored by Mr. and Mrs. Engelke, will follow the program.—GRACE ERLER.

ROCKY MOUNTAIN CHAPTER—A very interesting program was presented at the meeting of the Rocky Mountain Chapter in the Ascension Church, Denver, Colo., Feb. 8. Mrs. Russell Freeland led a short discussion of the Passion chorales, followed by the playing of the Lenten Chorale by the Rev. Winfred Douglas, "My Heart Is Filled with Longing." This chorale was dedicated to William Spalding, a member of the chapter. Her next number was "A Prelude from the Ancienne Suite," by Henry Hadley, arranged by Mrs. Freeland. Wesley Koogle played "Christ Lay in Bonds of Death," Bach; "Gethsemane," Malling, and "Christ Is Risen," Goss. The building of a choir in a small church was discussed by Mrs. Flavel Ruth Spirk. The anthems "Easter Joy," Otis; "Hosanna, Blessed Is He," Marryott; "Easter Carol," Walter Wild, and "Lead Me, Lord," Wesley, were sung by members of her choir. The program was concluded with a group of organ compositions played by Miss Marian Scofield; one of the six preludes by Schroeder, two numbers from the "Plymouth Suite," Whitlock, and "Litanies," Alain. The members were invited to see the rebuilt organ, just completed.—ESTELLA C. PEW, Publicity Chairman.

AUBURN CHAPTER—The Auburn, N. Y., Chapter sponsored a junior choir festival Sunday afternoon, Feb. 10, at Trinity Methodist Church. This was the first event of its kind in the city and it was received with enthusiasm. The vested children were an imposing sight as they entered the sanctuary in silent procession. The preludial numbers, played by Lindsay A. J. Lafford, F.A.G.O., were: Chorale Prelude on "Old 104th," Parry; Adagio from "Water Music" Suite, Handel, and the Finale from Sonata No. 7, Rheinberger. Each youthful choir sang separately under the guidance of its director and accompanist and the choirs

were not massed until the final singing of "America, the Beautiful." Miss Bernice Ranf, organist at the First Methodist Church, played Brahms' "Behold, a Rose Is Blooming" for the offertory and Mrs. Ada Yury, organist of the host church, played for the postlude the Finale in B flat by Maxson. Mrs. Leroy Mount, sub-dean of the chapter, was chairman of the event.—ARLENE MORSE, Registrar.

BRIDGEPORT CHAPTER—Professor Alice Elizabeth Chase of the Yale Art School was the guest speaker at the pastor-organist dinner of the Bridgeport, Conn., Chapter, held at St. John's Episcopal Church Feb. 5. A large group of organists, with their pastors and guests, enjoyed a fine dinner and heard Professor Chase's instructive and inspiring illustrated lecture on "Church Architecture." Alvin Bruel, organist and choir director of St. John's, was host to the chapter. Mrs. Ethel Brandon, the dean, presided and Mrs. George Kish, Jr., program chairman, introduced the speaker.—FLORENCE BEESE HILL, Publicity Chairman.

SOUTH DAKOTA—The South Dakota Chapter met at the home of Mrs. Miles Peck Sunday afternoon, Feb. 10. With Dean Jack Noble of Vermillion presiding, the afternoon was spent in listening to organ recordings of Bach, Franck, Widor and Vierne. Following the meeting the members enjoyed a buffet supper served by Mrs. Peck.—VERONA E. ROGNESS, Acting Reporter.

TALLAHASSEE, FLA., CHAPTER—The Tallahassee Chapter held its January meeting Sunday evening, Jan. 20, at the Wesley Foundation of Florida State University. The Wesley Players, presented a pageant, "The Feast of Lights," which depicted the visitation of the three kings to the Christ-child and the spreading of light to the world by the disciples. Following the pageant the Guild members joined the Wesley group for supper. After supper the Rev. Clayton Calhoun spoke to the members of the Wesley group and members of the Guild.—ELEANOR CALDWELL, Secretary.

CUMBERLAND VALLEY—In November the Cumberland Valley Chapter sponsored Paul Swann and Val Jayne of the Church Music Foundation in an all-day conference in Hagerstown, Md. Nearly forty church musicians from Maryland, West Virginia, Virginia and Pennsylvania participated in this session, held at the First Church of the Brethren. . . . The meeting Jan. 26 was held at the Rose Bowl in Hagerstown. After dinner and a business session several of the members entertained with a musical skit. . . . Further events planned for the year will include a lecture on the correlation of art and music in February, an organ recital in March, a members' program of organ music in April and in May a festival by combined choirs under the direction of a well-known choral conductor. A very successful choral festival was held in Hagerstown in May, 1951, with Paul Callaway of the National Cathedral, Washington, D. C., as guest conductor.—NELSON FINEBURG, Secretary.

LA JOLLA, CAL., CHAPTER—The La Jolla Chapter held its February meeting in the Sacred Heart Roman Catholic Church. Father Vincent Sullivan of the Immaculate Heart Seminary gave an enlightening talk on Gregorian chant and its accompaniment. He illustrated his talk with recordings of the monks at Solesmes Abbey, France. After the meeting the members were invited to inspect the new two-manual Kilgen organ in the Sacred Heart Church. . . . In January our dean, Charles H. Marsh, F.A.G.O., played the dedicatory recital on a new Baldwin electronic organ in the First Baptist Church, Brawley, Cal. His program included works of Bach, Brahms, Karg-Elert, Guilmant, Bingham and two of his own compositions.—BARBARA A. CAMERON, Secretary.

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News of the A.G.O.—Continued

Dallas in Exchange with Fort Worth.

The Texas Chapter met at the Highland Park Methodist Church in Dallas for dinner and a business session Jan. 21. At the business session the recital Feb. 12 by E. Power Biggs was emphasized and it was suggested that the chapter try to reach an attendance of 100 at future meetings. After the business meeting the group went to Perkins Chapel on the campus of Southern Methodist University for the annual exchange program with the Fort Worth Chapter. Philip LaRowe, head of the organ department at Texas State College for Women, Denton, presented an interesting and enjoyable program. The following numbers were included: Chorale Prelude on "Ein feste Burg," Hanff; Kyrie and Fugue in G minor, Frescobaldi, Chorale Prelude, "Hark! A Voice Saith, All Are Mortal," Bach; Toccata, Adagio and Fugue in C, Bach; Introduction and Fugue on "Ad Nos, ad Salutarem undam," Liszt; "Ave Maria," Reger, and Fantasia, Maelckelberghe.

MURIEL M. SMITH.

Choir School in Lubbock.

The Lubbock, Tex., Chapter sponsored a choir school, Jan. 18, 19 and 20. Dr. Berton Coffin of the University of Colorado, Boulder, was the director of the school. Dr. Coffin is director of music at the First Presbyterian Church in Boulder. A workshop was conducted for choir directors and organists at the First Christian Church Saturday morning, followed by a luncheon. Thirty persons attended the school. Rehearsals for the combined adult church choirs were conducted at the First Baptist Church Friday and Saturday nights. The museum at Texas Technological College joined the Guild in presenting the concert by the choirs, directed by Dr. Coffin, at the First Baptist Church. Herbert Calvin, dean of the Lubbock Chapter and member of the "Tech" music faculty, was organist.

Mrs. CARL SCOGGIN, Secretary.

Hymn Singing Washington Subject.

The District of Columbia Chapter met Feb. 4 in the Western Presbyterian Church, with Dean Brice presiding, and heard an inspiring address by the Rev. George Litch Knight of Ridgefield, N. J., assistant minister and conductor of five choirs in the Ridgefield Presbyterian Church. His talk was entitled "Five Ways to Kill a Congregation's Interest in Hymn Singing," which, translated, reads "How to use Hymns in a Creative Way." Hymns, Mr. Knight said, belong to the man in the pew and express his faith. To begin with, he said, never say "Oh, that's just a hymn," for it is important as a vehicle for divine praise by the people. Thus you should sing all verses—to omit some is to break the continuity of thought or spoil the approach to a climax. Hymns are a part of the religious education of the people. Both organist and minister should choose the hymns together. Hymns are not a device to get the choirs in and out or to further some action. Choirs should be taught to consider hymns as important, he asserted. To make congregational hymn singing more creative, encourage people to buy hymn-books to use in their homes. Have a hymn festival, with the hymns annotated or commented upon by the minister. A good hymn consists of plain words, plain sense and a plain tune. We were happy to welcome as our guests ministers and choir conductors of numerous churches.

BERNICE G. FRASER, Registrar.

Recital by Maria Kjaer.

The Oregon Chapter met at the home of Mr. and Mrs. Reiser Jan. 19. Plans were made for two recitals—Maria Kjaer at the Apostolic Faith Tabernacle in Portland Feb. 2 and David Craighead at the First Congregational March 18. A program was then presented by Catherine Dando Miller, mezzo soprano, accompanied by James Strachan; Victor Critchlow, violinist; Lois Critchlow, pianist, and Kathleen Stewart, pianist, after which refreshments were served. . . . On Feb. 2 Guild members and friends numbering about 400 heard a delightful and interesting recital played by Mrs. Kjaer, past dean of the Washington Chapter and well-known Seattle organist. The entire facilities of the large Apostolic Faith Tabernacle and the Wicks organ were given over to the Guild for the evening. Mrs. Kjaer's numbers were as follows: Fantasia and Fugue in G minor, Bach; "O Mensch, bewein' dein Sünde Gross," Bach; Concerto in F major, Albini; "Vermeland," Hanson; Meditation on "Ostergaard," Greener; "Eclogue," De Lamarier; "Piece Heroique," Franck; "Le Jardin Suspensu," Alain; Sonata on the Ninety-fourth Psalm, Reubke.

MARY HAZELLE, Recorder.

Organists Sing Anthems.

A large group of the Metropolitan New Jersey Chapter gathered Jan. 14 at St. James' Methodist Church, Elizabeth, where Wilbur W. Forschler is minister of music. After a business meeting we arranged ourselves to form a choir and sing a group of

anthems chosen by three of our members—Cornelia Hunter, Mary Elizabeth Jenkins and Earl Collins. There was great variety among the numbers—some for festival occasions, some for small choirs and others for combined senior and junior choirs. Miss Gertrude Hale, A.A.G.O., related some of her experiences on her summer tour in 1951. She was one of twenty who took the "music journey to Europe" sponsored by the Institute for Intercontinental Study of New York. The church choir brought the evening to a close with refreshments.

MILDRED E. WAGNER, Registrar.

HOUSTON, TEX., CHAPTER—The Houston Chapter presented Claire Coci in a recital Jan. 29 at St. Paul's Methodist Church. The church was filled to capacity and those present were overwhelmed by the phenomenal technique and artistry that Miss Coci displayed. The audience sat spellbound, unmindful of the unseasonable warmth. Special mention must be made of the Dupré "Crucifixion," Sowerby's "Pageant" and the Liszt Fantasia and Fugue. After the recital a reception in honor of Miss Coci was held in the church parlor.—RUTH MARY RUSTON, Reporter.

MIDLAND, TEX., CHAPTER—The Midland Chapter met Dec. 20 at the First Methodist Church and at the First Presbyterian Church for programs of organ selections played by members. At the First Methodist Church Miss Ruth Farrer played Bach's Chorale Prelude on "Come, Saviour of the Gentiles" and George DeHart played these numbers: "Puer Natus Est," Titcomb; "How Bright Appears the Morning Star," Karg-Elert; "Sleepers, Wake," "Rejoice Now, Christian Souls," "Jesu, Priceless Treasure" and "In dulci Jubilo," Bach. At the First Presbyterian Church Mrs. Frank Miller was heard in the following selections: Carol Rhapsody, Purvis; Swiss Noel with Variations, d'Aquin. Mrs. Preston Lea concluded the program by playing "A Lovely Rose Is Blooming," Brahms, and "A Christmas Carol Prelude," Schmetz. The group went to the home of Miss Latta Williams for a business meeting and social hour. . . . The chapter sponsored William Teague in a recital Jan. 21 at the First Presbyterian Church. This, our first patron-sponsored recital, was well received by Midland music-lovers. Mr. Teague was at his best. The program was as follows: March from "Dramma per Musica" and Chorales, "Jesus, Joy of Man's Desiring" and "To God on High Be Praise," Bach; "Fugue a la Gigue," Bach; "Dreams," McAmis; Scherzo, Whitlock; "Bells on the Lake" and "Elevation," Purvis; "Fireside Fancies," Clokey; Toccata from Symphony 5, Widor. Mr. Teague was honored at dinner by several of the members at the Blue Star Inn preceding his recital.—Mrs. JOE MIMS, Secretary.

WINSTON-SALEM, N. C., CHAPTER—The Winston-Salem Chapter met Jan. 15 at the First Presbyterian Church for a discussion of "What Is Good Church Music?," Dean Margaret Vardell presided over the meeting and called on James M. Hart, minister of music at the First Presbyterian Church, to speak on what the organists consider good church music. The Rev. Thomas A. Fraser, rector of St. Paul's Episcopal Church, gave the clergy's views on the subject. An interesting discussion was conducted. At the business session the Guild voted to cooperate again this year with the Winston-Salem Preaching Mission by volunteering its services in providing organ music for the services held the week of Feb. 3 to 10. Several new members and prospective members were welcomed at the meeting, along with a delegation of organ students from Salem College.—TIMOTHY CAHILL, Secretary.

CENTRAL NEW JERSEY—The Central New Jersey Chapter met at the First Methodist Church in Trenton Feb. 4. Edith Hartman, James Harper and Albert Ludecke, Jr., each brought three anthems of comparative recent publication and conducted them with members and guests participating as the choir. Isabel Hill presented a reminiscent review of the *Keynote*, which was a monthly publication of the activities of the chapter during the years 1925 to 1931. Nelson B. Hansbury, baritone, sang two solos. Gertrude Bergen, soprano, sang "Consider the Lilies," by Scott, and "More Love to Thee," one of her own compositions. A social hour, with refreshments, followed the program, which was planned by Ramona Andrews.

LEXINGTON, KY., CHAPTER—The chapter met Feb. 12 at the home of Mrs. Lewis Bradley in Georgetown, Ky. Mrs. Bradley, a member of the faculty of the music department of Georgetown College, introduced the speaker of the evening, Francis Marshall, associate professor of music and head of the opera workshop at the college. Mr. Marshall gave an interesting paper on "Hymnology," after which several hymn recordings by the Westminster Choir were played. A social hour followed, with Miss Margaret Thompson assisting Mrs. Bradley as hostess. . . . The Lexington Chapter met Jan. 8 at Christ Church for a program on "Organ Autopsy," presented by Arnold Blackburn, head of the organ department of the

University of Kentucky. In his discussion of the qualities of a good organ and the classification of stops with regard to color, tone and pitch Mr. Blackburn was assisted at the organ by Miss Barbara Hughes, a graduate student at the university. Miss Hughes played three Preludes by Milhaud and the Concerto in D minor, E flat Prelude and Triple Fugue by Bach. A business meeting and social hour were enjoyed at the home of Mrs. Earl Bryant, who was assisted in entertaining by Mrs. Lela Cullis and Mrs. Lurline Duncan.—Mrs. PAUL WESTCOTT, Secretary.

LONG ISLAND—The Long Island Chapter met at the cathedral house in Garden City Sunday evening, Feb. 10. A recital by Claire Coci was planned for the fall, as her January recital was canceled because of the death of her husband. A supper meeting was planned for March. It is to be held at the home of Mr. and Mrs. Frederick Woodworth in Garden City. The speaker will be Dr. Reginald L. McAll of the Hymn Society of America. The meeting was turned over to Norman Hollett, organist and choir-master of the Cathedral of the Incarnation, Garden City. Mr. Hollett conducted a choral workshop on the anthems to be sung at the Guild evensong May 11 in the cathedral.—MARGARET BULL, Secretary.

CENTRAL NEW YORK—Feb. 5 was an eventful evening for chapter members who met in the Munson-Williams-Proctor Institute, Utica. Our dean, John Baldwin, presented the new analysis of the Guild examinations recently released by national headquarters. The brochure, in question and answer form, was read and discussed. Sample test papers were distributed for all members to examine. . . . The Central New York Chapter has begun to make plans for a regional convention to take place sometime in June, 1953.—J. ANNA SHEA, Reporter.

NEW HAMPSHIRE—The January meeting of the New Hampshire Chapter was held on the 28th at Gethsemane Lutheran Church, Manchester. The subject under consideration was the Guild examinations. Guests were Harris S. Shaw and Herbert J. Irvine, both of the Massachusetts Chapter. Mr. Irvine played the 1952 test pieces and Mr. Shaw gave a fine, right to the point, talk on the need for musicianship and the part the Guild examinations play in meeting this need. The talk was followed by a general discussion, after which the group retired to the church parlors for a social hour and coffee. Unfortunately the attendance was cut by the snowy evening, but fifteen braved the elements.—ROBERT K. HALE, Dean.

WESTCHESTER COUNTY, N. Y.—In place of the regular February meeting of the Westchester Chapter, a musical service under the auspices of the Guild was held under the direction of Mrs. Ruth Branch, organist and director of music, in the Huguenot Memorial Church, Pelham, N. Y., Feb. 15. Dr. Willard P. Soper, minister of the church, gave a brief address. This was the

first public service arranged for the newly-organized chapter. A group of the members marched in the procession. The splendid character of the program and the excellence of its rendition were outstanding features. One of the numbers was Dvorak's "Te Deum." After the service refreshments were served.—HENRY F. SEIBERT, Dean.

BROCKTON, MASS., CHAPTER—The chapter held its monthly meeting Feb. 4 at the home of the secretary, Mrs. Gertrude K. Bryant. Several concert artists were considered for this year's annual presentation. The third annual music festival will be presented by several Brockton and surrounding town churches May 4, the Sunday preceding music week. At the conclusion of the business meeting several members presented a program of organ music on Mrs. Bryant's Hammond. A valentine luncheon was then served by the hostess, with Mrs. Helen Galt and Mrs. Hester Crowther co-hostesses.—Mrs. GERTRUDE K. BRYANT.

MISSOURI CHAPTER—Alec Wyton, M.A., F.R.C.O., gave a lecture recital for the Missouri Chapter at Christ Church Cathedral, St. Louis, Jan. 28. The subject of Mr. Wyton's program was "English Organ Music of the Twentieth Century." He gave the group interesting information about the composers whose works he performed and the members were impressed by his splendid playing. His numbers were as follows: Allegro Giocoso from Sonata in E flat, Baintow; Fantasia-Chorale and Scherzetto from Sonata in C minor, Whitlock; Three Preludes on Welsh Hymn-tunes, Vaughan Williams; Two Psalm Preludes, Howells; Introduction and Passacaglia, Alcock.—KATHERINE N. CARMICHAEL, A.A.G.O., Dean.

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An extensive rebuilding and modernization program has just been completed by J. H. & C. S. Odell & Co. on the large four-manual and echo organ in St. Joseph's Church, Albany, N. Y. The instrument was originally built and installed by Odell in 1913 and the inaugural recital was played by the late Pietro Yon Sept. 30 of that year. The organ consists of sixty stops, none of which is augmented or borrowed. The gallery division, which was operated by the Odell patented vacuo-exhaust tubular-pneumatic action, has been converted to electro-pneumatic action. The chancel or echo division action was originally electro-pneumatic and was operated from the main gallery console as well as a two-manual console placed in the chancel.

In the reconstruction of this instrument it was decided that the original specification should remain intact. A variety of effects, solidity, dignity and majesty of tone, with modest brilliancy, mark the tonal development of the instrument. The new gallery console is all-electric and contains all the coupler and combination actions and accessories necessary for complete command of the entire resources of the organ by the organist. All manual and pedal pipes are voiced on five-inch wind except the solo, which is voiced on ten inches.

The Rev. Edward J. Hogan is pastor of the church and Professor Renato Rolando is organist and choir director. The work was under the direct supervision of J. Franklin Odell, George J. Grathwohl and James W. Hopkins of the Odell Company.

The following stoplist shows the instrument's resources:

- GREAT ORGAN—GALLERY DIVISION.**
 Double Open Diapason, 16 ft., 61 pipes.
 First Open Diapason, 8 ft., 61 pipes.
 Second Open Diapason, 8 ft., 61 pipes.
 Gamba, 8 ft., 61 pipes.
 Dulciana, 8 ft., 61 pipes.
 Doppel Flöte, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute Harmonique, 4 ft., 61 pipes.
 Octave Quint, 2 1/2 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 61 pipes.
 Open Diapason, 8 ft., 61 pipes.
 Salicional, 8 ft., 61 pipes.
 Aeoline, 8 ft., 61 pipes.
 Vox Celestis, 8 ft., 49 pipes.
 Quintadena, 8 ft., 61 pipes.
 Stopped Diapason, 8 ft., 61 pipes.
 Rohr Flöte, 4 ft., 61 pipes.
 Flautina, 2 ft., 61 pipes.
 Dolce Cornet, 4 ranks, 244 pipes.
 Contra Fagotto, 16 ft., 61 pipes.
 Cornopean, 8 ft., 61 pipes.
 Oboe, 8 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Lieblich Gedeckt, 16 ft., 61 pipes.
 Open Diapason, 8 ft., 61 pipes.
 Viole d'Orchestre, 8 ft., 61 pipes.
 Concert Flute, 8 ft., 61 pipes.
 Flauto Traverso, 4 ft., 61 pipes.
 Violina, 4 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Clarinet, 8 ft., 61 pipes.

SOLO ORGAN.

- Stentorphone, 8 ft., 61 pipes.
 Gross Gamba, 8 ft., 61 pipes.
 Gross Flöte, 8 ft., 61 pipes.
 Hohl Flöte, 4 ft., 61 pipes.
 Tuba Mirabilis, 8 ft., 61 pipes.
 Tuba Major, 16 ft., 61 pipes.

PEDAL ORGAN.

- Double Open Diapason, 32 ft., 32 pipes.
 Open Diapason, 16 ft., 32 pipes.
 Contra Gamba, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Bass Flute, 8 ft., 32 pipes.
 Violoncello, 8 ft., 32 pipes.
 Trombone, 16 ft., 32 pipes.

ECHO ORGAN—CHANCEL DIVISION.

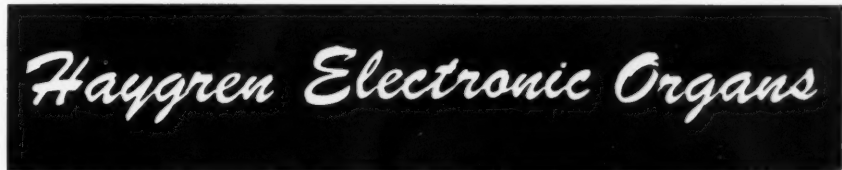
- Open Diapason, 8 ft., 61 pipes.



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- Viola, 8 ft., 61 pipes.
 Viole Celeste, 8 ft., 49 pipes.
 Dolcissimo, 8 ft., 61 pipes.
 Melodia, 8 ft., 61 pipes.
 Clarinet Flute, 8 ft., 61 pipes.
 Violina, 4 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Cornopean, 8 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Orchestral Oboe, 8 ft., 61 pipes.
 Cathedral Chimes, 20 tubular bells.

**ECHO PEDAL ORGAN—
CHANCEL DIVISION.**

- Bourdon, 16 ft., 32 pipes.
 Bass Flute, 8 ft., 32 pipes.

**MRS. THATCHER DIES ON WAY
HOME FROM GUILD MEETING**

Mrs. Howard R. Thatcher, wife of the well-known Baltimore organist, composer and conductor, died suddenly Feb. 11 in

the automobile of a friend on her way home from a meeting of the American Guild of Organists. Mrs. Thatcher for many years had been prominent in musical circles of the city. Her husband has been a member of the faculty of Peabody Conservatory for forty years.

Mrs. Thatcher was born in Washington, D. C., the daughter of the late Paul Kuhnel, an artist. She gained recognition as a concert singer before her marriage in 1907. Mrs. Thatcher gave up her concert career when she was married and since that time had lived in Baltimore.

In addition to her husband, Mrs. Thatcher is survived by one sister, Miss Martha Kuhnel of Washington, D. C. Besides his duties at the conservatory Mr. Thatcher is organist and choirmaster of the Eutaw Place Temple and organist of the First Church of Christ, Scientist.

**MAAS-ROWE BELLS OPENED
IN FORT WORTH, TEX., CHURCH**

Del Roper, carillonneur associated with the Maas-Rowe Electromusic Corporation, was the recitalist at the opening of a Maas "Symphonic Carillon" Jan. 23 in the Arlington Heights Methodist Church, Fort Worth, Tex. This was the first time the new Maas electronic bells had been heard publicly in Texas.

As described in the January, 1951, issue of THE DIAPASON, the bells are controlled from a small console having two manuals, one for playing combinations of minor thirds and the other for major thirds. In this way any type of chord may be played "in tune", which was not always possible in other types of bell systems. Specially written music for the instrument has been made available.

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ELISE MURRAY CAMBON



ELISE MURRAY CAMBON, organist and music director of the St. Louis Cathedral in New Orleans, and faculty member of Ursuline College and the Louise S. McGehee Private School for Girls, directed an outstanding concert of Christmas music at the cathedral Dec. 16. On this occasion two choirs sang under Miss Cambon's direction—the cathedral choir and the Ursuline College Chorale. The former group gave a performance of da Vittoria's "Missa Quarti Toni" and the college chorus was heard in Britten's "A Ceremony of Carols." Miss Cambon played a group of Bach and pre-Bach organ compositions.

Miss Cambon, a native of New Orleans, spent her early life in Paris, where her father was attached to the American embassy. There she began the study of music with Albert Levegre, an understudy of Cortot. Miss Cambon received the bachelor of arts degree from Newcomb College of Tulane University, New Orleans, and the master of arts degree from the University of Michigan, where she studied organ for several years with Palmer Christian. She has done further

study with Barrett Spach at Northwestern University and with Robert Baker in New York City. For the last three summers Miss Cambon has coached with Arthur Poister at Syracuse University.

In 1948 Miss Cambon reorganized the New Orleans Chapter of the A.G.O. and served as its dean for two years. She is an active member of the women's auxiliary board of the New Orleans Symphony.

RALPH C. STUTZMAN OF BAKER UNIVERSITY IN KANSAS DEAD

Ralph C. Stutzman, instructor of organ at Baker University, Baldwin, Kan., and son of Mr. and Mrs. Ira Stutzman of Winfield, died Jan. 16 in Memorial Hospital at Baldwin. He was 41 years old and had been professor of organ at Baker for the last six years, but prior to going to Baldwin taught at McPherson College. He was graduated from Southwestern College in 1934.

A week before his death Mr. Stutzman received his master of music degree in music education from Kansas University. He won his bachelor of science degree at Southwestern College, where he studied organ with Cora Conn Redic.

Mr. Stutzman was taken ill while in Winfield last November attending homecoming at Southwestern and spent several weeks in a hospital there. Later he went to a hospital in Lawrence, but improved and went to his home.

Survivors include his widow, Margaret Stutzman; his parents, of Winfield; one sister, Mrs. Harriet Muret, Winfield, and a brother, Carl Stutzman, in Georgia.

IN FEBRUARY and March Richard Ellsasser was heard in recitals in Louisiana, Georgia, New York, Ohio, Iowa, Arizona and California. He played early works by Arne, Bach, Bull, d'Andrieu, d'Aquin, Handel, Sammartini, Stamitz, Vivaldi and Waldon. From his romantic and modern repertoire he chose compositions by Alain, Boellmann, Clokey, Guilman, Hindemith, Karg-Elert, Mendelssohn, Nevin, Russell, Schumann, Sowerby, Vierne, Widor and Yon, as well as original compositions. Improvisations on submitted themes closed a majority of the programs.

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Programs of 1951 Analyzed

[Continued from page 1.]

- "Wachet auf! ruft uns die Stimme," Bach, 45.
- Chorale in B minor, Franck, 45.
- Fugue from the "Ninety-Fourth Psalm Sonata," Reubke, 45.
- Passacaglia and Fugue in C minor, Bach, 44.
- "Es ist ein' Ros' entsprungen," Brahms, 44.
- Fugue in G major, Bach, 43.
- "In dir ist Freude," Bach, 42.
- "Herzlich thut mich verlangen," Bach, 41.
- "Litanies," Alain, 39.
- Prelude in D major, Bach, 38.
- Prelude and Fugue on "B-A-C-H," Liszt, 38.
- Prelude in G major, Bach, 37.
- Toccata from Toccata, Adagio and Fugue, Bach, 37.
- "Piece Heroique," Franck, 37.
- "Tu es Petra," Mulet, 36.
- Fugue in B minor (great), Bach, 35.
- "Nun freut euch, lieben Christen g'mein," Bach, 35.
- "Psalm 18," Marcello, 35.
- Adagio from Toccata, Adagio and Fugue, Bach, 34.
- "Variations sur un Noël," Dupré, 33.
- Adagio-Lento from the "Ninety-Fourth Psalm Sonata," Reubke, 33.
- Prelude and Fugue in A minor, Bach, 32.
- Toccata in F major, Bach, 32.
- "Fugue a la Gigue," Bach, 32.
- Fantasia in F minor, Mozart, 32.
- Introduction from the "Ninety-Fourth Psalm Sonata," Reubke, 32.
- "Herzlich thut mich verlangen," Brahms, 31.
- Chorale in E major, Franck, 31.
- March-Minuet, Andantino and Minuet from "The Musical Clocks," Haydn, 30.
- Prelude and Fugue in C minor, Bach, 29.
- Prelude in E flat, Bach, 29.
- Fugue from Toccata, Adagio and Fugue, Bach, 29.
- "Ich ruf' zu dir, Herr Jesu Christ," Bach, 29.
- Presto Vivace, Allegretto and Presto from "The Musical Clocks," Haydn, 29.
- Larghetto-Allegro con Fuoco from the "Ninety-Fourth Psalm Sonata," Reubke, 29.
- "Allein Gott in der Höh' sei Ehr'" Bach, 28.
- Prelude, Fugue and Chaconne, Buxtehude, 27.
- "Dreams," McAmis, 27.
- Finale from First Symphony, Vierne, 27.
- "La Nativité," Langlais, 26.
- Toccata from "Suite Gothique," Boellmann, 25.
- "Nun danket alle Gott," Karg-Elert, 25.
- "Carillon de Westminster," Vierne, 25.
- Scherzo from Second Symphony, Vierne, 25.
- "Come, Sweet Death," Bach, 24.
- "Sheep May Safely Graze," Bach, 24.
- "Ronde Française," Boellmann, 24.
- Allegro from Concerto in A minor, Bach, 23.
- "Wir glauben all' an einen Gott, Schöpfer," Bach, 23.
- "Schmücke dich, O liebe Seele," Brahms, 23.
- Fugue in G minor, Dupré, 23.
- Prelude, Fugue and Variation, Franck, 23.
- Adagio from Sonata in F minor, Mendelssohn, 23.
- "Carillon-Sortie," Mulet, 23.
- Pastorale, Roger-Ducasse, 23.
- "Ave Maria," Schubert, 23.
- "Alle Menschen müssen sterben," Bach, 22.
- Allegro Moderato e Serioso from Sonata in F minor, Mendelssohn, 22.
- Canon in B minor, Schumann, 22.
- "O Welt, ich muss dich lassen," Brahms, 21.
- Chaconne in G minor, Couperin, 21.
- "Le Tumulte au Putoire," de Maleingreau, 21.
- "Liebster Jesu, wir sind hier," Bach, 20.
- Toccata on "O Filii et Filiae," Farnam, 20.
- Alla Siciliana from Fifth Concerto, Handel, 20.
- Air from "Water Music" Suite, Handel, 20.
- "Sehr langsam," from First Sonata, Hindemith, 20.
- Chorale, Variations and Finale from Sonata in D minor, Mendelssohn, 20.
- "Benedictus," Reger, 20.
- "Carillon," Vierne, 20.
- Prelude and Fugue in E minor (Cathedral), Bach, 19.
- "Christ lag in Todesbanden," Bach, 19.
- "Erbarm' dich mein, O Herre Gott," Bach, 19.
- "O Mensch, bewein' dein' Sünde gross," Bach, 19.
- "Vater unser im Himmelreich," Bach, 19.
- "Priere," from "Suite Gothique," Boell-

- mann, 19.
- Larghetto, Allegro and Presto from Fifth Concerto, Handel, 19.
- Allegro Assai Vivace from Sonata in F minor, Mendelssohn, 19.
- "Carillon," Sowerby, 19.
- Allegro from Sonata in E flat, Bach, 18.
- "Kommst du nun, Jesu, vom Himmel herunter," Bach, 18.
- "Meine Seel' erhebt den Herren," Bach, 18.
- Prelude in G minor, Dupré, 18.
- Pastorale, Franck, 18.
- Introduction and Allegro from First Concerto, Handel, 18.
- "Ruhig bewegt," from First Sonata, Hindemith, 18.
- Andante from Sonata in F minor, Mendelssohn, 18.
- Sketch in D flat, Schumann, 18.
- Prelude on "Rhosymedre," Vaughan Williams, 18.
- Introduction and Allegro from Concerto in A minor, Bach, 17.
- "Wer nur den lieben Gott lässt walten," Bach, 17.
- Sonatina from "God's Time Is Best," Bach, 17.
- "Variations de Concert," Bonnet, 17.
- "O wie selig seid ihr doch, ihr Frommen," Brahms, 17.
- Capriccio from "Carnival Suite," Crandell, 17.
- "Grand Jeu," du Mage, 17.
- "Cortege et Litanie," Dupré, 17.
- Allegro ma non Presto from Second Concerto, Handel, 17.
- Allegro Vivace from "Water Music" Suite, Handel, 17.
- Fugue from Sonata in D minor, Mendelssohn, 17.
- Trumpet Tune and Air, Purcell, 17.
- Trumpet Voluntary, Purcell, 17.
- Prelude on "Greensleeves," Purvis, 17.
- "L'Organo Primitivo," Yon, 17.
- Fugue in G minor (lesser), Bach, 16.
- Fugue in C major, Buxtehude, 16.
- Rigaudon, Campra, 16.
- Fantasia in A major, Franck, 16.
- Adagio e Staccato from Second Concerto, Handel, 16.
- Hornpipe, from "Water Music" Suite, Handel, 16.
- Fantasia from First Sonata, Hindemith, 16.
- "Vom Himmel hoch, da komm' ich her," Pachelbel, 16.
- "The Bells of Ste. Anne de Beaupre," Russell, 16.
- Scherzetto, Vierne, 16.
- Toccata in D minor (Dorian), Bach, 15.
- Allegro Moderato from Sonata in E flat, Bach, 15.
- "Aus tiefer Noth schrei' ich zu dir," Bach, 15.
- Roulaude, Bingham, 15.
- "Basse et Dessus de Trompette," Clerambault, 15.
- "Benedictus," Couperin, 15.
- "Soeur Monique," Couperin, 15.
- Rondo, "Les Fifres," d'Andrieu, 15.
- Fountain Reverie, Fletcher, 15.
- Largo from "Xerxes," Handel, 15.
- "Mässig schnell" from First Sonata, Hindemith, 15.
- "Harmonies du Soir," Karg-Elert, 15.
- Prelude and Fugue in C major, Bach, 14.
- Adagio from Sonata in E flat, Bach, 14.
- "Der Tag, der ist so freudenreich," Bach, 14.
- "O Lamm Gottes, unschuldig," Bach, 14.
- Chorale from "Suite Gothique," Boellmann, 14.
- "Dialogue," Clerambault, 14.
- "Noël sur les Flutes," d'Aquin, 14.
- Allegro Giocoso, Allegro Maestoso and Musette from "Water Music," Handel, 14.
- "Communion," Purvis, 14.
- "The Squirrel," Weaver, 14.
- Flute Solo, Arne, 13.
- Adagio e Dolce from Sonata in D minor, Bach, 13.
- "Jesus Christus, unser Heiland," (Eucharist), Bach, 13.
- "Wenn wir in höchsten Nöthen sein," Bach, 13.
- "Romance sans Paroles," Bonnet, 13.
- "Von Gott will ich nicht lassen," Buxtehude, 13.
- Aria from Tenth Concerto, Handel, 13.
- Allegro from Thirteenth Concerto, Handel, 13.
- "Lebhaft" and "Ruhig bewegt," from Second Sonata, Hindemith, 13.
- "Divertissement," Vierne, 13.
- Prelude in E minor (little), Bach, 12.
- Fantasia in G major, Bach, 12.
- Andante from Sonata in E minor, Bach, 12.
- "Herr Jesu Christ, dich zu uns wurd'" Bach, 12.
- "Jesu, meine Freude," Bach, 12.
- Air from Suite in D, Bach, 12.
- "Rhythmic Trumpet," Bingham, 12.
- "Twilight at Fiesole," Bingham, 12.
- Minuet from "Suite Gothique," Boell-

- mann, 12.
- Prelude in D minor, Clerambault, 12.
- "Le Coucou," d'Aquin, 12.
- Noel in G major, d'Aquin, 12.
- Finale in B flat, Franck, 12.
- Larghetto from Tenth Concerto, Handel, 12.
- "Song of the Basket Weaver," Russell, 12.
- "Comes Autumn Time," Sowerby, 12.
- Passacaglia from Symphony in G major, Sowerby, 12.
- Toccata, Sowerby, 12.
- Folk tune, Whitlock, 12.
- Fantasia in C minor, Bach, 11.
- Fugue in E minor (little), Bach, 11.
- Vivace from Sonata in D minor, Bach, 11.
- Vivace from Sonata in G major, Bach, 11.
- "An Wasserflüssen Babylon," Bach, 11.
- "Christ, unser Herr, zum Jordan kam," Bach, 11.
- "Ein feste Burg ist unser Gott," Bach, 11.
- "Schmücke dich, O Liebe Seele," Bach, 11.
- "Wo soll ich fliehen hin," Bach, 11.
- "When Thou Art Near," Bach, 11.
- "Wie schön leuchtet der Morgenstern," Buxtehude, 11.
- Toccata in B minor, Gigout, 11.
- Fugue from Second Sonata, Hindemith, 11.
- "Clair de Lune," Karg-Elert, 11.
- "The Soul of the Lake," Karg-Elert, 11.
- Fugue on "Ad Nos, ad Salutarem undam," Liszt, 11.
- Grave-Adagio from Sonata in C minor, Mendelssohn, 11.
- Allegro Risoluto from Second Symphony, Vierne, 11.
- Andante Cantabile from Fourth Symphony, Widor, 11.
- Prelude and Fugue in D minor, Bach, 10.
- Largo from Concerto in D minor, Bach, 10.
- Allegro from Sonata in C major, Bach, 10.
- Andante from Sonata in D minor, Bach, 10.
- Un Poco Allegro from Sonata in E minor, Bach, 10.
- "Es ist das Heil uns kommen her," Bach, 10.
- "The French Clock," Bornschein, 10.
- Pastorale from "Le Prologue de Jesus," Clokey, 10.
- Scherzo from "Carnival Suite," Crandell, 10.
- Andante from "Grand Piece Symphonique," Franck, 10.
- Allegro Moderato from Fourth Concerto, Handel, 10.
- Allegro Moderato and Andante from Thirteenth Concerto, Handel, 10.
- "In dulci Jubilo," Karg-Elert, 10.
- Fantasia on "Ad Nos, ad Salutarem undam," Liszt, 10.
- Allegro Maestoso e Vivace from Sonata in C minor, Mendelssohn, 10.
- "Dieu Parmi Nous," Messiaen, 10.
- Adagio from "Suite Modale," Peeters, 10.
- Aria, Peeters, 10.
- "Toccata Festiva," Purvis, 10.
- Prelude on "Iam Sol Recedit Igneus," Simonds, 10.
- "Pageant," Sowerby, 10.
- "The Lost Chord," Sullivan, 10.
- Toccata, Walond, 10.
- Allegro from Sixth Symphony, Widor, 10.
- Andante Sostenuto from "Symphonie Gothique," Widor, 10.

Most frequently represented composers, with the number of their compositions played, were:

Bach—Organ works	2,519	
Transcriptions	255	2,774
Handel—Organ works	330	
Transcriptions	171	501
Franck—Organ works	325	
Transcriptions	2	327
Vierne		262
Mendelssohn, Organ works	238	
Transcriptions	6	244
Dupré		213
Karg-Elert		208
Brahms, Organ works	197	
Transcriptions	2	199
Haydn—Transcriptions		198
Widor		189
Buxtehude—Organ works	153	
Transcriptions	2	155
Sowerby		155
Reubke		141
Bingham		139
Purvis		133
Hindemith		116
Peeters		104
Boellmann		101
Reger		101
Langlais		99
Guilmant		96
Purcell—Organ works	34	
Transcriptions	56	90
Messiaen		85
Mulet		84
Schumann—Organ works	67	
Transcriptions	10	77
Liszt, Organ works	71	
Transcriptions	3	74
d'Aquin		73
Schröder		73
Couperin, le Grand		66
Pachelbel		66
Alain		64
Clokey		61
Mozart—Organ works	46	
Transcriptions	14	60
de Maleingreau		58
Edmundson		58
Clerambault		49
Yon		49
Crandell		48
Bonnet		47
Jacob		47
Rowley		46
Millhaud		45
Jongen		43
Willan		41
van Hulse		40

An analysis of the foregoing list shows:

	Ptc.
J. S. Bach	22.6
French composers	20.1
American and Canadian composers	18.2
German composers other than Bach and Handel	14.3
English composers other than Handel	4.2
G. F. Handel	3.0
Composers of Belgium, Luxembourg and the Netherlands	2.1
All other organ works	4.7
Transcriptions	10.8
	11.161 100.0

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Unique Position Held by Royal A. Brown as San Diego Organist

Royal A. Brown, F.A.G.O., civic organist of the city of San Diego, Cal., comes as near holding a unique position as any man in the organ profession. It is probable that he is the only man living who gives weekly recitals on an outdoor instrument the year round. That his fame has spread to many parts of the world was demonstrated recently when Ken Stott, general curator of the San Diego Zoo, was traveling in Africa. In Leopoldville Mr. Stott was introduced to an English-speaking government official.

"Tell me," the official asked, "is Royal Brown still playing that wonderful organ in your Balboa Park?" He then explained that the outdoor recitals were one of his impressive memories of America.

San Diego's popular sixty-one-year-old civic organist was born in Baird, Tex., a small town near Fort Worth. When he was a youngster his family moved to El Paso, where he attended school. Soon after graduation from high school the family moved again, this time to San Diego.

The first step toward a musical career came when Mr. Brown began strumming a guitar in family get-togethers. "It seems strange," he said, "but this led me into serious music." Soon the youth was studying piano and before he was 15 he had appeared in a number of recitals in Texas. His first professional engagement came when he was 16 and was called upon to substitute for the pianist in an orchestra playing in a Fort Worth hotel. When Mr. Brown moved to San Diego with his family he continued his musical education and appeared in numerous recitals. This was followed by his appearance in pit orchestras in a number of Southern California theaters in the silent picture era.

Mr. Brown continued his musical education but his plans to become a concert pianist underwent a change when the Panama-California Exposition opened its gates in San Diego in 1915. It was on the exposition grounds in Balboa Park that he first saw the Spreckels outdoor organ. The young pianist was entranced by the huge instrument and in a comparatively short time had so mastered the fundamentals of organ technique that he was appointed San Diego's assistant civic organist, working under the direction of the late Dr. Humphrey J. Stewart. He studied with Dr. Stewart for fourteen years, during which time he became interested in the A.G.O. and passed the associateship and fellowship examinations.

Mr. Brown held the post of assistant organist until 1932 and continued his studies, working under such well-known teachers as John Doane, Marcel Dupré and Albert Riemenschneider. At the death of Dr. Stewart in 1932 Mr. Brown became San Diego's civic organist.

The story of the organ goes back to 1915, when Adolph B. Spreckels of San Francisco and John D. Spreckels of San Diego presented the instrument, pavilion and peristyle to the city to commemorate the Panama-California Exposition. Cost of this worthwhile and long-appreciated gift is reported to have been about \$150,000—at 1914 prices.

On Jan. 1, 1915, the opening day of the exposition, Dr. Humphrey John Stewart played the first in a series of recitals that was to last through two world wars and attracted thousands of visitors to Balboa Park. The public recitals continued until a large part of Balboa Park, including the organ pavilion, was made part of San Diego's naval hospital during world war 2. The end of the public recitals, however, didn't mean that the instrument was doomed to gather dust for the duration. Actually the organ and pavilion were busier than ever helping to entertain injured fighting men and others stationed at the Balboa Park hospital.

With the end of the war and the re-opening of the park to public use the organ building and its curving peristyles were repainted and restored in keeping with the rest of the permanent park structures.

The four-manual organ, the specifications of which first appeared in THE DIAPASON of Sept. 1, 1913, was built

ROYAL A. BROWN AT SAN DIEGO OUTDOOR ORGAN



by the Austin Organ Company. The instrument contains nearly 5,000 pipes. The stoplist is unusually rich in orchestral strings and reeds.

The programs presented by Mr. Brown are of a popular type and combine standard organ repertory with transcriptions of orchestral works and arrangements of songs and other favorite melodies requested by listeners. Typical of his recitals is the program of Jan. 13, which was as follows: Prelude and Fugue in G minor, Bach; "Indian Wail," Dvorak; "Forget Me Not," MacBeth; Finale from Trio-Sonata in E flat major, Bach; Third and Fourth Movements from Sonata in C major, Frank Lynes; "Schön Rosmarin," Kreisler; "Blumenlied," Lange; "The Robin's Return," Fisher; "Ancient Phoenician Procession," Stoughton.

Besides his work as civic organist Mr. Brown also is organist of the Union Congregational Church in La Jolla and for twenty years he was at St. Joseph's Church, San Diego. He devotes time to composing and teaching and is active in the San Diego Historical Society. He recently played for the society on an organ that had come to California more than a

hundred years ago via Cape Horn. Mr. Brown is sub-dean of the La Jolla Chapter of the A.G.O. and has held all the major offices in the San Diego Chapter.

MUSICAL EVENTS FOR GRACE CHURCH, CHICAGO, CENTENARY

A series of musical events celebrating the one hundredth anniversary of Grace Episcopal Church, St. Luke's Hospital Chapel, Chicago, has been arranged by Chester A. Tucker, organist and choir-master, in cooperation with the Rev. William Turton Travis, rector and chaplain, and the Rev. Robert H. Bull, assistant. Three organ recitals and three evensong services have been scheduled through May, with other events for the fall to be announced later. All the programs are scheduled for Wednesday evenings at 7:30. The public is invited and admission is free.

The first program took place Jan. 30 with the choir of Seabury-Western Theological Seminary singing evensong. The second, Feb. 20, was an organ recital by Mr. Tucker, playing this program: Chorale Preludes, "Deck Thyself, My Soul," and "Rejoice, Beloved Christians," Bach; Fantasia in F minor, Mozart; Sketch in

ORGAN PAVILION IN BALBOA PARK, SAN DIEGO, CAL.



D flat, Schumann; Sixth Sonata, Mendelssohn; Pastorale, Franck; Fantasia and Fugue on "B-A-C-H," Liszt; Chorale Preludes, "My Heart Is Filled with Longing," and "O World, I Now Must Leave Thee," Brahms. The last-named pieces were played in memory of Dr. Frank W. Van Dusen, the late professor of organ at the American Conservatory, Chicago, who died Jan. 22. Mr. Tucker, who was appointed to his present post in April 1951, received his training under Frank Van Dusen, E. William Doty, Palmer Christian, Clarence Dickinson, T. Tertius Noble, Frederick Schlieder and Carl F. Mueller. He is the holder of a bachelor of music degree from the University of Michigan and a master of sacred music degree from Union Theological Seminary School of Sacred Music.

Other events are scheduled as follows: March 19, recital by Edward Eigenschenk, Mus.D., A.A.G.O.; April 9, evensong and cantata, "The Seven Last Words," by Heinrich Schuetz, to be sung by the Grace Church choir, with soloists, strings and organ; April 30, recital by Robert Lodine, A.A.G.O.; May 7, evensong and festival service sung by Grace Church choir, featuring an original composition written for the occasion by Dr. Leo Sowerby. Two former organists of Grace Church—George McClay, Northwestern University, and Darwin Leitz, now of New York—will participate in the service.

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HIGH SCHOOL GROUP TO PLAY



THE GUILD STUDENT GROUP from the McKinley High School in Washington goes to Philadelphia March 25 to play for the national convention of the Music Teachers' National Conference. The group numbers twelve and is taught by Katharine Fowler. The program will be presented in the First Presbyterian Church. The numbers used for demonstration will be: "Vision," Rheinberger; "All Mankind Is Mortal," Bach; "The Legend of the Mountain," Karg-Elert; Finale, First Symphony, Maquaire; "Meditation a Ste. Clotilde," James; "A Rose Breaks into Bloom," Brahms. Robert Twynham, a graduate of the class, now at Peabody Institute, will close the demonstration with a short recital. He will play: Symphony 2, first movement, Vienne; "Banquet Celeste," Messiaen; "Litanies," Alain. There will be a discussion following the lesson.

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Oft have I sat before thee—freezing cold—
And striven to do what others oft have done.
On many organs have I played, now gone,
And most in memory dear to someone hold;
But never was there one withal so bold!
Thy action stiff and noisy, fame has won,
And yardage gained by stops when they are drawn
Outdoes all other organs new or old.
Now, thou art sold. Tis sad to see thee go.
Thy silvery flutes; thy reeds, rant racket rare;
Thy viols, invalid voices, vaunt they'd blow
Sweet strains o'er diapason's deaving dare.
Green painted pipes, gold trimmed, have gathered dust
Now eighty years. To part, 'tis hard—unjust.

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

CHICAGO, MARCH 1, 1952.

A Costly Fallacy

One of those fallacies which have affected the professions is the theory that at the age of 65 years there is nothing left for a man except to retire, spending the remainder of his life in idleness, or semi-idleness, or conveniently depart this world to make room for the oncoming generation. This rule, which might apply to physical laborers whose strength may be diminishing, seems out of place with college professors, musicians, physicians and a host of others, many of whom have reached the years of their best judgment and top ability just about the time they are forced out of their lifelong activities. When one considers such men as Herbert Hoover, Winston Churchill, Bernard Baruch, who are far beyond the arbitrary sixty-five-year limit, one can estimate the loss to the world of casting thousands of older men on the ash heap. In the case of our own profession it is recalled that a farewell recital by Dr. T. Tertius Noble in New York when he had passed the eighty-year mark was acclaimed by all who heard him as a remarkable performance which would have been considered such had he been twenty years younger. Only a month or two ago THE DIAPASON recorded the celebration of his eightieth birthday by Ferdinand Dunkley in New Orleans with an organ recital. And who would say that Dr. Albert Schweitzer should have been laid on the shelf more than a dozen years ago? We could go on and list many others who are beyond three-score years and ten whose vigorous service to their churches or as teachers is by no means "labor and sorrow" to them or to those they serve. As for the organ builders, there are striking examples in the cases of Ernest M. Skinner, who still is active when near his eighty-sixth birthday, and the late M. P. Möller, who lost none of his interest in the construction of organs after he had observed his eightieth birthday.

That this waste of brains and talent is realized among authorities was shown Jan. 24 when Dr. Thomas Parran, dean of the Graduate School of Public Health at the University of Pittsburgh, told a national conference on the retirement of older workers in Harriman, N. Y., that "chronological age alone is deficient as an index for retirement." The former surgeon general of the United States Public Health Service said age 65 was "an accident of social policy" and that as a result of general acceptance of it as an index the country was losing the potential labor of 1,500,000 people who could earn \$4,500,000,000 a year!

Dr. Parran was one of a group of seventy-five representatives of industry, medicine, labor and education who met for a three-day conference on retirement under the sponsorship of the McGregor Fund of Detroit and the national committee on the aging of the National Social Welfare Assembly.

In the ministry it has long been recognized as an unfortunate fact that after a man has passed the age of 50 it is very difficult for him to find a new pulpit. It is to be hoped that when it comes to the organ bench it will be admitted that usefulness ends with some men long past 80 and with others before 35.

Frank W. Van Dusen

Teachers, like all human beings, are of various types. Among those who train organists there is one type that gives lessons of a definite length and for a definite price. This constitutes the entire transaction between teacher and pupil. Beyond the instruction given and received there is seldom more interest than is ordinarily involved in the sale and purchase of any merchandise. Then there are teachers who in addition to the work during the lesson hour take personal responsibility for all who are under their tutelage. They are interested in the progress and the welfare of their pupils. They give them advice when that is needed in regard to their musical growth and assist them in many other ways. They help them to find positions and prepare them for these positions.

Of the latter type was Frank W. Van Dusen, whose passing late in January is mourned by a large group of men and women who came under his influence. That these disciples of Dr. Van Dusen appreciated him and what he did for them was made evident by the fact that some years ago they formed the Van Dusen Organ Club, a Chicago organization which has done honor to him and has made itself a strong and useful instrumentality through its recitals and other activities.

As a teacher Dr. Van Dusen had the reputation of being meticulous and always progressive, growing with the advances made from year to year. Personally he won the friendship of those he taught by kindness combined with dignity. His followers will keep his memory green as long as they survive and will pass on to another generation the fruits of his instruction.

INTERNATIONAL CONGRESS ON CHURCH MUSIC PLANNED

An international congress on church music has been planned to take place in Bern, Switzerland, Aug. 30 to Sept. 4. The project is under the direction of Professor A. Geering, who teaches musicology at the University of Bern. It is expected that lecturers and performers from many countries will take part in the program. Organ recitals, instrumental ensembles and choirs will be featured and examples of historical and liturgical music will be demonstrated.

Virgil Fox has been invited to appear as the American recitalist. Other well-known musicians who are expected to take part are Johann Fuchs, Olivier Messiaen, Flor Peeters and Professor Michael Schneider.

THE CHORUS PRO MUSICA of Boston, under the direction of Alfred Nash Patterson, will give its third concert of the season March 7 in Trinity Church. The following works will be performed by the chorus and soloists with an accompaniment of organ and small orchestra: Faure's "Requiem"; "Jephtha" by Carissimi and "Lamentations of Jeremiah." Ginastera. Ginastera's "Lamentations" was written in 1946. The composer was born in Buenos Aires and studied at the National Conservatory of Music and Drama. In 1942 he was awarded a Guggenheim fellowship to study "music in the theater, films and radio in the U. S." During his stay in the United States many of his works were played in New York and Washington. Ginastera is professor of advanced theory and harmony at the National Conservatory in Buenos Aires. No admission will be charged for this concert. Jean Hersey will be at the organ.

Books for the Organist

By JAMES S. DENDY, Mus.B.

"This Modern Music," by Gerald Abraham, the well-known English critic, was published last month in America by W. W. Norton & Co., Inc. It is a revised edition of a volume first published in England under the title "This Modern Stuff". "This Modern Music" is aimed principally at those music-lovers and amateur performers who have found themselves bewildered by the contemporary composers, but the book is by no means written on an elementary level (in fact, some knowledge of musical notation and terminology is essential to the understanding of it) and many professional musicians probably will find that it clarifies a great deal for them. There is, for instance, a concise explanation of the "twelve-tone system" and discussions pertaining to discord, polytonality, atonality, the quarter-tone system and modern melody.

Mr. Abraham states that for his purpose "modern music" is that (whether written yesterday or thirty years ago) which puzzles the ordinary intelligent but uneducated listener and the conservative professional musician and strikes them as being deliberately and uselessly ugly.

The author compares familiarizing oneself with a new musical idiom to the learning of a foreign language. He says that the young composer first thinks only in terms of the musical language of his elders, just as a child first learns the language of his parents. He adds: "The growing child also acquires a stock of current ideas—to which, of course, he may stick to the end of his days without materially adding to them or modifying them by the working of his own intelligence (in which case he will probably be highly respected by his fellow-citizens and is bound to be successful as a town councilor, church warden and justice of the peace)."

The useful and illuminating information contained in this book is supplemented by Mr. Abraham's subtle wit. "When a composer feels that a chord is not dissonant enough to need resolution he naturally announces the fact to a more or less interested world by not resolving it, * * * that is, unless his education has been too much for him and he feels he must give an orthodox resolution purely from a sense of duty, or from habit, or so as not to shock his poor old parents."

There will be few who read "This Modern Music" without real profit and it should be a Baedeker to everyone who is truly interested in widening his musical horizons.

"Organ Stops and Their Use," by Reginald Whitworth, M.B.E. (Pitman Publishing Corporation, New York City), will be a disappointment to most American readers. There are two parts to the book, the first called "Organ Stops" and the second "The Use of Organ Stops". In the first part twenty pages are devoted to a description of the common types of stop action, the various methods by which organ tone is produced and various kinds of stopkeys. For the most part it is information with which anyone who has done even a meager amount of reading about organs is thoroughly familiar. The third chapter is a listing of "Organ Stops Found in British Organs." In this list one will find several stops which long ago were abandoned in America (for example, the diaphonic horn) but will search in vain for some of the registers which we now consider standard (krumhorn, nachthorn).

The fact that the first chapter of the second part of the book is devoted to "Diapasons, Full Organ and Tubas" is indicative of Mr. Whitworth's approach to registration. He does not discuss organ literature at all and it is difficult to see any profit in a discussion of stop combinations without specific application. Though there are three pages on the subject of mutations the author dismisses mixtures in two pages. He may feel that he makes up for this by devoting a chapter to the tremulant and another chapter to the vox humana. A discussion of "double-touch" occupies seven pages and a chapter entitled "Sustainers" is included. Mechanical devices of this type were abandoned in America with the demise of the theater organ.

It must be remembered that Mr. Whitworth is concerned mainly with the Eng-

Looking Back into the Past

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

Arthur Dunham rejoiced in the completion of a large four-manual Casavant organ over which he was to preside in the new Sinai Temple, Chicago. The opening services at the temple were held March 1 and 3. The specification, as published in THE DIAPASON, showed the instrument to be one of sixty-three speaking stops.

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

Calvary Baptist Church, Washington, D. C., awarded to M. P. Möller the contract to build a four-manual organ which was to be the largest in the capital. Thomas Moss was organist of the church. Other four-manual organs under construction and the specifications of which were presented in this issue of THE DIAPASON included an Estey for the new Broadway Methodist edifice in Indianapolis; a Tellers-Kent for the Cathedral of St. Paul, Erie, Pa.; a Skinner for the Idlewild Presbyterian Church at Memphis, Tenn.; a new memorial sanctuary instrument by Casavant for St. James' Cathedral, Seattle, Wash.; a Möller which was being installed in the Findley Methodist Temple, Philadelphia; an Austin ordered by the Eighteenth Church of Christ, Scientist, Chicago, and a Casavant for the \$300,000 building of the First Unitarian Church in Los Angeles.

Louis Vierne gave his American debut recital Feb. 1 in the Wanamaker Auditorium, New York City. The A.G.O. arranged a dinner in honor of M. Vierne at the Waldorf-Astoria Hotel Jan. 27.

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

Completion of the new Lutkin Hall at Northwestern University and the installation of its organ were marked by several events, important among them a recital by Virgil Fox Feb. 12. The organ is the three-manual Casavant which stood in Fisk Hall at the university, where it was installed in 1909, the gift of alumni of Northwestern. The instrument was designed by Dr. Peter C. Lutkin, whose memory is perpetuated by the beautiful new building on the Evanston campus. The organ, after serving for nearly thirty-three years in Fisk Hall, has been modernized by means of electro-pneumatic action to take the place of tubular, and an entirely new console, but tonally is unchanged except for the addition of a pedal violone and extended 'cello. It was recalled that this organ is the first specification of which appeared in THE DIAPASON.

Bestowal of the degree of doctor of music on Frank Van Dusen of Chicago marked the rededication of the rebuilt organ in Loras College at Dubuque, Iowa, Feb. 2

lish organ and there are no doubt those who will wish to read his book because of their interest in that subject.

CAMP WA-LI-RO TO CONDUCT JUNE CHOIRMASTER SCHOOL

Camp Wa-Li-Ro, the summer boy choir school of the Episcopal Diocese of Ohio, will conduct a school for choirmasters from June 23 to 27. The faculty will consist of members of the Joint Commission on Church Music of the Episcopal Church. The demonstration choir will include solo and lead boys and men from the Wa-Li-Ro choirs. Special attention will be given to the study of the needs of the small church with a volunteer choir. Paul Allen Beymer, secretary of the commission and organist of Christ Church, Shaker Heights, Cleveland, is the director of Wa-Li-Ro.

Camp Wa-Li-Ro held a school for choirmasters at historic St. John's Church, Cleveland, Feb. 11. The Rev. John W. Norris, vice-chairman of the Joint Commission on Church Music of the Episcopal Church, and Paul Allen Beymer conducted the classes. A group of choir boys from Christ Church, Shaker Heights, was used in demonstrating methods of training boys. The organ in old St. John's is a most interesting instrument—the oldest in the city.

**THREE-MANUAL BY SCHANTZ
IS DEDICATED IN ELMIRA, N. Y.**

The Schantz Organ Company has completed and installed a three-manual organ in Hedding Methodist Church, Elmira, N. Y. The console is of the latest design, with English drawknob stops. The dedication recital was given Dec. 16 by John Schantz, youngest member and tonal director of the Schantz firm. His program was as follows: "Praise to the Lord," Walther; Largo, Handel; "Sleepers, Awake," Bach; "Now Thank We All Our God," Karg-Elert; Toccata on "O Sons and Daughters," Farnam; "To a Wild Rose," MacDowell; "Carol Rhapsody," Purvis; "Will-o'-the-Wisp," Nevin; Festival Toccata, Fletcher.

Following are the resources of the instrument:

GREAT ORGAN. (Enclosed).
Gemshorn, 16 ft., 73 notes.
Open Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute Harmonique, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 12 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Deagan Chimes, 21 tubular bells.
Tremulant.

SWELL ORGAN.
Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 85 pipes.
Voix Celeste, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 73 pipes.
Salicet, 4 ft., 73 notes.
Rohr Nasat, 2 2/3 ft., 61 notes.
Flageolet, 2 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Dolcan, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Dolcan, 4 ft., 73 notes.
Dolcan Twelfth, 2 2/3 ft., 61 notes.
Dolcan Fifteenth, 2 ft., 12 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN (Enclosed).
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 12 pipes.

Octave, 8 ft., 32 notes.
Major Flute, 8 ft., 12 pipes.
Principal, 8 ft., 32 notes.
Still Gedeckt, 8 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Super Octave, 4 ft.
Chimes, 21 notes.

Mrs. Marion S. Carlson is organist of the church.

**DR. REGINALD L. M'ALL WEDS
MRS. MAY DE FOREST PAYNE**

The marriage of Mrs. May de Forest Payne, daughter of Mr. and Mrs. Henry L. de Forest of Plainfield, N. J., to Dr. Reginald Ley McAll of New York took place Feb. 2 in the chapel of the Crescent Avenue Presbyterian Church, Plainfield. The ceremony was performed by the Rev. Ralph T. Haas, who was assisted by the Rev. George Litch Knight of Ridgewood. A reception was held in the home of the bride's parents.

Miss Joan Payne, daughter of the bride, was maid of honor, and Mrs. Harold T. White, sister of the bride, and Mrs. Ralph Childs, daughter of the bridegroom, were matrons of honor. Sarah Jane McAll, granddaughter of the bridegroom, was flower girl. Robert L. McAll was best man for his father. Dr. Charlotte Lockwood, organist of the Crescent Avenue Church, played the wedding program.

The bride, a graduate of Wellesley College, received a master of music degree from New York University. She also studied music in Paris. She is a musicologist and the author of a melodic index of the works of Bach. Mrs. McAll is a granddaughter of the late Robert W. de Forest, for many years president of the Metropolitan Museum of Art in New York. Dr. McAll was graduated from Johns Hopkins University. He is executive secretary of the Hymn Society. He served for a number of years as executive secretary of the Seamen's Church Institute of New York and has been interested actively in the McAll Mission in France, which was founded by his uncle, the late Rev. Dr. Robert W. McAll. He was for many years organist of the Church of the Covenant in New York.

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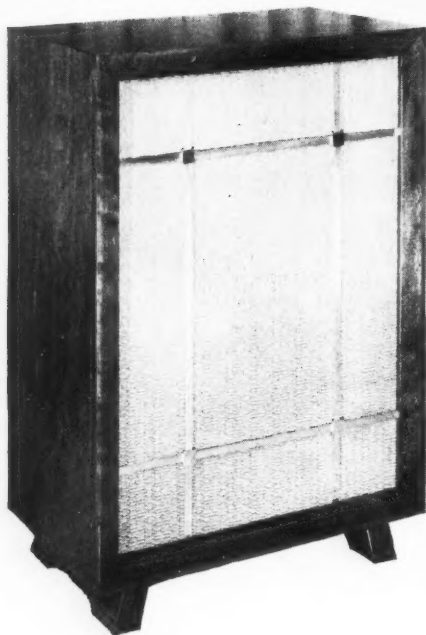
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BIG DAY OF CONCERTOS AT CLAREMONT, CAL.



PLAYING FOR TWO ENTHUSIASTIC audiences in the Los Angeles area, E. Power Biggs was heard in a program of three concertos with the Pomona College Symphony Orchestra Jan. 13 in Bridges Hall of Music at Claremont and Jan. 14 at the Hollywood High School. The Pomona College group is under the leadership of Kenneth Fiske of the Pomona music faculty. The sixty-five college musicians shared honors with Mr. Biggs in the first west coast performance of the Haydn Concerto in C major, the Poulenc Concerto in G minor and the premiere of Leo Sowerby's Concert Piece, the latter finished in September, 1951. Mr. Biggs was heard alone in the Bach-Vivaldi Concerto in D minor and the Bach Toccata and Fugue in D minor.

Several hundred people were turned

away from the Pomona College event when the seating capacity of Bridges Hall of Music was sold out well before the start of the concert and 2,000 attended the Hollywood performance. This pair of concertos was made possible through the joint efforts of the Los Angeles Chapter of the A.G.O., Mrs. Anita Priest dean; the student body of the Hollywood High School and the Pomona College music department, Carl Parrish chairman. Marvin Blake, secretary and publicity director of the Guild, handled the details for the Hollywood performance.

Kenneth Fiske and William G. Blanchard are shown standing, left to right, looking over the score of Leo Sowerby's Concert Piece for organ and orchestra with Mr. Biggs, at the console of the college's four-manual Möller organ.

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**TWENTIETH BACH FESTIVAL
IN BERE A, OHIO, MAY 23 AND 24**

The twentieth annual Bach festival at Baldwin-Wallace College, Berea, Ohio, will take place Friday and Saturday, May 23 and 24, and will embrace six concerts, in addition to four programs of chorales by the brass choir under the direction of Frederick Ebbs of the conservatory faculty. Miss Rosalyn Tureck of New York City will play the "Well-tempered Clavier," Preludes and Fugues, Book 2, from 1 to 24 inclusive, in two programs. The large choral work to be done this year is the "Passion according to St. John". The Baldwin-Wallace Bach Chorus and Festival Orchestra will be conducted by George Poinar of the conservatory faculty. The soloists will be Miss Suzanne der Derian of Detroit, soprano; Mrs. Ilona Herman Strasser of Cleveland, contralto; Glenn Schnittke of Berea, tenor, and Phillip MacGregor of Akron and Cleveland, bass. A baritone is still to be engaged for this work.

One of the five cantatas to be performed this year will be the solo cantata for tenor, No. 160, "I Know That My Redeemer Liveth," which Glenn Schnittke will do with Mr. Poinar conducting. Cecil W. Munk, the new director of the conservatory, will conduct the first two and Mr. Poinar the latter two. Varner M. Chance will conduct the Baldwin-Wallace A Cappella Choir in the motet "Praise the Lord and Be Not Afraid."

In addition to the recitals by Miss Tureck the instrumental works included this year are the Suite for Violoncello, No. 4, in E flat, to be performed by Miss Esther Pierce of the conservatory faculty; the Concerto for Violin and Strings, in D minor, to be played by Joseph Knitzer, George Poinar conductor; the Suite for Orchestra No. 4, in D major, and the Brandenburg Concerto, No. 3, in G major.

An added attraction is the first appearance at the annual Bach festivals of the newly-appointed head of the organ department at the Baldwin-Wallace Conservatory, Dr. Farley K. Hutchins, who will be heard in a group of seven chorales from the Eighteen Large Chorale Preludes.

As usual dinners will be served in Berea to patrons of the festival, though prepaid reservations are in order, and rooms will be engaged for those coming from a distance.

These festivals are made possible by a group of guarantors who pay a minimum of \$10 a unit.

The founder of the festivals was the late Dr. Albert Riemenschneider and his widow is still assisting with the business arrangements. A memorial fund in Dr. Riemenschneider's memory has been established to perpetuate this project, which has made a great contribution to the artistic life of northern Ohio.

**HONOR ORGANIST WHO PLAYS
FIFTY YEARS WITHOUT PAY**

Fifty years of faithful service as organist and choirmaster at the High Street Methodist Church in Franklin, Va., by J. Edgar Weede was recognized on the last Sunday of 1951. Some of the favorite hymns and other music of Mr. Weede were used in the regular service, at which Hal J. Lyon was guest organist. The pastor, the Rev. Elmer Niles Hassell, then read the motto of the American Guild of Organists and spoke of the important place of the organist and choirmaster in the service. Mr. Hassell spoke of the feeling of people and officials who had long wished to honor their organist while Mr. Weede had steadily declined to accept any recognition and through the fifty years had not accepted any remuneration for his services. He then presented to him a life membership in the American Guild of Organists.

Mr. Weede began half a century ago playing on a small reed organ. The present organ was installed in 1907. It is expected that he will soon be playing on a new instrument, which, under present plans, will be installed as part of a general renovation and remodeling of the church.

THE LUTHERAN MOTET SINGERS of Buffalo, under the direction of Clara Mueller Pankow, will present the "St. Matthew Passion" by Heinrich Schuetz March 30 in Emmaus Lutheran Church, Buffalo. The evangelist will be sung by Carl Bergen of Hoboken, N. J., and Jesus will be sung by M. Alfred Bichsel of Valparaiso University.

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Toronto Centre.

The New Year's party of the Toronto Centre lived up to the reputation built up by parties of past years when Toronto organists gathered at the Heliconian Club Jan. 14. The feature of the evening was a monologue by Max Ferguson, known to thousands of C.B.C. listeners as "Rawhide." Mr. Ferguson gave his interpretation of a woman radio commentator complete with chatty announcer and guest from the United Nations headquarters. Secondly Mr. Ferguson, or rather "Rawhide and his boys," saluted the great Shakespearean tragedy "Hamlet." C.C.O. doings as they will be in one hundred years were envisioned by Ken Scott as the general secretary and a model council meeting of the era was presented by Ken Scott, Robert Bell, Gordon Baker, Peter Heron, Barry Watson and Douglas Perry. A musical lecture on hymnology, concluding with an uneclesiastical composition, was given by the C.C.O.'s poet par excellence, Thomas J. Crawford. D'Alton McLaughlin managed to get the company mixed up and acquainted with a number of games and Gerald Bales officiated as chairman of the centre.

R. DOUGLAS PERRY.

Halifax Centre.

The following is a short resume of the 1951 season of the newly-formed Halifax Centre. On Nov. 7 Maitland Farmer, our chairman, presented a program of British organ music at All Saints' Cathedral, where Mr. Farmer is organist and choirmaster. He was assisted by the Madrigal Singers of Halifax. This event was under the distinguished patronage of Lieutenant Governor and Mrs. J. A. D. McCurdy, the Lord Bishop of Nova Scotia and Mrs. Robert H. Waterman. A large congregation was present and the proceeds went toward the B.O.R.F. Mr. Farmer's work on the organ, as usual, was outstanding and the Madrigal Singers were heard in several Tudor motets meticulously rendered, with balance and charm.

On Dec. 19 a "carol-fest" was held in St. David's Presbyterian Church. The separate choirs of C.C.O. members presented two numbers each from the Christmas music they had in preparation. This was interspersed with congregational singing of carols and hymns, directed by Professor Harold Hamer. Organ numbers were played by Mrs. Vera Digidon, Murray Vanderburg and Joseph Macdonald. This was a community event and attracted a large congregation. After an explanation of B.O.R.F., made by Mr. Farmer, an offering was taken up for this purpose.

On Saturday, Dec. 29, a successful Christmas dinner, followed by a party, was served in St. Andrew's church hall. Dean Collins, dean of music at Acadia University, proposed a toast to the C.C.O. Other speakers were Miss Natale Littler, Walter Barrs and Miss Kathleen Bennett. A program of games, including a musical quiz, was arranged by Dr. Paul Fleming and his committee and a festive time was enjoyed by the members and guests present, who numbered thirty-five.

Our efforts this season are being concentrated on B.O.R.F. and we hope to make a substantial contribution to this fund by the end of the season.

BERNARD A. MUNN, Secretary.
 Owen Sound, Ont., Centre.

The inaugural meeting of the Owen Sound Centre was held Jan. 30 at the Knox United Church. The following officers were elected: Chairman, Victor Kerslake, A.C.C.O.; vice-chairman, Tom Morrison, Mus.B.; secretary, Miss Reta Marshall; treasurer, W. T. Baird; mem-

bers of the executive, A. G. Tucker, K. Vansickler, R. L. Dougherty and Hubert Onclin.

After the business meeting the members attended their first project as a C.C.O. group—an organ recital by Douglas Elliott of the Sherbourne Street United Church, Toronto, assisted by Paul Gillan, boy soprano, from Hamilton. The proceeds were donated to the B.O.R.F.

The president of the C.C.O., Reginald Geen, attended the inaugural meeting. He also accompanied Paul Gillan in the recital and spoke to the audience during intermission, telling them of the aims and activities of the C.C.O. After the recital the artists and the members of the centre enjoyed a social get-together with refreshments.

The branch has twenty-one members, with several applications pending.

RETA MARSHALL, Secretary.

Montreal Centre.

A successful meeting of the Montreal Centre was held Saturday evening, Jan. 26, in Channing Hall, Church of the Messiah. After a supper at which the members of the executive acted as waiters, two musical films were shown—"The Young People's Guide to the Orchestra," by Benjamin Britten, in which Sir Malcolm Sargent demonstrated the various sections of the London Philharmonic Orchestra, and the Casavant Brothers' "Singing Pipes," showing the construction of a modern organ. Future events for B.O.R.F. were discussed, as well as the relation of church organists to undertakers in the matter of funeral fees. Phillips Motley presided and welcomed eleven new members.

PHILLIPS MOTLEY.

Galt Centre.

The monthly meeting of the Galt Centre was held at the home of the secretary under the chairmanship of W. U. Lethbridge Jan. 28. At the conclusion of routine business, the members were entertained with two interesting reports. Miss M. Steele attended the school of church music at Ontario Ladies College, Whitby, under the auspices of the United Church. Miss Steele gave a resumé of the program arranged for the school, outlining the various topics and the manner of dealing with them. Mr. and Mrs. C. R. Kilgour reported on the seventh annual meeting of the National Association of Teachers of Singing in Chicago in December. Mrs. C. P. Walker and Miss Dorothy Walker, assisted by Mrs. F. L. Haisell, served refreshments.

C. P. WALKER, Secretary.

Vancouver Centre.

For its January program the Vancouver Centre presented a recital by E. Power Biggs. I can think of no better way than to quote the Vancouver Sun's eminent music editor and critic, Stanley Bligh: "That famous virtuoso of the organ, E. Power Biggs, held a capacity audience spellbound, Jan. 30 in Chalmers United Church. The noted American, who is recognized as being in the first rank of performers on the king of instruments, was presented by the Vancouver Centre. In his opening number Mr. Biggs revealed his mastery of the fine Casavant organ and won unanimous approval by the clarity of his marvelous technique and variety in tonal color changes. . . . It is difficult in a recital where superb playing featured every number to single out any particular item. However, one feels the 'Heroic Piece' by Cesar Franck and the ever-popular Toccata and Fugue in D minor by Bach were outstanding."

G. HERALD KEEFER, Secretary.

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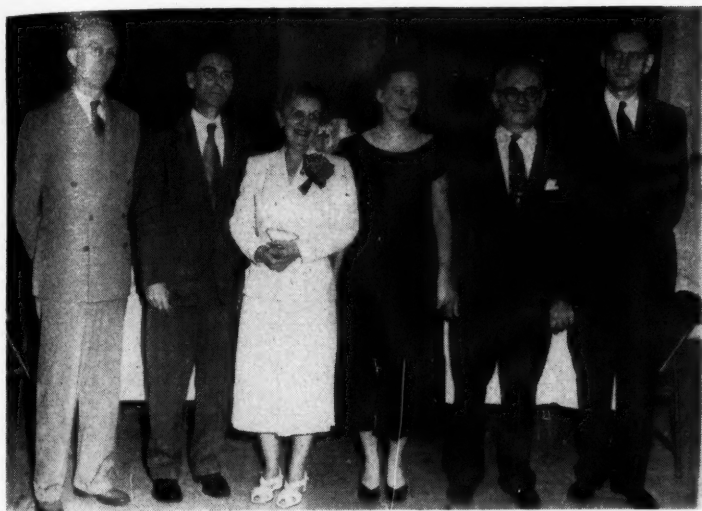
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CENTRAL FLORIDA MINISTERS MEET ORGANISTS



MINISTERS OF THE CHURCHES in Central Florida were the guests of the Central Florida Chapter of the American Guild of Organists at the first annual dinner Jan. 15 in the Winter Park Methodist Church. Shown in the picture are, left to right, Dr. Herman F. Siewert, F.A.G.O., David W. Cramp, chapter dean; Mrs. Christine Baldwin, sub-dean; Miss Jane Hood, secretary; Claude L. Murphree, F.A.G.O., regional chairman of the Guild, and the Rev. Kenneth Rogers, pastor of the host church. Addresses were delivered by the Very Rev. Melville E. Johnson, dean of St. Luke's Cathedral, Orlando; the Rev. Kenneth Ro-

gers, pastor of the Winter Park Methodist Church, and Claude L. Murphree. The musical program was by Mrs. Hazel Fisher Turner, contralto; Lamar Simmons, tenor, and Mrs. Elizabeth Cole, organist.

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eight or ten sets of tone sources would frequently have several *hundred* stop tablets. These organs looked big and expensive, sounded loud, but were a total loss to an organist who endeavored to play music having contrapuntal interest such as a Bach fugue.

The Concert Model Hammond Organ is a "straight" organ in the *strictest* sense as attested by playing a Bach fugue with both hands on the same manual and listening for the clarity of part movement of the *inner voices*. This is possible through a patented feature of the Hammond Organ which makes the tones from *all* of its keys *additive* using *any* registration. There are no unification devices whatsoever *including couplers*.

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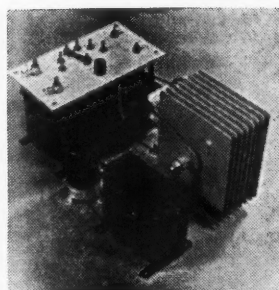
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The John Wanamaker Store in Philadelphia, where every year thousands of people hear recitals on one of the largest and most famous organs in the world, has announced that it is sponsoring a series of Lenten organ and choral programs. An organ recital will be heard every Wednesday at 11 a.m. and choral concerts are scheduled on the same days from 8:30 to 9 in the evening.

The first program, Feb. 27, was by the John Bartram High School a *cappella* chorus. Under the direction of Angeline Christaldi they sang early and modern church music. The Olney High School a *cappella* chorus, Theodore Nitsche director, will be heard March 5. On March 12 the A Cappella Carpathian-Slavonic Chorus of the Holy Ghost Eastern Rite Catholic Church, under the direction of Daniel J. Kavka, will offer a program of music of the Byzantine period, sung in their native tongue.

Walter Baker of Holy Trinity Lutheran Church, New York City, will give the first organ recital of the series March 19. The same day the girls' chorus from the Camden Girls' Catholic School, convent of Mercy, conducted by Jenó Donath, will appear.

Virgil Fox, organist of the Riverside Church in New York City, will be heard March 26. This recital is sponsored by the Music Educators' National Conference, which meets for the first time in Philadelphia March 21 to 26. At 8:30 p.m. that day the senior choir of Immanuel Evangelical Church and the Protection Chorus of Reading, Pa., under the direction of Mary G. Gale, will sing excerpts from Handel's "Messiah" and "Cavalleria Rusticana" and other Easter selections. On April 2 Kenneth Goodman, organist of Tindley Temple Methodist Church and instructor of organ at the Settlement Music School in Philadelphia, will play. He is a graduate of the Juilliard School of Music.

The Roxborough High School a *cappella* choir, directed by Victor Mariani, will give a Lenten program April 2. David Ulrich, organist of Trinity Church, Swarthmore, Pa., will play works of Bach, Vivaldi, Karg-Elert and Vierne April 9. He was heard recently on radio station WFIN and in recitals in Buffalo and at Lafayette College. The Dayton Boy Choir, from Dayton, Ohio, under the direction of S. Norman Park, will present a special program of sacred music April 9, including parts of "The Seven Last Words" of Dubois and Stainer's "Crucifixion." The choir comprises ninety voices. This will be their only Philadelphia appearance this season. On Good Friday excerpts from Wagner's "Parsifal" will be played on the organ. From 4:45 to 5:30 p.m. the Haddonfield Choral Society, under the direction of Lewis

Shearer, will be heard in a program of music befitting that day.

Nelson E. Buechner, organist of the Memorial Church of Our Redeemer, Reformed Episcopal, will be guest soloist for some of the recitals. The organ is played daily at 9:30 a.m., at noon and at 5:15 p.m.

**AUSTIN BUILDING BAROQUE
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Austin Organs, Inc., are building an interesting baroque instrument for California Concordia College to specifications and scaling by Professor Hugo Gehrke. The installation will be in the chapel of the college and the organ will stand on an elevated platform against the rear wall with the swell enclosed, the great in front and pedal pipes on the sides. All exposed pipes are to be arranged in functional design.

Pressure will be two and one-half inches and voicing techniques of the eighteenth century will be employed for most of the stops. The viola and inner-beard flute (an Austin specialty) will form a synthetic geigen on which the swell flue work will be erected. Mutations will be along French lines, with wide scaling and unlicked pipes. The composition of the great mixture is ingenious, interlocking as it does with the structural flutes in an efficient *multum in parvo* design.

The tonal resources will be as follows:

GREAT ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Prinzpal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Nasat, 2 1/2 ft., 42 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Terz, 1 3/4 ft., 42 pipes.
- Mixture, 3-5 ranks, 243 pipes.
- Fagot (from Swell), 16 ft., 61 notes.
- Chimes (console preparation).

SWELL ORGAN.

- Konzertflöte, 8 ft., 68 pipes.
- Spitzgamba, 8 ft., 68 pipes.
- Gamba Celeste, 8 ft., 56 pipes.
- Spitzflöte, 4 ft., 68 pipes.
- Prinzpal, 2 ft., 61 pipes.
- Klein Nasat, 1 1/2 ft., 61 pipes.
- Zimbel, 2 ranks, 122 pipes.
- Glock, 8 ft., 68 reeds.
- Tremolo (valve).

PEDAL ORGAN.

- Subbass, 16 ft., 32 pipes.
- Prinzpal, 8 ft., 32 pipes.
- Rohrflöte (ext. Great Rohrflöte), 8 ft., 12 pipes.
- Choralbass (ext. Prinzpal), 4 ft., 12 pipes.
- Rauschquinte (19-22), 2 ranks, 64 pipes.
- Fagot (ext. Swell Fagot), 16 ft., 12 pipes.
- Fagot (from Swell), 8 ft.
- Fagot (from Swell), 4 ft.

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Intercollegiate Tours will sponsor this summer a European tour on church music and art under the leadership of the Rev. George Litch Knight. The program has been planned especially for those actively engaged in religious education, church organists and choirmasters. The group is scheduled to sail from New York on the Queen Mary July 9 and will return Aug. 19. Countries to be visited include England, Holland, Belgium, Germany, Switzerland, Italy and France.

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E. FRANKLIN BENTEL



THE DELTA A. BRENDEL CHOIR of the East End Christian Church, Pittsburgh, under the direction of E. Franklin Bentel, organist-director, will present DuBois' "Seven Last Words" on Palm Sunday evening. Mr. Bentel will play a twenty-minute organ recital before the cantata, beginning at 7:40. The choir will appear in the new robes given them by a "friend of the church" who wishes to be unidentified. The robes were given at Christmas. Mr. Bentel was presented with an A.G.O. gown.

As has been the custom for a number of years the last Sunday in June has been named "Delta A. Brendel Memorial Sunday," at which time the choir presents a fitting musical program in memory of Delta A. Brendel, from whom the choir receives its name. This year the choir will present Faure's Requiem.

Mr. Bentel was born in Rochester, Pa., where he began piano study at the age of 7. He attended the Beaver (Pa.) Conservatory, studying piano and organ with Dr. A. R. Little. Here he earned his bachelor's degree in 1923 and his master's degree in 1929. He also had a year's scholarship at Thiel College in 1927. Afterward he entered Carnegie Institute of Technology, where he studied organ with Dr. Caspar Koch, composition with J. Vick O'Brien, piano with Henry Kloman Schmidt and music courses with Charles A. H. Pearson. This was followed by several years of organ study with Julian Williams of St. Stephen's Church in Sewickley. In 1940 he attended the Christiansen Choral School at Chambersburg, Pa. For several summers he studied piano with Dr. Guy Maier head of the piano department of Stephens College, when Dr. Maier conducted a course at the Juilliard School of Music in New York.

Mr. Bentel played his first church service when he was 16 at the Beaver Christian Church. He held several organ posts in Beaver Valley churches until 1939, when he was appointed organist-director of the East End Christian Church in Pittsburgh, where he directs a quartet and a choir of twenty voices. He is a charter member and former president of the Federated Beaver Valley Friends of Music Club, also vice-president of the Beaver Valley Community Concert Association, and a member of the Western Pennsylvania Chapter of the American Guild of Organists.

Mr. Bentel has maintained a studio in Rochester, Pa., since 1929, teaching piano, organ and theory, and also has been a member of the faculty of the Filion Studios in Pittsburgh since 1950.

JACK H. SCHNEIDER NAMED TO CHICAGO CHURCH POST

Jack H. Schneider is the new organist and choir director of the Austin Westminster Presbyterian Church, Chicago, where he began his duties Feb. 17. Prior to that time Mr. Schneider had been organist and assistant choir director at the Second Presbyterian Church of Oak Park, Ill., for three years.

Mr. Schneider began organ study with Emma Mary Foote at Elmhurst College while he was in high school. He held his first church position in Elmhurst, at St. Peter's Evangelical and Reformed Church. After his discharge from the navy in 1946 he began studying with Dr.

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- HOPPIN, STUART B.**
997 Light (poem by Robert Hillyer) SATB, with optional trumpets18
- LUVAAS, MORTEN J.**
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Frank Van Dusen and continued until Dr. Van Dusen's retirement a few months ago.

HARRY H. HUBER APPOINTED TO LARGE CHURCH IN SALINA

Harry H. Huber, professor of organ, theory and church music and chairman of the division of fine arts at Kansas Wesleyan University, Salina, has been appointed minister of music at the University Methodist Church, Salina, where he will introduce a program consisting of three choirs, similar to the one he established at the First Methodist Church in Hutchinson, Kan., before he joined the faculty of the university. The church, which is one of the largest in the northwestern part of Kansas, is at the gates of the campus. Professor Huber will preside at a three-manual Austin. He was organist and choirmaster of the First Christian Church in Salina for the last four years.

THE PALESTRINA SOCIETY of Connecticut College, under the direction of Paul F. Laubenstein, gave the first presentation of its eleventh season in Harkness Chapel, New London, Jan. 27. Its offerings were the five-voice motet "Exsultate Deo," by Palestrina, and the Kyrie, Gloria and Credo of the same master's "Missa Papae Marcelli" for six voices. Sarah Leight Laubenstein at the organ played the following numbers by old Spanish composers: "Preludi" (Andante-Allegro), by Joseph Elias; "Tiento de Primer Tono," by Gabriel Menalt; "Tres Versillos de Segundo Tono," by Candido Eznarriaga, and "Tiento de Falsas de Cuarto Tono," by S. A. de Heredia.

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JESSE G. CRANE



THIRTY-THREE YEARS without missing a Sunday is the record established by Jesse G. Crane, organist of the Third Church of Christ, Scientist, in Indianapolis. Mr. Crane marked the anniversary of his tenure Feb. 3. In the years he has served he was absent for one Wednesday lecture in 1919, but has played every other service since then and has given weekly recitals.

Mr. Crane's earliest studies were with F. X. Arens, and after study with James M. Dungan he was graduated in the artist department of the Indianapolis Piano College. Organ study with Charles F. Hansen was carried on for several years, followed by church work and a long period as organist of the Alhambra Theater.

Mr. Crane has been a member of the Indiana Chapter of the A.G.O. during most of the time it has been in existence and served as dean for three years and as treasurer for a like period. He has been engaged in playing and teaching piano and organ for many years and has had as pupils a number of the professional musicians of the city who now hold important church positions.

THE UNITED TEMPLE CHORUS of Long Island, New York, Isadore Freed conductor, announces its seventh competition for the Ernest Bloch Award. Compositions must be based on a text from the Old Testament, suitable for women's chorus and submitted by Oct. 15. The award consists of a prize of \$150 and publication by the Mercury Music Corporation. All composers are eligible. For further information write the United Temple Chorus, Box 18, Hewlett, N. Y.

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Letters from Our Readers

Memories of a Yonkers Organ.

Minneapolis, Minn., Feb. 11, 1952.—Dear Mr. Gruenstein:

It was with more than a little interest that I read in the January DIAPASON of the dedication recital by Miss Lilian Carpenter on a new organ in the First Presbyterian Church of Yonkers, N. Y. Despite the vapid jokes that have been made about it, the Terrace City, beautifully situated on the east bank of the magnificent Hudson River, is and always was an excellent place to live. In fact, I chose to be born there and never regretted it.

As a youngster, some time before I started my organ and choir career, I came to know very well the splendid Hutchings instrument recently replaced. The first organist engaged to play it was none other than J. Albert Jeffery, whose really famous tune "Albany" ("Ancient of Days") has carried his name into many hymnals and onto countless service programs. Coming from Albany Cathedral, where he had been associated with Bishop William Crosswell Doane, author of the hymn mentioned, Dr. Jeffery proved to be one of the most brilliant organists in the New York area. I cannot recall his playing much Bach, but he gave superior renditions of the W. T. Best transcriptions of the Handel Concertos and of such "big" pieces as Gounod's "Queen of Shea" march and the "Tannhäuser" march, thoroughly acceptable in the standard organ repertoire of that day. He was frequently asked for the "Cavalleria" Intermezzo, which he gave with the melody on the great, doppel flöte in octaves (no 4-ft. coupler, but he had very long fingers) and it always came off perfectly.

In the middle of the afternoon service there were always four organ numbers, headed "Praise God with the Organ," played and listened to very devotionally. It was not long before this list was greatly extended by an extensive recital at the close of the service. This would continue until the sexton put out the lights and the listeners at the same time.

The three-manual Hutchings organ was an early tubular-pneumatic and one of the best examples of this noted builder's work up to that time. I cannot recall the scheme, but I remember that the ensemble was especially rich and the reeds were particularly so. There was no separate console and there was a beautiful case which included two large corbels bearing 16-ft. pipes. It was the finest organ that Yonkers had ever seen and it was very expensive. I always understood that it cost the immense sum of \$6,000!

STANLEY R. AVERY.

Purvis and Altman Share Duties.

San Francisco, Cal., Feb. 7, 1952.—Dear Mr. Gruenstein:

I note in the February issue of your magazine a statement to the effect that Mr. Richard Purvis has been appointed organist at the California Palace of the Legion of Honor. In the interest of accuracy, may I ask that a correction be published stating that Mr. Ludwig Altman and Mr. Richard Purvis share the post of organist jointly at the California Palace of the Legion of Honor. Each of these organists plays his Saturday-Sunday program in alternation throughout the year.

It will be greatly appreciated if this corrected statement could be placed in an early issue. Thanking you for your attention to this matter, I am

Sincerely yours,
THOMAS C. HOWE, JR., Director.

Asks for a Definition.

Reading, Mass., Feb. 5, 1952.—Dear Mr. Gruenstein:

May I request Mr. Bill Case to state in your columns just what he understands the term "baroque" to signify. In my present understanding it implies an equivalent of the term "primitive." I would like to be informed if I am in error in this. Another designation might be "colorless," which applies to such so-called baroque organs as I have heard.

Very truly yours,
ERNEST M. SKINNER.

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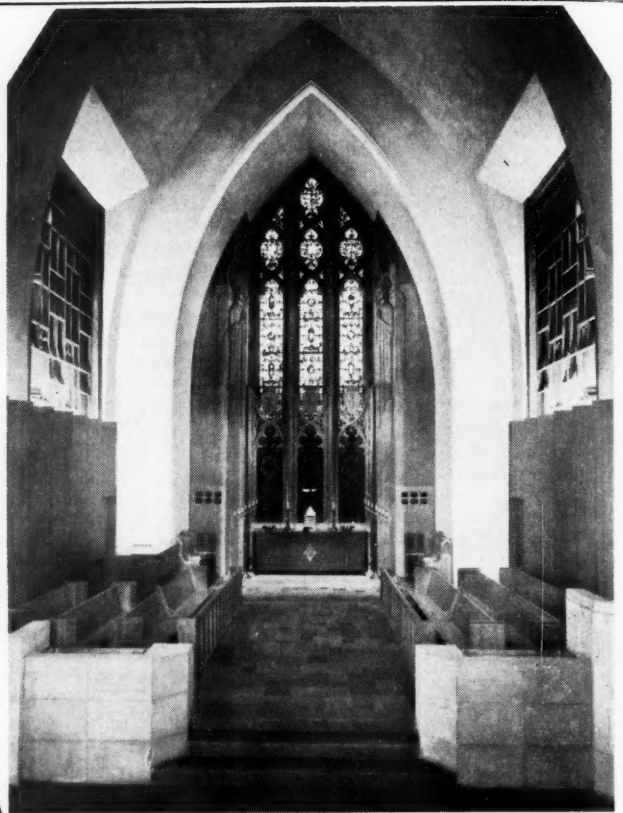
Washington, D.C.—Feb. 1, 1952.—Editor of THE DIAPASON:

Some years ago the newspapers conducted a campaign for advertising recorded symphonic music albums at cut rates. Could not the American Guild of Organists, in cooperation with major recording companies, promote such a venture in recorded church music albums, with emphasis on Palestrina and the polyphonic school?

This would be of invaluable assistance to students of counterpoint, for they seldom hear or sing anything but isolated, microscopic instances and examples of the style they study. Congregations, choirmasters and choristers are not at all familiar with the vast majority of music approved by the Motu Proprio. Familiar music is popular music. Let's make Vittoria's "Ave Maria" as well known as Malotte's "Lord's Prayer".

LYMAN MCCRARY.

WICKS ORGAN OF THE MONTH



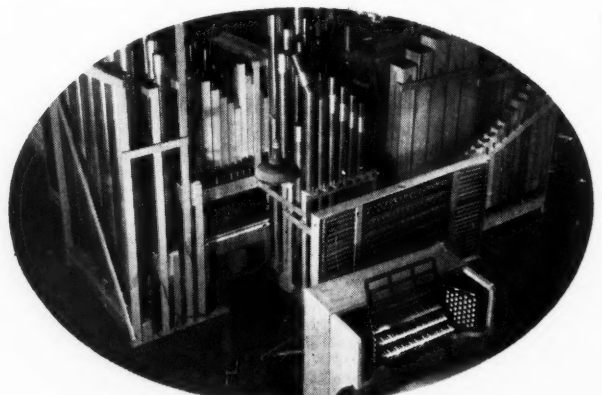
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The Reverend Herbert J. Brodt, Minister of Peace Memorial, and distinguished organist, Martin Bennema, watched the organ grow, and tested it at the plant prior to installation. They are voluble in their praise, and find the instrument more than adequate for the complex variety of musical requirements at Peace Memorial Church.

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3. *Ensemble...*

To provide properly that characteristic quality of the traditional organ, "Ensemble" tone is required.

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"Orgelbüchlein," Six Chorales and Eighteen Chorales, Chorale Preludes and Duets, by J. S. Bach: Three volumes, numbered 3946, 3947 and 3948 in Peters Edition; published by C. F. Peters Corporation, New York, London and Frankfurt.

In these three handsome volumes have been included the choicest organ works of Bach based on chorale themes. The detailed contents can be gathered from the listing above. It is a fine thing to have under these three covers the best of the great master's works in this medium. No finer service music is available. The text is authentic, that of Griepenkerl and Roitzsch, the old Peters Edition based largely on the original manuscripts. Now these masterworks are available together in convenient form, set out by the best of paper, printing, engraving. The three handsome volumes will be an ornament to any library and a source of aesthetic pleasure and musical profit to any musician appreciative of the best.

Fugue in G minor, Mozart, arranged for organ solo by E. Power Biggs; Fugue in E minor, Schubert, arranged for organ solo by E. Power Biggs; published by Mercury Music Corporation, New York City.

Both of these fine contrapuntal works were originally set for two pianos. They have now been made available in solo organ form from the masterhand of one of our finest players. The Mozart is the more brilliant of the two and resembles the mood and style of the familiar fugue in the same tonality by Bach. The Schubert is of a quieter type, more poetic in content. But both are splendid works, fitting examples of high inspiration by great composers, plus first-class arrangement.

Four Organ Chorales by Ludwig Lenel; published by Concordia Publishing House, St. Louis, Mo.

The four short pieces comprising this set are versions for organ solo of old melodies familiar to the Lutheran liturgies. For the record in their English titles we now list them: "O Christ, Who Art the Light of Day," "Now Praise We Christ, the Holy One," "O Christ, Thou Lamb of God" and "How Lovely Shines the Morning Star." The treatments given these themes are simple; in the case of the first three pieces little has been done except to harmonize the melody and set it out with appropriate accompaniment. The last title has received more ambitious treatment. Under a swirling toccata type of figuration for full organ the theme is boomed forth on the pedals and there is a brilliant cadenza for a fitting close. This composer knows his business; the pieces, while short and undeveloped, are effectively set forth.

Tune for Chimes and Trumpets, organ solo, by Stanley E. Saxton; published by Galaxy Music Corporation, New York.

A rather novel musical essay playing up the favorable qualities of the chimes and solo possibilities of the reeds. Its registration qualities as well as its musical values will endear it to concert players alert for attractive pieces marked by individuality of coloring. The music is easy to play and interesting to the auditor—a not too common union of virtues.

"The Lenten Invitation," by Ellen Jane Lorenz; published by Lorenz Publishing Company, Dayton, Ohio.

Simple music, devotional in tone—service music whose main intent has been ease of playing and making the most of very limited resources. Within the bounds of these restrictions the composer has worked successfully. The treatment of the hymn-tune used, one by E. W. Bullinger, is in keeping with Lent and there are some neat touches of musical acumen shown in the composer's handling of it. Simple music, well-written.

"Easy Organ Method," by John Stainer, revised and edited by Rob Roy Peery, with application to electronic organs by Ellen Jane Lorenz; published by Lorenz Publishing Company, Dayton, Ohio.

The gist of this old and well-proven organ tutor has been extracted and edited for contemporary use in effective fashion, with



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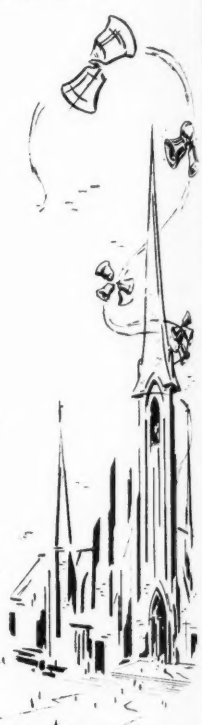
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a practical line of instruction on its application to use on the Hammond or other instruments of that type. This system of guiding the beginning pupil in organ playing has won its place over many years of testing. It is rejuvenated by this present editing and condensation and deserves wide use and application.

Chime Preludes for organ by Samuel Keck; published by Clayton F. Summy Company, Chicago.

The ten selections included in this slim book are divided about equally between simple arrangements of hymns and short service pieces adapted to the use of chimes. The versions are innocuous—the sort of thing that most organists do without preparation at fitting points in the service. The chief selling point for this collection is the simplicity of its contents.

Suite on Gregorian Melodies, by F. de la Tombelle; "The Virgin by the Manger," "Offertoire for Good Friday," "Preludio

Religioso," (three pieces for organ by H. Mulet); Cantilene and "Priere du Martin," two pieces for organ by H. Libert; "March of the Three Kings," by Louis Vierne; "Grand Choer" in G, by C. Tournemire; Toccata, "Fanfare d'Orgue," two pieces for organ by E. Commette; "Meditation-Priere," by Felix Borowski; "Grand Choer" in G minor, by A. Hollins; "Intermezzo Nuptiale," by E. Martin; all edited by Robert Leech Bedell and published in Edition Le Grand Orgue, Brooklyn, N. Y.

Above are listed titles of a series of

reprints, first-class music up to now out of print or otherwise hard or impossible to get. The music covers a wide scope of styles and technical grades; but it is all of fine quality.

THE CHAPEL CHOIR CONDUCTORS Guild of Capital University, Columbus, Ohio is sponsoring an anthem competition open to all composers. The contest closes Aug. 31. For complete contest rules one may write to Everett W. Mehrley, contest secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

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JANE H. DREELAND, organist and choir-master of the Wesley Methodist Church, Paterson, N. J., teaches piano and organ privately in addition to being the director of two choral groups outside her church and being the mother of 4-year-old twin boys. She is sub-dean of the Northern New Jersey Chapter of the A.G.O.

Mrs. Dreeland studied organ under Mark Andrews and Carl F. Mueller and at the Guilman Organ School. She holds a B.S. in music education from the Juilliard School of Music. Before going to her present position she was for seventeen years organist of the Union Methodist Church in Totowa Borough, N. J.

In a recital Oct. 28 Mrs. Dreeland was assisted by Albert Hemmerlin, violinist, and Frank Salerno, cellist. Organ numbers were: "Diferencias," Cabezon; "Tocata in C, Bach; Pastorale, Franck; "Du bist die Ruh," Schubert; Intermezzo, Cal-laerts, and "Caprice Heroique," Bonnet.

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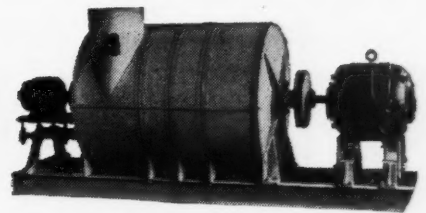
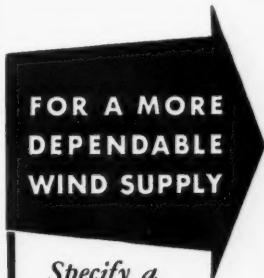
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The Boston Conservatory of Music on the Fenway has placed an order with the Wicks Organ Company for a three-manual organ to be installed in its auditorium. The specifications have been drawn up by Grover J. Oberle of the conservatory faculty and R. P. Matthews of the Wicks Company.

The room in which the instrument is to be placed seats 500 on one level and is modern in design. There is a proportionately large stage flanked by two small organ chambers. The size of the chambers limits the number of ranks to be installed, but this has been overcome to some extent by the placing of an exposed positiv division in front of the swell chamber and a four-rank mixture, to be unenclosed, in front of the great organ. The console will be on a movable platform. The choir organ is duplexed from the swell and the positiv is playable from the choir manual.

The stolist will be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Contra Gamba, 16 ft., 12 pipes.
Rohrflöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Tremolo.

CHOIR ORGAN.

Rohrflöte, 8 ft., 61 notes.
Gamba, 8 ft., 61 notes.
Gamba Celeste, 8 ft., 49 notes.
Prestant, 4 ft., 61 notes.
Flauto Traverso, 4 ft., 61 notes.
Nazard, 2½ ft., 61 notes.
Flautino, 2 ft., 61 notes.
Tierce, 1½ ft., 61 notes.

POSITIV ORGAN.

(Playable from Choir manual)

Bourdon (metal), 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.

PEDAL ORGAN.

Bass Flute, 16 ft., 12 pipes.
Contra Gamba, 16 ft., 32 notes.
Contra Fagotto, 16 ft., 32 notes.
Octave, 8 ft., 44 pipes.
Flute, 8 ft., 32 notes.
Quint, 5½ ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Clarion, 4 ft., 32 notes.

**NEW EASTER CHORAL NUMBER
JUST PUBLISHED BY GALAXY**

A new Easter anthem received just as this issue goes to press, but still in time to be useful to those who have not completed their program, is "Now Is Christ Risen," by Marcel G. Frank, published by the Galaxy Music Corporation. The words are adapted from the familiar Resurrection passage in the fifteenth chapter of 1 Corinthians. This anthem is simple enough to be learned quickly and has a nice festal flavor. Though some *divisi* passages are indicated, it can be performed successfully with a small choir. It is the type of piece that will "come off" well and the organ accompaniment is easy. There are no solos.

AT THE VAN DUSEN CLUB meeting Feb. 11 in the organ studio of the American Conservatory, Chicago, the members paid tribute to the late Dr. Frank W. Van Dusen by standing for a moment of silence. The program, played by Robert Lodine, past president, who returned recently from Paris, where he studied with Andre Marchal and coached with Jean Langlais, Olivier Messiaen and Gaston Litaize, was of unusual interest. Plans were completed for the presentation by the club of Jean Langlais May 21 at St. James' Methodist Church in Chicago.

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FOR BERGEN CHORAL SOCIETY

Kirsten Flagstad appeared as soloist with John Harms' Bergen Choral Society in Englewood, N. J., Jan. 7. Before an audience of over 1,500, Mme. Flagstad sang a program of German lieder, Scandinavian songs, Wagner's "Liebestod" and a group of English songs and was heard as soloist in the Mendelssohn "Hear My Prayer" with the chorus under the direction of Mr. Harms. The Bergen Choral Society sang the Mozart "O God, when Thou Appearest" and "Here Yet Awhile" from the Bach "St. Matthew Passion."

The Bergen Choral Society was organized by Mr. Harms and is in its fourth season. This year the series of concerts was completely sold out by subscription and the chorus by its programs again was able to send a check for \$1,000 to the Englewood Hospital building fund.

John Huston was organist for the performance of the Verdi "Requiem," presented at St. Paul's Church. The soloists were Iona Harms, soprano; Viola Silva, contralto; Thomas Hayward, tenor, and Clifford Harvuot, baritone of the Metropolitan Opera Association. Handel's "Messiah" was sung as an annual community presentation. Donald Romme was organist and there were eminent soloists. Bach's "St. Matthew Passion" will be performed April 7, with J. H. Ossewaarde as organist.

The John Harms Chorus of New York, now in its twelfth season, will present its annual Town Hall concert Sunday, May 11, and will be heard in a program of sacred and secular works.

John Harms is a fellow of the American Guild of Organists. For the past five years he has been organist and choir-master at St. Paul's Episcopal Church in Englewood, N. J. At Trinity School in New York City he is organist and director of music. Mr. and Mrs. Harms reside in Englewood. Iona Harms is soprano soloist at St. Paul's Church there and director of music at Lenox School for girls in N.Y.C. and has studios for voice in Englewood and at the Harms studio, 160 West, Seventy-third Street in New York.

THE FACULTY AND STUDENTS of the Episcopal General Theological Seminary led the evensong service Feb. 24 at St. Bartholomew's Church, New York City. Ray Francis Brown, director of music at the seminary, was organist and an address was delivered by the Rev. Lawrence Rose, S.T.D., dean.

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Any organist assuming a new position would be proud to receive such a welcome as greeted Richard R. Alford at the First Methodist Church of Boise, Idaho. The printed church bulletin for Jan. 27, containing twelve pages, included a full-page introduction of Mr. and Mrs. Alford. Inserted was a printed leaflet, "Our Singing Church," describing eight choirs, with accounts of the choir guild, the hymn-of-the-month project and a monthly choir journal. Mrs. Loren Basler, the organist, is now featured every Sunday in a program on station KIDO. Similar—not identical—worship services are held at 8:30 and 11 on Sunday morning. Mr. Alford says that Boise claims to have originated music week in America. Are there other contenders?

From the First Baptist Church at Geneva, N. Y., Miss Gladys Gray, its organist, has sent us the complete ten-page script of her latest Christmas vesper service. For the congregation there was a separate program with all titles and the words of the responsive materials. Eight composers were represented in the organ prelude while the carols and anthems came from a dozen persons and sources. We noticed stanzas by Thomas Tiplady and a lovely Christmas litany by Miss Abbie Graham. Under the heading "What Child is this?" a rabbi ponders, an inn-keeper laments, the birds worship, the heavens rejoice, the world awakes—"for Jesus, the Saviour, is here." Then follow a brief service of lights and a three-fold benediction, in silence, by the choir and finally by the pastor. We would add that the full program carries the names and publishers of all the music used, in footnotes. There are thirteen of them. We have given the details of this service for the encouragement of those who are in a position to do similar creative work in service design. We have one loan copy of the entire script and will gladly lend it—on condition that it is returned promptly.

Important anniversaries have produced many fine hymns, and hymn festivals are being used to celebrate them. Such festivals have real spiritual power, and this has been specially true of the Genevan Psalter anniversary. At present we are emphasizing American hymns, particularly those of this century. A new leaflet containing some of these hymns will be available April 1. Marking the celebration of the thirtieth anniversary of the Hymn Society this spring a hymn festival will be held in New York Sunday, May 18. American hymns will be used and the chapters of the society in other cities will cooperate. Let us make May 18—or any other Sunday this spring—a hymn-singing Sunday.
 REGINALD L. McALL.

FIFTEENTH SEASON BEGUN IN DETROIT CHURCH CONCERTS

The chancel choir of the First Baptist Church of Detroit, under the direction of Dr. Cyril Barker, opened its fifteenth season of concerts with the Michigan State College String Quartet and Roy Underwood, pianist, Jan. 29. This is the first time that a string quartet was introduced in the series, but it was a happy decision, for a very successful evening resulted from the standpoint of the artistry of the musicians. The quartet consists of Romeo Tata, violin; James Niblick, violin; Lyman Bodman, viola, and Alexander Schuster, cello. The program was the Dittersdorf Quartet in E flat major, Beethoven's Quartet, Op. 18, No. 5, and the "Trout" Quintet by Schubert, with Roy Underwood at the piano.

Events that follow include an organ recital by E. Power Biggs Tuesday, Feb. 26, and a joint recital Monday, March 24, with Reginald Godden, Canadian pianist, and Cyril Barker, organist.

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