

THE DIAPASON

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NEW ORGAN WILL MARK GRINNELL CENTENARY

ORDER TO AEOLIAN-SKINNER

Three-Manual Instrument Will Be Installed in Herrick Chapel at Iowa Institution in Time for Use in Fall of 1947.

As one of the projects marking the celebration this year of the college's centenary, Grinnell College, Grinnell, Iowa, will have a new organ installed by the Aeolian-Skinner Organ Company, President Samuel N. Stevens has announced. The organ will be ready for use in the fall of 1947.

The three-manual instrument will have an unusual feature in the form of four 32-ft. polyphonic bourdon pipes in the pedal organ in addition to the 16-ft. bourdon. The polyphonic pipes will each provide three notes. There are in all 3,119 pipes, in fifty-two ranks, with harp and chimes to be installed later.

Installed in Herrick Chapel, the new organ will replace the present three-manual Kimball, which will be placed in the college's prospective fine arts building. The college music department is headed by Norman Goodbrod, the organ instructor is Hoyle Carpenter and Elbert Morse Smith is college organist.

Stop specifications for the Grinnell organ are:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 3 and 5 ranks, 245 pipes.
Tremolo.

SWELL ORGAN.

Gedeckt, 16 ft., 73 pipes.
Gelgen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Contra Hautbois, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 61 notes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Dulciana, 4 ft., 73 notes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Bourdon (polyphonic), 32 ft., 4 pipes.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Viola, 16 ft., 32 pipes.
Quintaten (Great), 16 ft.
Gedeckt (Swell), 16 ft.
Spitzprincipal, 8 ft., 32 pipes.
Flute (from Bourdon), 8 ft., 12 pipes.
Gedeckt (Swell), 8 ft.
Choral Bass, 4 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Posaune, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

THE WOMAN ORGANISTS' CLUB of Detroit presented Alexander Schreiner in a recital March 18 at the Central Methodist Church. Preceding the program a dinner for 100 members and their guests was given for Dr. Schreiner at the church. Following this Dr. Schreiner presented his program before an enthusiastic audience of 500 people from Detroit and nearby cities.

MEMBERS OF A.C.O. AT BROADCAST MARKING JUBILEE



Program of N. Y. Festival

Following is the program for the golden anniversary year spring music festival of the American Guild of Organists, to be held in New York May 27 to 31, as far as it has been completed as this issue goes to press:

Monday, May 27.

4 p.m.—Recital by Richard Keys Biggs, organist of the Church of the Blessed Sacrament, Hollywood, Cal., at Grace Church.

6:30 p.m.—Annual meeting and fiftieth anniversary dinner of the Guild at Schraff's Restaurant, Fifth Avenue at Forty-sixth Street.

Tuesday, May 28.

10 a.m.—Visit to the Frick Museum, 10 East Seventy-first Street.

4 p.m.—Recital by Claire Coci of the Oberlin Conservatory of Music at the Church of the Ascension, Fifth Avenue at Tenth Street.

5 p.m.—Lecture.
8:30 p.m.—Service at St. Bartholomew's Church. Combined choirs and orchestra under the direction of Dr. David McK. Williams, F.A.G.O. (Admission by ticket. Mail requests to the Guild office, enclosing addressed stamped envelope.)

Wednesday, May 29.

10 a.m.—Guild pilgrimage to the Cloisters, Fort Tryon Park.

12 noon—Recital by Edwin Arthur Kraft, F.A.G.O., organist of Trinity Cathedral, Cleveland, Ohio, at Brick Church.

4 p.m.—Lecture.
5 p.m.—Recital by E. Power Biggs of Cambridge, Mass., and string orchestra at St. Paul's Chapel, Columbia University.

8 p.m.—Service at the Cathedral of St. John the Divine under the direction of Dr. Norman Coke-Jephcott, F.A.G.O.

Thursday, May 30.

11 a.m.—Ascension Day services at Trinity Church. Choir and orchestra under the direction of Dr. George Mead, Jr., A.A.G.O.

1 p.m.—Warden's luncheon to deans and regents at the Cafe Savarin, Fiftieth Street and Lexington Avenue.

2 p.m.—Meeting of the council with deans and regents in the choir-room at St. Bartholomew's Church.

4 p.m.—Recital by Clarence Watters, F.A.G.O., of Trinity College, Hartford, Conn., at St. Bartholomew's Church.

8:30 p.m.—Recital by Flor Peeters, organist of Malines Cathedral, Belgium, at Church of St. Mary the Virgin.

Friday, May 31.

10 a.m.—Tour of Radio City.

12 noon—Recital by Dr. Robert Baker at Temple Emanu-El.

4 p.m.—Lecture.

5 p.m.—Recital by Claribel Thomson of Philadelphia at Calvary Church.

8:40 p.m.—Guild theater party.

BACH ORGAN WORKS ON AIR; E. P. BIGGS COMPLETES TASK

The broadcast from the Harvard Germanic Museum in Cambridge, Mass., March 31 was especially noteworthy as marking the completion of the performance of all of Bach's compositions for the organ for millions of radio listeners from coast to coast by E. Power Biggs over the Columbia Broadcasting System. The guest artist was Phillip Kaplan, flutist. This program was presented by CBS in collaboration with the noted American music patroness, Mrs. Elizabeth Sprague Coolidge.

During the last fifteen months Mr. Biggs played his Bach programs from week to week. This was undoubtedly the first time such an ambitious undertaking has been broadcast. The compositions played numbered 288, including 155 chorale preludes, thirty preludes and fugues, and more than a hundred other works. Mr. Biggs figures that, if performed consecutively, the pieces would take about twenty-four hours of playing time.

Mr. Biggs estimates that the time he has spent in preparation over a period of twenty years amounts to 10,000 hours of practice alone, exclusive of study and research.

The final program was specially fitting because it contained the concluding portions of Bach's last composition, the uncompleted "The Art of Fugue," together with the last composition on which he ever worked—the chorale prelude "Before Thy Throne I Stand," revised on his deathbed.

ORGAN BUILDERS MEET AND TAKE UP SUPPLY PROBLEMS

The Associated Organ Builders of America held their annual meeting at the Shoreham Hotel in Washington, D. C., April 1, 2 and 3. Those present were representatives of the following firms: Aeolian-Skinner, Austin, Hillgreen-Lane, Möller, National Organ Supply, Organ Supply Corporation, Reuter, W. H. Reisinger Manufacturing Company, Schantz and Spencer Turbine Company, Lewis C. Odell attended as secretary of the association.

After giving attention to routine matters of the organization, the group met with the various agencies of the Civilian Production Administration in order better to evaluate the material supply problem and to take such steps as were deemed necessary to improve this critical situation.

HONOR NORMAN LANDIS ON GOLDEN JUBILEE

FETED AT FLEMINGTON, N. J.

Presbyterian Church Pays Tribute at Reception and Service Marking Fiftieth Anniversary—Gift of \$1,000 Presented.

Norman Landis' fiftieth anniversary as organist and director of music of the Presbyterian Church of Flemington, N. J., was celebrated March 15 and 17 by the church and community in a manner to demonstrate the high regard for Mr. Landis and for the influence he has exerted in the course of half a century. Commencing with a reception March 15 in the chapel, which was attended by several hundred of his fellow parishioners and guests from far and near, continuing through the anniversary service Sunday morning and culminating in the presentation of Stainer's "Crucifixion" by a chorus of seventy-three before a congregation which packed every available space in the church, the anniversary was a memorable event in Flemington's history.

Master of ceremonies at the reception was Bergen Carter, Jr., who was also general program chairman. Mr. Carter expressed the esteem of members of the choir, of the church and of the community for Mr. Landis. Mr. Carter in turn introduced the Rev. Sargent Bush of Abington, Pa., former pastor of the church. Mr. Bush spoke of the fine Christian character of the guest of honor and of the value of the music to the spiritual life of the church. He recalled the help and assistance he had received from Mr. Landis in all matters pertaining to the church as an elder since 1914 and since 1922 as clerk of the session.

The Rev. Kenneth Magner, moderator of the Presbytery of New Brunswick, brought greetings from that body. The Rev. Edward C. Dunbar, pastor of the Baptist Church, extended greetings from that congregation and the community at large and the Rev. Marshall Harrington, recently interim pastor, supplemented remarks of the Rev. Mr. Bush in testifying to the inspiration he had received from Mr. Landis and the work of the choir. The Rev. Dr. John F. Jansen, new pastor of the church, extended greetings and best wishes from the congregation.

Turning from the serious to a humorous note, Mr. Carter presented Mrs. George See, the former Barbara Landis, who recalled that on the occasion of her father's fortieth anniversary, when the choir gave him a dinner, she had been prevailed upon to present a "life with father" sketch. Mrs. See said she had been asked to repeat the former epistle, but had made some alterations, bringing it up to date. One of the highlights of her talk was the story of how the slightly-built musician was, in his youth, the captain of an unbeaten college football team at Dickinson College, which numbered among its victims the famous Carlisle Indians.

The guest of honor acknowledged the cooperation of the six pastors under whom he has served since 1896, and closed with a tribute to his wife and his mother.

Mr. Landis found in front of his plate at the table an envelope containing a \$1,000 bill—the anniversary gift of members of the congregation and friends.

In spite of unpleasant weather a large congregation turned out Sunday morning for the anniversary service. A ceremony had taken place in the primary department of the Sunday-school just previous to the service, when the children made Mr. Landis a present of \$7 which they had contributed from their savings. A poem written for the occasion was read and "Sonny" Rockafellow, son of Mr. and Mrs. Lester Rockafellow, made the presentation speech, specifying that the

gift is to be used for a penknife as a memento of the anniversary.

Featured at the morning service was music composed by Mr. Landis, the first of the anthems being "Upward Where the Stars Are Burning." The second anthem was Mr. Landis' "Sing and Rejoice," written in 1941. The prelude was one of Mr. Landis' best-known works, inspired by the surroundings of his boyhood home at Carlisle, Pa., entitled "The Mountains." For the postlude he used his Toccata in D minor, composed in 1945.

Dr. Jansen entitled his sermon "The Christian Song." He paid a high tribute to Mr. Landis. The church program epitomized the pastor's remarks as follows:

"The fiftieth anniversary of Mr. Norman Landis as the organist and choir-master of our church is indeed a day of thanksgiving for us all. Through the years we have been richly blessed in his inspired ministry of music as in his devoted Christian life. We are deeply grateful and we would express to him and Mrs. Landis our loving appreciation and pray for them God's continued blessing."

Mr. Landis was born in Carlisle, Pa., and spent his boyhood in that community. He was graduated in 1894 from Dickinson College, where he majored in electrical engineering. Upon graduation, however, he decided to study music and went to New York, where he became an organ pupil of the late Dr. R. Huntington Woodman and studied theory and composition with Harry Rowe Shelley and Dudley Buck and piano with Caia Aarup.

March 15, 1896, Mr. Landis went to Flemington as organist of the Presbyterian Church, succeeding the late Robert Bell. In addition to his regular duties as organist, Mr. Landis has given hundreds of recitals and has actively promoted choral singing. His compositions include twenty-two anthems, forty-three organ numbers, twenty songs, two suites, two sonatas and one cantata.

HERBERT E. HYDE RESIGNS FROM ST. LUKE'S IN EVANSTON

After a service of twenty-six years Herbert E. Hyde, Mus.D., has resigned as organist and choir-master of St. Luke's Episcopal Church, Evanston, effective May 15. Thomas Matthews, organist and choir-master of the Church of St. Martin-in-the-Fields, Philadelphia, has been appointed as successor to Dr. Hyde.

Mr. Matthews also has been appointed director of music and lecturer in church music at Seabury-Western Theological Seminary, Evanston.

The change at St. Luke's, one of the largest and most prominent parishes in the United States, follows the calling of a new rector, the Rev. Edward Taggard, and a change in the musical policies of the church. The mixed choir, which has established a reputation by its work, will be replaced with a boy choir. Father Taggard has brought with him as his assistant the Rev. Joseph Barnes Williams, who was his aid in his former parish at Pelham Manor, N. Y.

Dr. Hyde has been a prominent figure in the music of the Episcopal Church in Chicago for about forty-five years, having begun as a young boy when he was appointed to the position at the Church of the Ascension. Later he was at St. Peter's before going to Evanston. He studied organ with Harrison M. Wild in Chicago and Joseph Bonnet in Paris. Dr. Hyde holds a position in the public school system of Chicago and is conductor of the glee club of the Chicago Association of Commerce.

Mr. Matthews was born in Utica, N. Y., April 1, 1915. He was a choir boy and later assistant organist under Dr. Coke-Jephcott at Grace Church, Utica. When Dr. Coke-Jephcott was appointed organist and choir-master of the Cathedral of St. John the Divine in 1932 Mr. Matthews was appointed his assistant. He was appointed organist and choir-master of the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia, in December, 1937.

During the war Mr. Matthews was a chaplain's assistant for two and a half years in the navy. His last eighteen months in the service were spent at Great Lakes, where he had charge of the Blue-jacket Choir and played and conducted the Sunday morning broadcasts. He was discharged from the navy last December and returned to St. Martin's Church.

Mrs. Matthews is the former Mary Wolcott Newberry of Milwaukee, and Mr. and Mrs. Matthews have one child, Sarah Allis.

NORMAN LANDIS, FIFTY YEARS AT HIS CHURCH



MOTHER GEORGIA STEVENS, HEAD OF PIUS X SCHOOL, DEAD

Mother Georgia Stevens, known to church musicians the country over through her career of thirty years as director of the Pius X School of Liturgical Music, died March 28 at the Manhattanville College of the Sacred Heart in New York.

Mother Stevens was a native of Boston and was educated at Mrs. Gillian's School in Newport, R. I., and the Convent of the Sacred Heart in Providence. She studied the violin in Boston and at the Hoch Conservatorium, Frankfurt-on-the-Main, Germany, and continued her musical education with Charles Martin Loeffler, the composer. She joined the Roman Catholic Church in 1895 and later entered the Society of the Sacred Heart in Albany. Afterward she went to England, and in 1914 made her profession in Belgium.

Mother Stevens began her work at Manhattanville after the outbreak of the first world war. She was principal of the Father Young Memorial High School and conducted the daily rehearsals of the Pius X Choir.

Among the publications which she brought out in connection with her work were "The Tone and Rhythm Series," in six volumes, for the elementary grades; several teachers' manuals and a book of medieval and renaissance choral music. Her methods of teaching were widely adopted.

Surviving are two sisters—Mrs. Gardner Coolidge of Boston and Miss Isabel Stevens of West Chazy, N. Y.

MARRIOTT PLAYS LATEST DUPRE WORKS AT THE U. OF C.

Sunday afternoon organ recitals in Rockefeller Memorial Chapel, University of Chicago, were resumed April 14 at 4:30 with the American premiere of Marcel Dupré's wartime compositions, "Celestial City of Jerusalem" and "Before the End of Day." Frederick Marriott, the chapel organist and carillonneur, gives the first four recitals, through May 5. Mr. Dupré composed the two works which Mr. Marriott played for the first time in the United States during the German occupation. The score was brought to Chicago by a serviceman.

The remainder of the program for April 14 was as follows: Purcell's Trumpet Tune and Air, Bach's Fantasia in G major, Bach's "O Man, Bemoan Thy Grievous Sin," Mr. Marriott's "Cathedral at Night" and Bonnet's "Rhapsodie Catalane," with pedal cadenza.

Guest organists will give the weekly concerts after May 5.

THE CHOIR AND SOLOISTS of St. Paul's Episcopal Church, Rochester, N. Y., under the direction of Harold Gleason, organist and choir-master, presented Bach's "Passion according to St. Matthew" Sunday afternoon, April 7.

WILLIAM A. GOLDSWORTHY RETIRES FROM N. Y. CHURCH

After having served for twenty years as organist and choir-master of the Episcopal Church of St. Marks-in-the-Bouwerie, New York City, William A. Goldsworthy retired on Easter Day. He will be succeeded by J. Wellington Stewart, who has been head of the department of music at St. Lawrence University, Canton, N. Y.

Mr. Goldsworthy is nationally prominent as a composer of church music.

IN THIS MONTH'S ISSUE

Broadcast by Boston Symphony in honor of fiftieth anniversary of American Guild of Organists is marked by impressive ceremony in New York.

Service at St. Thomas' Church in New York is another important event in jubilee program.

Norman Landis is honored on fiftieth anniversary at Presbyterian Church of Flemington, N. J.

Grinnell College, in Iowa, is to have a new Aeolian-Skinner organ to mark the college's centenary.

Tri-state convention of A.G.O. chapters is held in Memphis and recital by Virgil Fox is a feature.

Analysis of Cesar Franck's Chorales by Charles Tournemire, based on his study with Franck, is translated for THE DIAPASON by Gilman Chase.

THE DIAPASON

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THE VAN DUSEN ORGAN CLUB met April 8 in the organ salon of the American Conservatory of Music to hear a recital by student members. The program included: Pastorale and "Caprice Heroique," Bonnet (played by Judith Berglof); "When We Are in Deepest Need," Bach (played by Edith Rentner); Adagio, Sixth Symphony, Widor (Edith Haensler); Prelude and Fugue on "Bach," Liszt (Mrs. Jeane Slusser) and Allegro and Adagio, Sonata 1, Mendelssohn (Peter Fyfe). April 22 the club presented three of its members—Miss Hope Hilton, Miss Julia Jones and Kenneth Parrott—in a recital at the Second Presbyterian Church. Monday evening, May 6, the club will welcome members who have been released from the armed services at a reception in the organ salon of the American Conservatory of Music. A program of organ music will be played by the returned service men.

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Dr. Healey Willan, Noted Canadian, on Visit to Pennsylvania

By CHARLES A. H. PEARSON
[Acting Head, Department of Music, Carnegie Institute of Technology.]

Dr. Healey Willan, distinguished Canadian organist and composer, played a recital April 12 at St. Stephen's Church, Sewickley, Pa. This program was made possible through the generosity of the rector, wardens and vestry and the enthusiastic and energetic planning of Julian R. Williams, organist and choirmaster. The Western Pennsylvania Chapter of the American Guild of Organists attended, as did music-lovers from near and far. Dr. Willan is organist and choirmaster at the Church of St. Mary Magdalen in Toronto and is a member of the faculty of the University of Toronto. As one of the most eminent composers of North America his visit was an event of prime importance.

The program fell neatly into three grand divisions, of which the first was devoted to the music of Bach. The chorale prelude "We All Believe in One God, Creator," the so-called "Giant Fugue" from part 3 of the "Klavierübung," was preceded by the playing of the extended chorale upon which the cantor of Leipzig had based his work. There followed two of the loveliest of the great chorale preludes, "Now Come, Thou Saviour of the Gentiles," and "Deck Thyself, My Soul, with Gladness," the group ending with the massive Prelude and Fugue in C major. It was essentially the music of Bach as a church musician which we heard and it was played with great sympathy and sincerity.

The second portion of the recital was made up of works by British and Canadian composers—a dreamy Rhapsodie by Howells, the quaint Folk-tune by Whitlock and the same composer's delicate Scherzo, all of which made delightful use of the more delicate voices of St. Stephen's organ. Arthur Egerton's fine Prelude-Improvisation on the Latin hymn for Advent, "O Come, O Come, Em-

manuel," with its bold and stirring modal harmonies, was played with breadth and authority.

In the concluding section of the program Dr. Willan performed four of his own compositions. It is always an experience to hear a composer play or conduct his own works and reveal to us their inmost values. What a joy it would be to hear Bach, for example, set forth his real intentions in the interpretation of a piece which is still the subject of controversy among authorities! The Epilogue and the chorale prelude on "Puer Nobis Nascitur" were deeply imbued with the mystic spirit which pervades Dr. Willan's church music, while the Scherzo led us to a more playful if not frankly secular mood.

The final number was one of the noblest organ compositions of our century, the Introduction, Passacaglia and Fugue, an imposing and difficult work which breathes the true spirit of the great masters of the strict forms and is worthy of a secure place among acknowledged masterpieces for the organ.

Prior to his recital Dr. Willan lectured on the Tudor composers, on whose music he is an authority.

HEEREMANS AS CONDUCTOR

AT COLLEGE IN NEW YORK

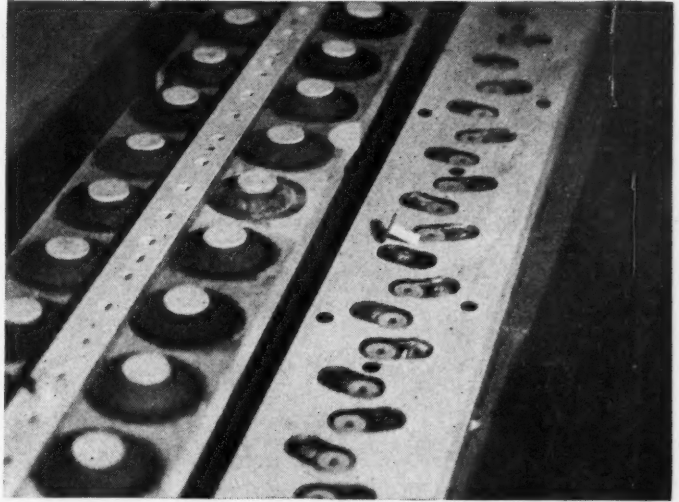
Harold Heeremans, F.A.G.O., has been transferred to Washington Square College, New York University, where, in addition to teaching harmony and counterpoint, he is conductor of the Washington Square College chorus and orchestra. Professor Philip James is chairman of the department of music at Washington Square College and head of the department of music in the graduate school of New York University.

The chorus and orchestra were to give the following program at the university on the evening of April 30:

Chorus—"Alleluia." Randall Thompson: "Fain Would I Change That Note." Vaughan Williams; "Waltzing Matilda" (Australian song arranged by Thomas Wood).

Orchestra—Overture to "Rinaldo," Handel; "Concerto Grosso," Op. 6, No. 2, Corelli.

Chorus and Orchestra—Cantata No. 4 (complete), Bach; "Polovetzian Dances" ("Prince Igor"), Borodin.



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The stop selection is managed by the small pitman shown in the top picture. The position of these diminutive valves determines which of the pipes on that particular note shall speak.

The pouches for controlling the wind into the pipe are placed immediately above the pitman valves and just below the pipe foot.

The bottom picture shows a chest before the top boards which hold the pipe foot are put in place.

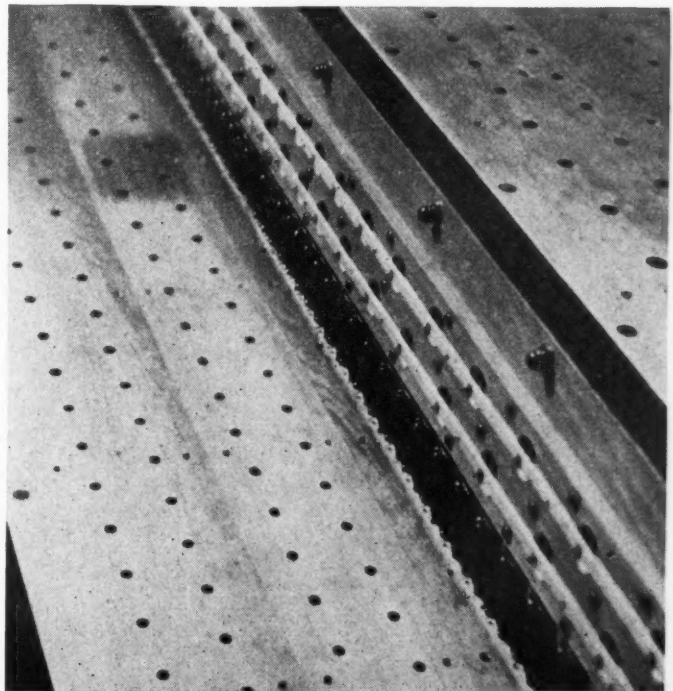
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Lawrence Apgar
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Glimpse of Anthems Recently Published; Much Good New Music

By HAROLD W. THOMPSON, Ph.D., L.H.D.

There are a number of really good anthems to be mentioned, as well as a larger number that will not be mentioned. One with a noble text from the "Sarum Breviary" and music of dignified contrapuntal interest is Jean Pasquet's "O God, Author of Eternal Light" (Edwin H. Morris & Co., New York). This runs to eight pages of not difficult music, with accompaniment; it can be sung by a quartet as well as by larger choirs and is useful whenever praise is to be sounded to God. It will become a favorite.

"Lines," by Richard Bales, is one of the new "Contemporary Choral Series" edited by William Strickland (Gray). The poem by Louise Haskins is an impressive one for the new year. The music is easy but expressive, dedicated to the army music school choirs. This is only four pages in length. It is to be sung slowly and in free rhythm; the accompaniment adds something.

Another anthem with dramatic force is "The Storm on Lake Galilee" (Gray), by Myron J. Roberts, an accompanied number in six pages which comes as anthem and also as an antiphon. The text is from St. Luke. Again any sort of choir singing SATB can be used, and there is opportunity for a baritone soloist.

Dr. Eric DeLamar's "O Thou Eternal One" (Gray) is an admirable anthem which also has an edition as an antiphon. The anthem is only four pages in length and is unaccompanied, with a few divisions. The text makes it excellent for Unitarian use.

One of the best recent anthems from England is Harold C. Lake's "Love, Unto Thine Own Who Camest" (Novello), accompanied and six pages in length. The moving text, adapted by Robert Bridges, is suitable for saints' days and for emphasis upon the acceptance of Christ by men everywhere.

Appropriate for celebrations of peace and of international unity is "Hymn of Brotherhood" (Gray), freely arranged as an anthem by Vaughan Ramsey from an ancient Dutch melody. This is accompanied and easy. A spirited and dignified performance could be very impressive.

I am sorry that I did not receive in time to review for Lent an anthem called "Upon a Hill" (Flammer), by Lois Townsley (arranged by Wallingford Riegger). The subject is Christ and the two thieves. Remember this for Holy Week next year. There are editions for SATB and for SAB.

An unusual text is "When There's Love at Home" (Presser), with music by John H. McNaughton (arranged by William Baines), that suggests a Scottish folksong. The idea is that God smiles when there is love in a home—this is a sort of "heart-song." There is a soprano solo and an S-A duet. I do not recall any other treatment of this subject for anthem use.

Among recent anthems by C. Albert Scholin is a resonant one for the St. Louis Public High School Chorus called "Great Is the Lord" (Hunleth). It is in eight parts and may be sung with or without accompaniment.

W. B. Olds arranges a number of hymn-anthems for choir, multiple choir, or choir and congregation (Hall & McCready). Among these are "Jesus, Saviour, Pilot Me," "A Mighty Fortress Is Our God" and "The King of Love My Shepherd Is."

Some of the early songs of Geoffrey O'Hara are remembered and still widely used. Kenneth Downing has arranged as an anthem "Thanks" (G. Schirmer). It is accompanied and five pages in length.

Novello & Co. are bringing out a series of Negro spirituals edited by Malcolm Sargent. "Lis'en to de Lam's" is for double chorus; "Little David, Play on Yo' Harp" stays in four parts; "All God's Chillun" has a few divisions. You might like these for choir concerts.

There are innumerable anthems on "Ye Watchers and Ye Holy Ones." Frederick C. Schreiber has a new one called "Alleluia" (Gray), accompanied and with a soprano soloist singing a florid and effective descant.

Some other recent editions are:
Adams-Page—"The Holy City." T. (Ditson.)

Dvorak-Hesch—"God Is My Shepherd."

FLOR PEETERS HERE FOR AMERICAN RECITAL TOUR



FLOR PEETERS, THE BELGIAN organist and composer, who has arrived in the United States for a recital tour, will be presented before a Chicago audience on the evening of May 8 at Rockefeller Chapel, University of Chicago. Mr. Peeters, whose works have had an increasing vogue among American recitalists, is to play the following program: Prelude and Fugue in D major, Bach; "Deux Maitres Anciens Neerlandais" (Aria, J. B. Locillet, and Adagio, J. H. Fiocco); "Fugue Modale," Buxtehude; Chorale in A minor, Franck; Intermezzo, Widor; Berceuse, Vierne; Impromptu, Vierne; "Rhapsodie Flamande," Peeters.

Mr. Peeters is professor of organ at the Royal Conservatory of Ghent, Belgium, and a professor at the Royal Conservatory of Tilbourg, Holland, and organist of the Metropolitan Cathedral of Belgium in Malines.

The recital will begin at 8:15 and is another contribution of the University of Chicago to the promotion of an interest in organ music, there being no

admission charge.

Recital dates for Mr. Peeters to date are announced by Bernard R. La Berge as follows:

April 17—Curtis Institute of Music, Philadelphia.

April 22—St. George's Cathedral, Kingston, Ont.

April 24—Princeton University Chapel, Princeton, N. J.

April 29—Immaculate Conception Church, Boston.

May 1—Vassar College Chapel, Poughkeepsie.

May 5—Military Academy Chapel, West Point, N. Y.

May 10—Toledo Museum of Art Peristyle, Toledo, Ohio.

May 12—St. Aloysius' Church, Detroit.

May 14—Oberlin Conservatory of Music, Oberlin, Ohio.

May 16—Carnegie Hall, Pittsburgh.

May 20—Montreal.

May 23—National Cathedral, Washington, D. C.

May 30—Church of St. Mary the Virgin, New York.

June 2—Art Museum, Worcester, Mass.

Bits for alto solo. Good. (Ditson.)

Handel-Page—"Holy Art Thou (Largo)," from "Xerxes." For SAB. (Ditson.)

Mendelssohn-Miles—"Lord, Keep Us Steadfast." Melody from Third Organ Sonata. (Ditson.)

Mendelssohn-Gordon—"The Lord Is My Shepherd." For SAB. Melody from "Midsummer Night's Dream." (Schmidt.)

Easter Anthems

"Easter Passacaglia," by Wallingford Riegger (Flammer), with editions for SATB and SAB, is a clever idea well worked out. A passacaglia theme is introduced and carried through against "Ye Watchers and Ye Holy Ones." Ralph Marryott's "Joy Comes with Easter" (Ditson) is effective, even if it does use the minor—which I usually dislike at Easter. Flammer has a new edition of that old warhorse, Vincent's "As It Began to Dawn," edited by Riegger.

Women, Men

For women's voices there are two new editions of lovely carols collected by J. J. Niles (G. Schirmer)—"The Seven Joys of Mary" and "Jesus the Christ Is Born," both for SSAA unaccompanied.

William Blake's "Little Lamb, Who Made Thee" (G. Schirmer) has a most attractive setting by Amy Worth, arranged by Kenneth Downing for SSA accompanied. The melody is slightly reminiscent of the French-Canadian folksong "Sainte Marguerite," and none the worse for that. You will like this for Christmas or for a charming encore at a choir concert. It appeared late in 1945. You might like also some of these:

Baines—"Be Glad in the Lord." SA. Easy. (Presser.)

Dvorak-Baird—"God Is My Shepherd." SA. (G. Schirmer.)

Gordon—"Remember God's Goodness." SA. Easy. (Schmidt.)

Howell, Charles T. Page—"By the Waters of Babylon." SSA. S solo. Easy. (Ditson.)

For men Arkadelt's "Ave Maria (Lord God Almighty)" has had yet another edition (Ditson), by Russell Hammar for unaccompanied performance.

For the Episcopal Service

By all odds the best number of this type is a "Jubilate Deo" by Claude Means (Gray). This short modal setting is one

of the best I have seen for years. It is to be sung in unison.

Mabel S. King has a "Deus Misereatur" in C (Elkan-Vogel), written for a choir festival in Pittsburgh; this is well above the average. James Houston Spencer has a Communion Service in D (short) distributed by C. Fischer as a leaflet—a curious procedure, but the music is clear and interesting. Ibbotson's "Mass to All Souls" (Flammer) is for SA accompanied; it has no Credo.

Books of Anthems

"Singing Children of the Church" is a set of about twenty numbers in unison or two parts composed or arranged by Rob Roy Peery (Presser), beginning with a good arrangement of "Beautiful Saviour" and including "Ye Watchers" under a different title.

"Twenty Classic Anthems" for mixed voices is a collection compiled by Dr. James Allan Dash (Ditson). This is a very good selection of works by the best composers from Bach to Goss, all easy or at most of medium difficulty. Four Russian anthems are included, and the set lists for only 60 cents.

Sacred Vocal Solos

The best of these is Dr. Thiman's "Thou Wilt Keep Him in Perfect Peace" (Gray) for high voice, a beautiful short number in supple five-four time. I like well also another short solo, by Allanson G. Y. Brown, "Sabbath Morn" (Parnasse Musical, Lachute, Quebec); this is for medium voice.

The following "heart-songs" may inter-

est some of my readers: Vanderpool, "I Made My Heart a Temple," high (Presser); Roberts, "He Cares for Me," medium or high (Presser); Seymour, "God's Child," medium voice, and "Behold, I Stand at the Door," low (C. Fischer).

Organ Solos

Of the more serious compositions I like best Maelckelbergh's "De Profundis Clamavi" (Gray) which—surprisingly—is fairly easy and thoroughly idiomatic. If you want some pretty little pieces I suggest "The Pines" (Ditson) by Matthews; "White Orchids," a bridal prelude by J. F. Cooke arranged by C. Kohlmann (Presser); "Autumn Beauty," by W. A. Wolf (Presser); and "The Lord's Prayer," by Malotte (G. Schirmer).

There is a new duet by Clifford Demarest for organ and piano; it is called "Air Varié" (Gray) and is like his previous pieces in this form.

I recommend warmly "Harmony at the Keyboard" by Willard I. Nevins and Viola Lang (Gray). It has 348 original examples and sixty-four basses and melodies drawn from the tunes of Bach and other early composers. The student begins with the primary chords and goes through simple modulations. The book can be used in connection with any standard treatise and should certainly aid in developing fluency in harmonization at the keyboard. I wish that I had had it when I was beginning.

Let me mention in conclusion the notable series of "Masterpieces of Organ Music" being edited by Norman Hennefield (The Liturgical Music Press, Inc., New York). Among the more recent issues are volumes of fantasias (including one by Gibbons), a set of Hassler and one by Praetorius, whom most of us know only from a few carols.

THREE-MANUAL WICKS ORGAN DEDICATED IN STURGIS, MICH.

A three-manual organ built by the Wicks Organ Company for St. John's Episcopal Church in Sturgis, Mich., was dedicated on the afternoon of Palm Sunday, with Arthur Thomas, A.A.G.O., organist and choirmaster of St. John's, at the console. Bishop Whittemore blessed the instrument. Mr. Thomas presented the following program: March on a Theme from Handel, Guilman; Andante Cantabile, Tchaikowsky; "Water Music," Handel; "Will-o'-the-Wisp," Nevin; Trumpet Voluntary, Purcell; Chorale Prelude, "O Sacred Head," Bach; Toccata and Fugue in D minor, Bach; "And Twilight Came," Athos; "Thou Art the Rock," Mulet.

The organ is one of seventeen ranks and a total of 1,284 pipes.

CAN YOU BEAT THIS RECORD BY ERNEST H. SHEPPARD?

Ernest H. Sheppard of Plainfield, N. J., composer of a hundred organ numbers and anthems and a Lenten cantata, "Calvary," has just played his two-thousandth consecutive service at Second Church of Christ, Scientist, Brooklyn, N. Y., where he has been organist for the last thirteen years. This record includes every Sunday without his allotted vacation.

Having begun his first church service in York, England, forty-four years ago, at the age of 13, Mr. Sheppard has now completed 6,000 services, with only three Sundays away from the organ bench.

It would be interesting to know if this record (without vacation) can be duplicated.

A PROGRAM OF CHORAL music was given at the West Presbyterian Church of Binghamton, N. Y., March 31. Miss Elizabeth Britton, L.R.A.M., who is minister of music of the church, was at the organ directing the choir. For the prelude and postlude Miss Britton played Mendelssohn's Sixth Sonata.

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JEAN SLATER APPEL



master's degree from Columbia University after study in organ with Charles H. Doersam and composition with Seth Bingham. In 1932 she won the Victor Baier fellowship in church music at Columbia. From 1931 to 1934 she spent in study in Europe, taking organ in Vienna with Karl Walter, organist of St. Stephan's Cathedral, and composition with Manfred Willfort. In Munich she studied harpsichord with Werner Dommes and in Paris made a short survey of French music with Jean Langlais.

On her return Mrs. Appel was instructor in music at Wheaton College, Norton, Mass., and then was assistant to Walter H. Nash at St. Alban's in the capital. From 1938 to 1943 she was organist and director at the Western Presbyterian Church, Washington.

At Vassar Mrs. Appel was honored with election to Phi Beta Kappa and at Columbia became a member of Sigma Alpha Iota. She passed the associateship examination of the American Guild of Organists in 1938 and won the Ch.M. degree in 1940. From 1942 to 1944 Mrs. Appel was dean of the District of Columbia Chapter.

Mrs. Appel gave a recital at Vassar College in 1934 and at the American Church in Florence the same year. A year earlier she was honored by being invited to give a program at the Lichten-thaler Church in Vienna, of which Schubert at one time was the organist. She has also been heard in recitals in Washington and was director of the junior choir festival sponsored by the District of Columbia Chapter of the Guild.

Mrs. Appel's anthem "Entreat Me Not to Leave Thee," for mixed chorus *a cappella*, is published by Galaxy.

THE BACH FESTIVAL SOCIETY of Philadelphia announces its eighth annual two-day festival for Friday and Saturday, May 24 and 25, in the Academy of Music, under the leadership of James Allan Dash, musical director of the society and founder and conductor of the festivals. Six hundred choristers will take part and a large orchestra will provide the accompaniments. Soloists will be Mack Harrell, Metropolitan Opera baritone; Ruth Diehl, soprano; Jean Watson, contralto; William Hain, tenor, and Albert Brusilow, violinist.

JEAN SLATER APPEL, the Washington organist, has undertaken a task that will prove of interest and value to all organists in preparing an "Index of Chorale Preludes." So far she has listed more than 5,000, by over 800 composers. One wonders whether many organists realized the vast wealth of material of this kind at their disposal. As reported in the April issue of THE DIAPASON, Mrs. Appel was on the air March 3 with a half-hour talk on chorale preludes, illustrated with recordings of her playing at the Washington Chapel of the Church of Latter-Day Saints. The program was sponsored by Sigma Alpha Iota, the national music fraternity.

During the war Mrs. Appel was engaged in nursing service for the National Red Cross and since February, 1945, has been connected with the National Academy of Sciences Medical Research Council.

Mrs. Appel was graduated in 1928 from Vassar College, where she majored in music and studied organ with E. Harold Geer. Two years later she received a



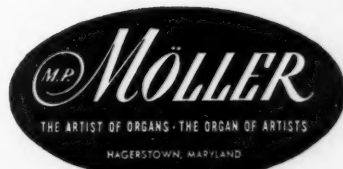
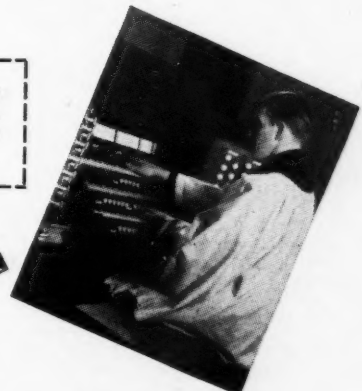
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Dom Bedos' Big Work in Original Edition Is Found at College

Robert Noehren, who recently became instructor of music at Davidson College, Davidson, N. C., has had the good fortune to find an original edition of the great French work "L'Art du Facteur d'Orgue," by Dom Bedos, in the college library. It is in a set of three volumes in practically an unused condition, with the 137 plates intact. The college is fortunate to have also the entire set of twenty-seven volumes of "Description des Arts et des Métiers," of which the Dom Bedos is a part and, of even greater significance, an early edition of the great French "Encyclopedie" edited by Diderot. The history of both these sets is unknown, but they seem to have been in the library collection since the college was founded in 1840.

The "Description des Arts et des Métiers" was published by the French Academy of Sciences before the Revolution and issued between 1761 and 1789. The three volumes of "L'Art du Facteur d'Orgue" by Dom Bedos were issued in the years 1766, 1770 and 1778. It was translated into German by J. Christopher Vollbeding in 1793 and appeared again in another French edition with additions in 1849. The work is today of inestimable value to organists and organ builders and covers every detail of organ building as it was known in France in the eighteenth century.

Among the many interesting plates is the one familiar to many organists illustrating the imposing case of the organ built in 1750 by Joseph Gabler for the Abbey of Weingarten in Württemberg. Like a few of the other plates, it opens out from its folded position to display an illustration of impressive proportions measuring thirty-one by twenty-one inches.

Much of the third volume is devoted to the construction of player organs and is of particular interest to organists for its many plates illustrating musical orna-

mentation of the times. Dom Bedos has thoroughly transcribed the many signs into notation, so that the organ builder may more easily construct the musical cylinders or "records" for the player organs.

Dom Francois Bedos de Celles was born Jan. 24, 1709, and died Nov. 23, 1779. He was a Benedictine of St. Maur in the Abbey of St. Denis at Toulouse and was well known during his life as an expert on organ building. Grove's Dictionary says of his "L'Art du Facteur d'Orgue" that "it is an admirable work which has remained classical." Apparently original editions of the work are difficult to obtain and are often defective. The copy which the Library of Congress possesses is not perfect. Certainly its importance to the organ profession at this time deserves an English translation, as Mr. Noehren points out, and it is hoped that someone will find such an important undertaking well worth the effort.

NEGRO SPIRITUAL PROGRAM AT COVENANT CHURCH IN ERIE

A program of Negro spirituals was sung at the Church of the Covenant, Erie, Pa., Dr. Federal Lee Whittlesey, minister of music, Feb. 3. Eighteen hundred people crowded the church, with many standing throughout the service. Carol Brice, the distinguished young colored contralto, was the guest soloist.

Mendelssohn's "Elijah" was sung by a chorus of 100 March 17. Again the church was filled. The soloists were artist students of Westminster Choir College, Princeton, N. J.

Dr. Whittlesey's adult choirs will appear with the Erie Philharmonic Orchestra May 8. They will sing the cantatas "I Hear America Singing," by Gaul, and "Recessional," Matthews.

THE CHOIRS OF THE Broadway Winter Hill Congregational Church, Somerville, Mass., and Christ Episcopal Church, Hyde Park, Mass., united to form a chorus of fifty voices to sing Maunder's "Olivet to Calvary" April 7 at the former church and April 14 at the latter. At Hyde Park the choir of an Avon church joined the vocal forces. Willem Friso Frank is the director of the Somerville choir and William Thomas is organist and choirmaster of the Hyde Park church.

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Was Bach Satisfied with Organ of His Day? Asks Bonavia-Hunt

Stagsden, Bedford, England, March 8, 1946.—Dear Mr. Gruenstein:

Your February issue contains three very provocative letters on organ tonal design and I hope you won't mind my butting in with my own ideas about the subject. I am not asking anyone to accept what I say or think as correct because I say it; it is *facts* I am concerned with, not only my own personal views.

The very first thing I want to say is about good old J. S. Bach. He is supposed to have chatted with me in my sleep about organ design and I have written down what he said and handed it to the editor of my favorite journal over here; so perhaps it may see the light of day in due course. Meanwhile let me ask why it should be assumed that Bach approved the organs built in his day? He had to play on them whether he liked them or not, and we cannot possibly know what type of organ he would have preferred if he could have had the wide choice that presentday organists have. According to my dream he was not by any means satisfied with what the builders of his time served him; he didn't like their reeds or their mixtures, the latter being only of use in the grand climaxes of his compositions. The idea of drawing mutational mixtures to emphasize a thematic subject in any part was distasteful to him because it robbed the melody of its clarity. In any case, it is a purely arbitrary assumption to say that Bach wrote his organ music for the organ of his day, or that he never visualized something better than what he had perforce to make the best of.

Mr. Leiper refers to recordings of organ music. Does he realize that a recording never properly reproduces the real tonal effect of an organ and that therefore it is not possible to make comparisons between the tone actually heard by the ear and that via the record? Nevertheless what he says about the dif-

ferences between the European organs and those now being built in America may be quite true, although I am not in a position to judge without having heard them. But it is not fair to quote records in support of any statement of this kind.

The letter by Mr. Kirby Bransby is a little too one-sided for my taste. To condemn mutations wholesale is going too far; and his arguments are not as valid as he might imagine. He makes a great point about the dissonant effect of clashing notes when a tierce is superimposed on a diapason and its octave in the major triad. Well, well! What about nature herself? Does she set us any better example of lovely concordance? Not a bit of it. Her harmonics are out of phase with the fundamental—ask the oscillograph to show it to you—and when we play chords on a keen-toned viola or a trumpet the natural mutations are out of tune with each other and create a fearful havoc. So this talk about getting our harmonic development from the pipes *per se* is not so convincing after all.

As a matter of fact the whole question of mutations is one of *relativity*. In other words, if we can succeed in masking the dissonances as nature does, so that our human ears and brains are not offended, we can introduce what dissonances we like. Thus, a tierce is offensive if it produces the confusion Mr. Bransby dislikes as much as I do; but if it is properly regulated so as to fit in with its surroundings and only modifies the aural effect of the whole, then it is quite in order. Mr. Bransby likens the build-up of an organ to a "well-proportioned pyramid" representing the 16, 8, 4 and 2-ft. stops. There is something wrong here, for a pyramid is biggest at the base, and this simile would make the 16-ft. rank bigger than the 8-ft. I cannot agree to that! No, the correct shaping of a tonal scheme is more like that of a series of spheroidal figures connected to each other by waist-like links. (Compare the two portions of the old-fashioned cottage loaf.) The object of the tonal designer is to eliminate the waists as far as possible so that the consecutive spheroids may merge into each other as smoothly as possible and produce the total effect of a single figure. This is impossible,

but of all the organs I have heard there is only one which gets nearest to this ideal, namely the Schulze organ at St. Mary's, Doncaster, Yorkshire. This builds up from 32-ft. to mixtures on the great manual, and the ensemble is well-nigh perfect.

I must confess that I agree with much that Mr. Bransby says about mutations. They do *not* clarify the parts of a polyphonic composition, unless so treated that they become synthesizers, in which case they are not an integral part of a chorus mixture, since they are so soft and unobtrusive as to be merged in the total effect. In the classic model it is essential that mutations should be distinctly audible when the mixture stop of which they form a part is played by itself. When this is so, they definitely upset a voice part in the melodic texture, because one hears notes other than those written. I am all against the use of mixtures in the rendering of the fugal subject until the coda is reached. The introduction of mixtures (and reeds) at the concluding portion of the fugue then comes as a thrill not to be forgotten. I believe this is what J.S.B. intended. But whether he did or not, the fact remains that this is the proper time to bring in mutations.

I recently heard a first-rate executant play the big G minor; he brought out the top line melody with mixtures superimposed on the small diapason, the left hand had the big diapason and the pedal had the 16 and 8-ft. reeds. The only part that was not clear was the top one. Had the mixture been omitted and the diapason octaves only been used, the top line would have been perfect. Organists must learn how and when to use their mutations; then we shall not get letters of protest against them.

The idea that mixtures are required to bolster up deficient harmonics in organ pipes is quite unscientific and wrong-headed. Organ pipes are not deficient in harmonics. Diapason pipes do not need to be "strengthened" by artificial aids, and if they did they could be far more effectually strengthened by means of the compensator device than by piling up extra ranks. That is not the object of mixtures and mutations at all. Their object is to put *life* into the organ. A

mixture adds sparkle and glitter to the statuesque character of organ tone, a sparkle and a glitter that cannot be introduced by any other means. I therefore protest against the statement that a mixture should not be introduced into any organ under thirty stops. If the fifth-sounding ranks are omitted we have a lack of vitality in the chorus effect which we can supply only by making the fifteenth too brilliant and shrill. Reduce the latter to reasonable proportions and it is not bright enough because of the *masking effect* of the lower-pitched ranks; but add a twelfth and the whole situation is altered as if by magic, since the two together produce all the vigor of a louder fifteenth.

In conclusion, I hope American organ builders will not be producing one type of organ only, but several; but I also hope that they will all vie with one another in attempting to lift the mutational mixture on to a much higher plane than has hitherto been achieved and that they will refuse to be misled by so-called classic examples in other countries, which may or may not be deserving of admiration according to the conditions and circumstances in which they happen to be functioning. NOEL BONAVIA-HUNT.

D. DEANE HUTCHISON GIVES AUTEN CANTATA IN PEORIA

A number of musical events have marked the last few months at the First Methodist Church of Peoria, Ill., under the direction of D. Deane Hutchison. Feb. 24 the first performance of a new cantata, "Praise from the Book of Psalms," by Edward Auten, an Illinois man, was given before a congregation that filled the church, and the work was well received. Sunday, March 24, Mr. Hutchison played a recital and received excellent reviews in the daily papers. He was assisted by Vivian Wilson Magaret, contralto. March 31 the choir presented evensong and this too received unusual acclaim from the daily papers.

On Palm Sunday evening the combined sanctuary and chancel choirs presented Stainer's "Crucifixion" with Fern Wilson of Pekin and Thomas Williams of Knox College, Galesburg, as guest soloists.



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Army Provides Music Study in England for American Organist

Dale W. Young, the Indianapolis organist, writes from the Mayo General Hospital in Galesburg, Ill., that he expects soon to be discharged and to return to Zion Evangelical Church and the faculty of the Jordan Conservatory of Music in the Indiana capital city after nearly four years in the service. He was hospitalized in England after suffering a fractured leg incurred in stepping from a compartment exit on the wrong side of a suburban train. Jan. 29 he was flown to Paris by hospital plane and thence Feb. 1 across the Atlantic via the Azores and Newfoundland, landing at Mitchel Field, Long Island, N. Y., Feb. 2. Thence he was flown to the Mayo Hospital Feb. 8.

In a letter to THE DIAPASON Mr. Young describes some of his experiences overseas. From this letter the following interesting paragraphs are quoted:

"There have been many 'demonstrations' abroad recently and much has been said about redeployment from the service, and rightly so, after long absences from homes, former positions and loved ones. However, little has been revealed concerning the value of the information and education program offered free of charge to soldiers overseas while awaiting their turn to go home.

"First of all, credit is due the First Division Artillery information and education officer, Captain Donald T. King, an educator himself, who worked untiringly in placing our men in the various categories which interested them. From boyhood I had always wanted a European musical experience. At the beginning of the fall semester, last September, Captain King informed me there was a quota of one man from the First Division to attend Trinity College of Music, London, in a course including organ and the retical electives. I jumped at the golden opportunity and was flown from Munich to London. The bombed sites were shocking and the building next door to famous old Trinity College was gone, but England seemed happier than the continent with its barren music shops. Music hadn't been available in Germany and it was impossible to get organ compositions while in Paris last July, but, all things considered, London's great music publishers were well stocked. England's colleges beckoned us.

"Dr. W. Greenhouse Alt, the genial principal, interviewed about 150 American soldiers who enrolled in speech, music and dramatics. My gifted organ instructor was Herbert F. Ellingford, F.R.C.O., formerly recitalist at St. George's Hall, Liverpool. We worked on some literature from the various schools and made a survey of English organ music. Alec Rowley, F.R.C.O., was my composition teacher. He is a musical humorist, and his classes in music appreciation were so entertaining and instructive that both British 'co-eds' and Yanks queued to get a seat in the lecture hall. Miss Gladys Puttick proved herself a well-versed theory teacher with her lectures on harmony, pedagogy and piano accompaniment. At Wednesday afternoon convocations there were recitals and lectures on acoustics, electronics, etc. A college choir was formed and we studied choral conducting under C. Kennedy Scott. I appeared at a mid-term recital on the three-manual Hill organ in Trinity's lecture hall. Twice Wigmore Hall was used to present recitals of soldiers' compositions. In addition to the three college organs practice facilities were arranged at several West End London churches.

"On Dec. 6 'The Messiah' was sung by the college choir, conducted by Dr. Alt and accompanied by myself, at St. Mark's Anglican Church. This church could readily be compared to St. Bartholomew's, New York. Its paid mixed choir is among the few in London. Since it became my privilege to accompany this performance I had access to the large new Leathbury-Dreaper organ designed by Maurice Vinden, organist and choirmaster of St. Mark's. His idea being that a fourth manual is superfluous, he incorporated the specifications of a four-manual organ into three. In general it was built and sounded like our finest American organs. One new feature was a gadget which

coupled the swell reeds to choir and vice-versa. Among the many organs heard in Europe I would consider St. Mark's among the best. Incidentally, Marcel Dupré does his broadcast programs on it when he visits London.

"Mr. Vinden, of Trinity's voice faculty, invited us to attend his choir rehearsals at St. Mark's and to observe the services from the chancel console. His choir was excellent. The liturgy is about the same in England as in the United States, except that sung professionals are rare, various psalm chants are usually substituted for the Venite, the sung offertory presentation sentence is omitted and frequently the service is opened with a Bach chorale introtit. The chanting method in England also should be noted. They have dropped the nineteenth century cathedral practice of lingering so long on the italicized syllables, and the tempo of the chant is slower, with emphasis on perfectly distinct enunciation and sentence punctuation.

"Every week-end we were granted free train rides to visit all over England and Scotland. My three visits each Sunday to attend various cathedral services will be an everlasting inspiration, highlights of which included Salisbury, Canterbury, Cambridge, Oxford, Shakespeare's church at Stratford-on-Avon, Westminster Abbey, St. Paul's, Southwark, and All Saints' in Margaret Street, London. The old-world atmosphere was colored by the bells pealing out from the village churches along the bright countryside. Bell ringers' guilds are athletic organizations which vie with one another. I visited some of the ancient towers to watch this strenuous art. The idea seems to be to see how many mathematical combinations of bell tones can be effected in one hour.

"The boy and man choirs, gradually returning to normalcy, usually numbered about twenty-five. Right here special comment should be made on the superior work done by Dr. Webber's boy choir at All Saints' in Margaret Street. They have a choir grade school in their parish with nearly perfect results on Sunday. All Saints' represents the Anglican Church in its highest form.

"The semester at Trinity College of Music ended in December with exercises in which the dignitaries received a beautiful hand-carved lectern. Engraved thereon was the Trinity seal and the United States army emblem—a gift of the Yanks in appreciation of the friendly charm and cooperative spirit of Trinity's faculty."

"THE REDEEMER," a new oratorio by Martin Shaw, was given its premiere performance in Cincinnati at the Church of Our Saviour (Episcopal) on Passion Sunday, April 7. The choir was directed by Carl F. Kuehner, Mus.M., past dean of the Southern Ohio Chapter of the A.G.O., who also presided at the organ. The new work was enthusiastically received by a large audience of discriminating music-lovers.

CHARLES HENDERSON



CHARLES HENDERSON, organist and choir director, has resumed his duties at the First Presbyterian Church, Wilkes-Barre, Pa., after four years in the army. While in the army he was organist at Walter Reed General Hospital, Washington, D. C., for two years, and then was placed in charge of chapel musical activities at Keesler Field, Miss.

Mr. Henderson was graduated from Bucknell University in 1939 and has done graduate study at Columbia University, at the Pius X School of Liturgical Music in New York City and in Heidelberg, Germany. He is an organ pupil of Ernest White, musical director of the Church of St. Mary the Virgin, New York City. In Wilkes-Barre, where he worked for two years before entering the service, Mr. Henderson has an adult choir, a high school girls' choir and a junior choir. Special musical vesper services are a part of the church's program.

Mr. Henderson has served as assistant to Paul Gies, conductor of the Wyoming Valley Bach Festival. He also teaches organ and piano to students of Bucknell Junior College in Wilkes-Barre. He has given recitals at the National Cathedral in Washington, the Princeton University Chapel and in Philadelphia, Williamsburg and other cities in the East. He has also appeared many times as harpsichordist and will play the harpsichord for the Singers' Guild's performance of Bach's "St. John Passion" in Scranton, Pa., May 6.

INSTALLATION OF WALTER E. BUSZIN, S.T.M., M.S.M., as professor of church music at Concordia Teachers' College, took place April 8 at Grace Lutheran Church, River Forest, Ill.

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Brilliant Program and Procession Mark Guild Anniversary Broadcast

The fiftieth anniversary of the founding of the American Guild of Organists was commemorated in New York with a concert by the Boston Symphony Orchestra, Dr. Sergei Koussevitzky conducting, with E. Power Biggs, organist and soloist. This took place in the auditorium of Hunter College Saturday evening, April 13, and marked the actual birthday of the Guild.

Preceding the broadcast portion of the concert, Mr. Biggs and Roger Voisin, trumpeter of the orchestra, were heard in a Purcell Voluntary. After this prelude a procession of 100 members, including national officers and councillors, wearing robes and hoods, entered the crowded auditorium. As an accompaniment to this, the largest procession ever assembled by the Guild, led by Warden S. Lewis Elmer and Sub-Warden Seth Bingham, Messrs. Biggs and Voisin played Richard Strauss' "Processional Entry for Festival Occasions." Dr. Koussevitzky and Dr. George N. Shuster, president of Hunter College, then entered the auditorium and were met on the stage by Warden Elmer, who presented Dr. Koussevitzky with a certificate of honorary associate of the American Guild of Organists.

In making the presentation Warden Elmer said: "Dr. Koussevitzky, upon this, the very day marking the fiftieth anniversary of the founding of the American Guild of Organists, I, as warden, have the honor and pleasure of presenting you with the certificate of honorary associate of the Guild in recognition of your distinguished service to the Guild and its ideals."

Following these ceremonies, Dr. Koussevitzky proceeded with the anniversary program, the last in the regular series of Saturday night concerts sponsored by the Allis-Chalmers Manufacturing Company and broadcast by the American Broadcasting Company. The first number was the Prelude and Allegro for organ and strings by Walter Piston. Mr. Biggs proved again that he is not only an outstanding recitalist, but an expert ensemble player. The Piston work is well suited to its medium. It exploits a brilliant virtuoso style of organ playing, but in a purely functional manner. It differs from the nineteenth century concerto in that the technical demands are purely incidental to the musical effect. Excerpts from Benjamin Britten's opera "Peter Grimes," broadcast for the first time in this country, followed. This work was commissioned by the Koussevitzky Foundation and already has been heard in England. It is to be performed on the continent this year, and will be staged at the Berkshire Music Festival at Tanglewood next August. The excerpts heard included the Passacaglia and two "Sea Interludes"—"Dawn" and "Sunday Morning." The Passacaglia is built upon the cadence which marks the theme of Peter and its irregular rhythm is opened by a set of variations in common time, played by the solo viola. "Dawn" is the interlude between the prologue and act 1 and sets the stage for the cold, gray morning on a village street. "Sunday Morning" is the interlude leading into act 1. Again the setting is the village street, and church bells are heard ringing. This music possesses freshness and imagination.

The program concluded with another contemporary work, the Suite from Aaron

According to plans being made by the council, Sunday, May 12, is to be observed nationally as American Guild of Organists Sunday. Through special programs at the services of all denominations the Guild hopes to spread a wider knowledge of its musical and ethical principles. Original compositions, choral and instrumental, by Guild members will be used, and the clergy will tell of the work of the organization.

Copland's ballet "Appalachian Spring," which by many was considered the outstanding composition of the evening. It is little wonder that the suite has achieved such widespread popularity (it has been played this year by nearly every major orchestra in the country). The music is strongly flavored with the "folk" element. It is forthright, yet sensitive and charming. The scoring is colorful but simple and possesses the usual Copland transparency.

Messrs. Piston and Copland were in the audience and rose to acknowledge the applause for their compositions.

As a result of this broadcast a number of musical "laymen" have been made aware of several things: There are serious compositions written by first-rate composers for organ and orchestra—the organ concerto is not only a possibility but a reality. There is music for organ and orchestra which has been written by other than eighteenth and nineteenth century composers. There is an American Guild of Organists, which is recognized by leading institutions in the field of music, industry, etc., and which has been carrying on its work for a half century. All organists who heard or participated in this program should be aware of the potentialities of broadcasting.

Kraft Heard in Milwaukee.

The third and last recital in the artist series presented by the Wisconsin Chapter was played by Edwin Arthur Kraft at the Grand Avenue Congregational Church in Milwaukee March 24. A large audience was in attendance and Mr. Kraft gave an exceptionally interesting and enjoyable program. The recital series proved to be very successful from a financial angle, as well as creating interest in organ music.

On March 27 a luncheon meeting was held at the Pfister Hotel. It was decided to purchase another government bond.

A vesper service of Lenten music was held at Immanuel Lutheran Church March 31. An inspiring and impressive program was given by the Concordia College Male Chorus, directed by Oscar Albers, with Hugo Gehrke, organist, and Mrs. Selda Gehrke, soprano.

Plans are being formulated for the regional convention of the A.G.O. to be held in Milwaukee in June.

EDWARD O. ALDRICH, Secretary.

Dr. H. Augustine Smith in Richmond.

The Virginia Chapter presented the Choral Art Society of Boston University under the direction of Dr. H. Augustine Smith at Grace Covenant Presbyterian Church in Richmond March 22. This fine a cappella choir thrilled a large audience with its interpretation of Russian liturgical music, oratorio and modern songs.

Dr. Smith lectured at a dinner meeting of the chapter before the concert on "Some Factors in Worship." Nearly a hundred members and guests enjoyed the helpful discussion by this experienced musician. Charles W. Craig, Jr., dean of the chapter, presided and William H. Schutt, newly returned Grace Covenant minister of music, was the host. At the dinner the recent arrival of a new "sub-dean," Charles W. Craig, III., was announced and appropriate singing followed.

The Warden's Column

The fiftieth anniversary month, week and day having been gloriously celebrated, we now look forward to the national festival in New York City, May 27-31, which is sure to be the climax. Accounts of the service at St. Thomas, being the nearest to the actual date of the founding of the Guild, the three broadcasts for the Guild, including one on the very birthday, and the festival will be found in this issue of THE DIAPASON. We shall welcome all members of the Guild from all parts of the country who can attend. Indications are that the attendance will be large.

The judges for the organ composition contest have awarded the prize of \$100 given by J. Fischer & Bro. to Camil Van Hulse, dean of the Southern Arizona Chapter, Tucson. The composition is a Toccata. The board of judges consisted of Dr. T. Frederick H. Candlyn, Hope Leroy Baumgartner, F. A. G. O., and Powell Weaver. Eighty-one manuscripts were submitted.

New chapters have just been organized in Fort Wayne, Ind., Augusta County, Virginia (at Staunton), and Bridgeport, N. J., including Vineland, Millville, Salem and the surrounding area. There is also a new branch at Daytona Beach, Fla. Another Guild student group has been organized at Juniata College, Huntingdon, Pa.

In a Guild tour to be taken in April it was my pleasure to visit Indianapolis, St. Louis, Peoria, Chicago, South Bend and Fort Wayne, where it was a pleasure to present the charter to this new chapter in person, and Toledo. Tentative plans are being made for another Guild tour to the west coast this summer, stopping at various points en route.

Contributions to the Dr. Schweitzer fund are always gratefully received. Some chapters are giving the proceeds of recitals to this fund. We shall be glad to forward any amounts sent to the Guild office at national headquarters.

A letter has been received by the warden from Mme. Joseph Bonnet, who has returned to Paris, telling of the distribution of the money contributed by members of the Guild to the Joseph Bonnet Memorial Fund among many French organists who were in need of financial assistance. This message to the Guild was contained in the letter: "Dear Friends: I want to thank you again for your generous aid to the French organists, your friends."

National A.G.O. Sunday, coming on May 12 this year, will afford a wonderful opportunity to demonstrate the worth of the Guild in its fiftieth year, in all the churches.

Birthday greetings to the Guild by letter and wire have been received from various chapters, including California. In the name of the Guild, thank you! With the happy anticipation of seeing many of you at the festival in May, I am, ever,
 Faithfully yours,
 S. LEWIS ELMER.

Recital by William Self.

William Self, organist and choirmaster of All Saints' Church, Worcester, and organist of the Worcester Art Museum, gave a recital for the Massachusetts Chapter April 1 in the Memorial Church, Harvard University, Cambridge. His program included early works, clearly announced and dignified by individual treatment. These were: "Offertoire sur les Grands Jeux," in C major, from "Messe Solennelle," Le Grand; "Amen," from "Hymns of the Church," Titelouze; Choral Preludes, "Whither Shall I Fly?" and "Let Us Together Praise Our God,"

Slate of Officers for 1946-47

The nominating committee, Dr. George Mead chairman, respectfully submits the following ticket:

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Bach; Moderato from First Trio-Sonata, Bach; "Noel" in D minor, d'Aquin. The second half consisted entirely of French compositions, which Mr. Self played with fine musicianship and restraint. They were: Chorale in A minor, Franck; "In dulci Jubilo," Dupre; Finale from Third Symphony, Widor; Andantino, Vierne; Toccata in B minor, Gigout.

A service of music by the choirs of the First Church in Cambridge (Congregational), Homer Whitford organist and choir director, and the First Baptist Church in Newton, Gerald F. Frazee organist and choirmaster, was held at the First Baptist Church in Newton Sunday, April 7. The work performed was the "Messe Solennelle" by Gounod, with Mr. Whitford as director and Mr. Frazee as organist. A good-sized audience enjoyed the excellent choral tone and effects in shading and contrasts. The Latin text was used.

Mr. Frazee played "Benedictus," by Reger, and "Our Father, Who Art in Heaven," Bach, for prelude and postlude. The offertory, "Song of Penitence," Beethoven, was sung by Gertrude Milburn, contralto, and the soloists for the mass were: Soprano, Sylvia Petty; tenor, Alexander Wallace; bass, Charles Diehm.

MARGARET READE MARTIN, Secretary.

Two Events in Rochester.

The Rochester Chapter sponsored two events in March. The first was a recital by Dr. T. Tertius Noble, March 11, on a newly remodeled organ in the Lake Avenue Baptist Church. This was preceded by the annual dinner for ministers, organists and choirmasters. Dr. Noble addressed the dinner gathering in a highly entertaining manner. His recital began with his own transcription of the Suite in F by Corelli. Three chorale preludes by Bach—"To God on High Be Praise," "To My Dear Lord" and "Come, Saviour of the Gentiles"—and the Fugue in A minor by Bach followed. Three of his own works were the Toccata and Fugue in F minor, composed in 1889; his latest, a Fantasy on the Hymn-tune "Leoni," written in 1945, and the chorale prelude "St. Kilda." Then came the "Chant Triste" by Bonnet and "Prelude on an Old Folk-tune" by Beach.

The second event was a recital by the gifted organist Catharine Crozier Gleason, Sunday afternoon, March 31, with an unusually large audience out to hear her. Mrs. Gleason, a member of the Eastman School faculty, presented a program of works mostly by French composers of the seventeenth and nineteenth centuries. [The program appears on the recital page.]
 EVELYN GRAY WELCH, Registrar.

News of the American Guild of Organists — Continued

Service at St. Thomas'

Notable New York Event of Fiftieth Anniversary

An outstanding event of the fiftieth anniversary celebration of the founding of the Guild was a festival service held at St. Thomas' Church, New York, April 9. The service was conducted by the rector, the Rev. Roeliff H. Brooks, assisted by Canon Edward N. West of the Cathedral of St. John the Divine. The music was in charge of Dr. T. Frederick H. Candlyn, organist and choirmaster of St. Thomas', who played the service. John Morton, assistant organist of St. Bartholomew's, played the prelude, Improvisation, by Karg-Elert, and Dr. Norman Coke-Jephcott of the Cathedral of St. John the Divine the postlude. Representatives of the Guild marched in the procession.

In keeping with the occasion the musical numbers were preponderantly the product of Guild members. They included Dr. Candlyn's Magnificat and Nunc Dimittis in F sharp minor, both offertory anthems—"By the Waters of Babylon," by Philip James, and the Guild prize anthem, "Hymn to the Godhead," by Channing Lefebvre—as well as Dr. T. Tertius Noble's setting of the recessional hymn. Dr. Coke-Jephcott played as the postlude his own interesting and effective "Miniature Trilogy." Other anthems were the soprano solo and chorus, "Ye Now Are Sorrowful," from Brahms' German Requiem (a tribute to the memory of Dr. Candlyn's son, who lost his life in action in Europe); "Of Thy Mystical Supper," by Lvoff, and Vaughan Williams' magnificent Te Deum, founded on traditional themes.

The form of service used was in part the original order of service compiled by the first chaplain of the Guild, Dr. Charles Cuthbert Hall of the Old First Presbyterian Church, Brooklyn, and approved by Bishop Potter of the Diocese of New York. Instead of a sermon the rector gave a short sketch of the beginnings of the Guild and paid his respects to the organists who had worked with him in his various parishes.

The service throughout maintained the high level of devotion and musical excellence for which St. Thomas' is celebrated, reflecting great credit upon Dr. Candlyn for the excellent work of the choir. Incidentally, the soprano soloist in the Brahms number is an unusually gifted and capable boy. His singing was superb, both technically and devotionally. This service illustrated perfectly what the Guild stands for and was a fitting part of the semi-centennial observances.

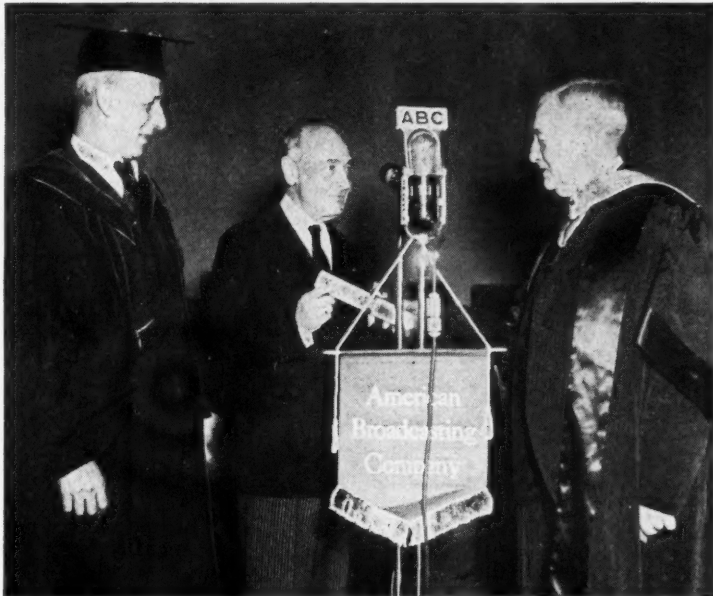
J. LAWRENCE ERB.

Notable Events in Rhode Island.

The Rhode Island Chapter presented a program in two parts March 25 at Alumnae Hall, Pembroke College, Brown University. The first part was a historical account of the organ and its development as an instrument. The narrative had been originally prepared for a radio program which was a part of a series presented by the R. I. Council of Churches. The script was written by Mrs. James Hall. Mrs. Roy P. Bailey was the reader of the script, which was illustrated at the organ by Miss Frances S. Burnham. The second part of the program was a presentation of violin music of the early period by Professor Arlan Coolidge of the music department of Brown University. He was assisted by Miss Elizabeth Knapp Bugbee at the organ.

On April 8 Roy P. Bailey, a former dean of the chapter, presented the forty-fifth recital of the Guild at All Saints' Memorial Church in Providence, of which he is organist and choirmaster. A large audience heard Mr. Bailey's excellent program. His choice of numbers as well as his fine playing made this an outstanding event. The organ at All Saints' Church is a three-manual Austin with forty-six speaking stops. The program included: Concerto in G minor, Camidge; Fugue on B-A-C-H, Krebs; Trio from Secular Cantata, Bach; "I Cry to Thee" and "O Eternity, Thou Terrifying Word," Krebs; Prelude and Fugue in G major, Bach; "A Joyous March," Sowerby; "Romance," from Fourth Symphony, Vienne; Roulade, Bingham; "Ave Maria,"

WARDEN ELMER PRESENTING CERTIFICATE TO DR. KOUSSEVITZKY



Karg-Elert; "Distant Chimes," Snow; Pastorate, Erb; "Premiere Symphonie," Maquire.

On May 26 a choir festival will be held at Grace Church in Providence under the direction of Dr. T. Tertius Noble. This will be the climax of the series of fine programs which the chapter has presented in honor of the fiftieth anniversary of the Guild.

BESSIE W. JOHNS, Registrar.

Two Programs in Philadelphia.

The month of April included two special events for the Pennsylvania Chapter. The first was held at 4 p.m. Sunday, April 7, in historic Christ Church, Philadelphia, where Francis Murphy, Jr., is organist and choirmaster. A program of organ concerti was played by Mr. Murphy, assisted by strings, woodwind and horns. The program included the Vivaldi Concerto in A minor, the Mozart Fourteenth Sonata and Handel's Concerto in F, No. 5. There were organ compositions by Dupré, Bach, Karg-Elert and Franck.

The second event was held on the 8th in the Norris Square United Presbyterian Church, where H. William Hawke serves as organist and director. The program, played entirely by Guild members who have recently been discharged from military service, was as follows: Fantasia and Fugue in G minor, Bach (Sterling C. Marshall); Fugue, William Russell; Prelude to "A Little Organ Book," Parry, and Fugue from Second Sonata, Elgar (Morrison C. Boyd); "Noel Grand Jeu et Duo" and "Noel en Trio et en Dialogue," d'Aquin, and "Les Sept Douleurs" ("Suite Mariale"), de Maleingreau (Howard Gamble); Folk-tune, Whitlock, and Allegro, Sonata 7, Rheinberger (Alfred B. Montgomery, Jr.); "Stella Matutina," Dallier, and "Carillon-Sortie," Mulet (John Henzel).

ADA R. PAISLEY.

Hugh Giles and Britt Trio Heard.

Headquarters members had the opportunity March 18 of hearing a concert at the Central Presbyterian Church, New York City, by Hugh Giles, organist and choirmaster of the church, and the Britt Trio. The violinist, Viola Wasterlain, unfortunately was prevented by illness from playing, but the well-known violinist and teacher, Louis Persinger, was able to be present and take her place in the program. The other members of the trio were Conrad Held, violist, and Horace Britt, cellist. The playing of these three artists was marked by finesse and sound musicianship, notably in the Beethoven Serenade. A rather new and well-written trio by Jean Cras revealed unusual beauty of tone from each of the players.

Mr. Giles presented the B minor Chorale of Cesar Franck, beginning with a conventional registration, but becoming definitely brilliant and effective in the middle section. His shorter offerings were charmingly played, the Vienne Berceuse especially showing a nice sense of phrasing and artistic shading. The concert closed with a Mozart Sonata for organ

and strings in which the performers achieved a good balance and variety of tone—a delightful rendition.

For many years Mr. Giles has given concerts of this type at the Central Presbyterian Church in a series of three during each Lenten season. This one—given under the auspices of the Guild—was the first of this year's series.

At the close of the program a reception was held in another part of the church building and refreshments were served.

Fisk Students Give Program.

A second program of the year devoted entirely to the performance of organ music was enjoyed by the Central Tennessee Chapter, Nashville, April 9. The place of meeting was Fisk Memorial Chapel, on the campus of Fisk University, where students of the department of music presented a varied program in a manner which reflected great credit on those who performed and on their instructor, Arthur Croley, university organist.

Playing from memory, Joan Watts opened the program in brilliant fashion with Maquire's Allegro from a Symphony for Organ. Rhythmic verve and effective contrasts of passages for full organ with quieter combinations marked the performance. In a more reflective mood was Bach's chorale prelude "I Call to Thee," which Elza Corbin played with smoothness and clarity of melodic lines. Two "Carillons," contrasting in style and character, came next. Sylvia Hunter played the one from "Pieces in Free Style" by Vienne in jubilant manner, bringing out the pedal ostinato with skill. The more reflective one by DeLamarter was given by Susan Turner with careful attention to the atmospheric and pastoral effects through effective registration.

"Regina Pacis," from a symphony by Weitz, gave Marie Harrison the opportunity for skillful presentation of brilliant passage work and staccato effects, in addition to sustained pedal melodies beneath swirling figures on the manuals. Colorful registration and piquant rhythmic spirit were shown by Esther Commander in her performance of the "Marche Champetre" by Boex. The interesting bagpipe effects of this "Rustic March" were well brought out. Cesar Franck's Chorale in A minor was given with understanding and from memory by Leonard Ballou, whose clarity of technique and command of the resources of the organ brought out the changing moods of the composition in a musicianly way.

The program was closed with a novelty in the form of an organ duet by Messrs. Ballou and Croley. They gave an effective presentation of Dickinson's arrangement of Wagner's "Ride of the Valkyries," though the arrangement itself can only approximate the thrilling effects of the orchestral original.

The Central Tennessee Chapter, Nashville, met March 12 at the First Baptist Church, where the organist, Miss Frank Hollowell, was in charge of the second program of the year devoted to service numbers. Music for both nonliturgical and liturgical services was presented by Miss Hollowell and Louis J. Nicholas, director of the choir at the First Lutheran Church.

Opening the meeting, Miss Hollowell commented on the order of worship in her church and the places for musical settings. Then she played, as numbers suited for the communion service, Weinberger's "The Last Supper," one of his "Bible

Poems," and Dubois' "In Paradisum." In contrast to these, which were played with soft stops, came an example of music suitable as a postlude. This was Guilmant's "Adoro Te," based on a hymn by St. Thomas Aquinas.

In discussing features of the Lutheran service, Mr. Nicholas took up in detail the various items of the liturgy and how they contributed to the two main elements in worship, the sacramental and the sacrificial. Included in his comment was some information on the origin of the various parts. Assisting in illustrating Mr. Nicholas' exposition were members of his choir, with Charles Jolliff, the regular organist, at the console. Oddly enough, none of the choir members who participated were members of the Lutheran Church, the majority of them being Baptists!

After the musical portion of the program a business meeting was held, presided over by the dean, James G. Rimmer, organist at Madison College.

LAWRENCE H. RIGGS, Secretary.

Rocky Mountain Chapter.

A meeting of the Rocky Mountain Chapter was held April 15 at the Park Hill Methodist Church, Denver. A letter from a former member, Dr. Longacre, now of New York, was read. David Pew, chairman of the artist recital committee, announced the coming recital of Alexander McCurdy, organist, and his wife, Flora Greenwood, harpist. The social committee is planning a reception for the McCurdys after the recital. Clarence Sharp was appointed chairman of the nominating committee. Appreciation of recent Guild recitals was expressed by the dean, Vera Lester. Special mention was made of the performance by John Friel, blind organist.

Mrs. Freeland, the program chairman, introduced the evening program. Two hymn-tunes composed by Dean Kelley, a Denver theology student, were played by Myron Braun. Words for another hymn, also written by Dean Kelley, were sung. Words for a Palm Sunday hymn written by Robert Gilder, also a theology student, were played and sung. The following program of chorale preludes was enjoyed: Passion Chorale, Karg-Elert (played by Myron Braun); "St. Clement" (Hymn-tune Fantasy), McKinley (played by John Moseley); "My Heart Is Filled with Longing," Brahms; "Farewell, Henceforth Forever," Kauffmann, and "Blessed Jesu," Crueger (played by John Boe); "Jesus Stood beside the Cross," Scheidt (played by Mrs. Phyllis Gough).

With the announcement that the next meeting would be held in St. Martin Chapel May 13 the meeting was adjourned.

MRS. J. W. HEDGES, Secretary.

Guild Service in Galveston.

The Galveston Chapter held its annual Guild service April 9 at the First Lutheran Church. This was the first program commemorating the jubilee of the Guild. A selected choir sang inspiringly under the direction of Michael F. Collierain. Mr. Collierain had to step in at the last minute when the chapter received word that Dr. Bain, director of the North Texas School of Music, could not come to Galveston. The choir sang: "Behold, the Lamb of God" from Handel's "Messiah"; "By Thy Glorious Death and Passion," from Dvorak's "Stabat Mater"; the Sanctus from Gounod's "St. Cecilia Mass," and "The Lord Bless You and Keep You," Lutkin. Tom Loughney was the tenor soloist on the Gounod anthem. Miss Evanthia Constantine was the accompanist and organ soloist. She played two organ numbers: Concert Variations, Bonnet, and Toccata, Lanquetuit. The latter number gave the artist the opportunity to demonstrate her unusual pedal technique. The Rev. Victor Albert, pastor of the First Lutheran Church, pronounced the invocation and read the Guild creed. The Rev. Haskin Little, rector of Grace Episcopal Church and Guild chaplain, delivered the address. He spoke on the "History of the American Guild of Organists and the Organist's Ministry in Worship."

The regular business meeting was held March 18 at Trinity Episcopal Church. The dean, Mrs. Marvin D. Kahn, announced that the contract had been signed to bring Marcel Dupré to Galveston Nov. 10. The principal business of the evening was the election of officers, who will be installed May 28. The new officers are: Michael Collierain, dean; Mrs. Wesley Merritt, sub-dean; Miss Jennie Safos, secretary; Ernest Stavenhagen, treasurer; James German, registrar; Mrs. Roy Greer, parliamentarian; Miss Julia Webster, librarian; Dr. Henry Cohen, chaplain; Mortimer Isaacs and Mrs. William Benson, auditors.

The members then heard a program of German organ music, as follows: Concerto No. 3, Bach, and "Soul of the Lake," Karg-Elert (played by James German); Symphonic Chorale, "Jesus, Lead Thou On," Karg-Elert (played by Dr. Earl B. Ritchie); "Benediction," Reger, and "Etude," Piel (played by Robert Rapp).

NORMAN C. NILES, Secretary.

News of the American Guild of Organists — Continued

Youngstown Celebrates

Guild Jubilee with Great
Chorus Singing Hymns

The Youngstown Chapter celebrated the fiftieth anniversary of the Guild Sunday evening, April 7, with a hymn festival. A chorus of 150 voices representing most of the churches of the city and a massed chorus of 350 from three of the high schools of the city, trained by W. A. Nischwitz, Oliver Cash and James Miller, participated. A brass quartet and tympani from Westminster College at New Wilmington, Pa., played the prelude, "All Glory Be to God," Decius-Bach. The event took place in St. Luke's Lutheran Church, where the dean of the chapter, Hazel Wilkins Buchanan, is organist-director. Mrs. Buchanan was assisted in the details of planning the program by a special committee consisting of Laurabelle Hornberger, James W. Evans and Mr. Nischwitz. Mr. Nischwitz, who is director of vocal music at Rayen High School, later conducted the massed high school chorus in a reverent and impressive rendition of "Beautiful Saviour," by Christiansen. The service organists were Mrs. Buchanan, who played the first half of the service and the chorale prelude "O Sacred Head Now Wounded," Bach, and James W. Evans, organist-director at Westminster Presbyterian Church and Westminster College, who played "London New," by Grace, for the offertory and the second part of the service and the postlude.

The Rev. W. Frederic Miller, minister of music and assistant pastor of the First Presbyterian Church of Warren, Ohio, and director of the conservatory of music of Mount Union College, Alliance, gave the introduction to the hymns and led the Guild members in the reading of the declaration of religious principles of the Guild. The Rev. Maynard A. Stull, pastor of St. Luke's Church, led in the call to worship and the responsive reading.

A large congregation occupied all the space not used by the singers in the nave and choir stalls and filled the gallery and church school rooms to capacity.

Hymns used in the service were the processional, "God of Our Fathers," Warren; "Faithful Legions," Barnes; "Praise the Lord, the Almighty," Chorale Book for England; "The God of Abraham Praise," Leoni; "O Sacred Head," Hassler-Bach; "Tallis' Canon," "Sun of My Soul," to the tune "Hursley," and the recessional, "All Hail the Power of Jesus' Name," sung to "Coronation." The boy choir of St. John's Church, Frank E. Fuller, organist-director, sang the Gloria and the massed high school chorus sang the Choral Amen by Lutkin, directed by Mr. Nischwitz.

Clarence Barger, a member of the chapter recently returned from service with the armed forces, deserves the appreciation of all present for the beautifully mimeographed programs containing words and music of the hymns and other details of the service. Great praise is due Mrs. Buchanan and her committee for their devotion and care in the preparation and presentation of a deeply moving and inspiring religious experience.

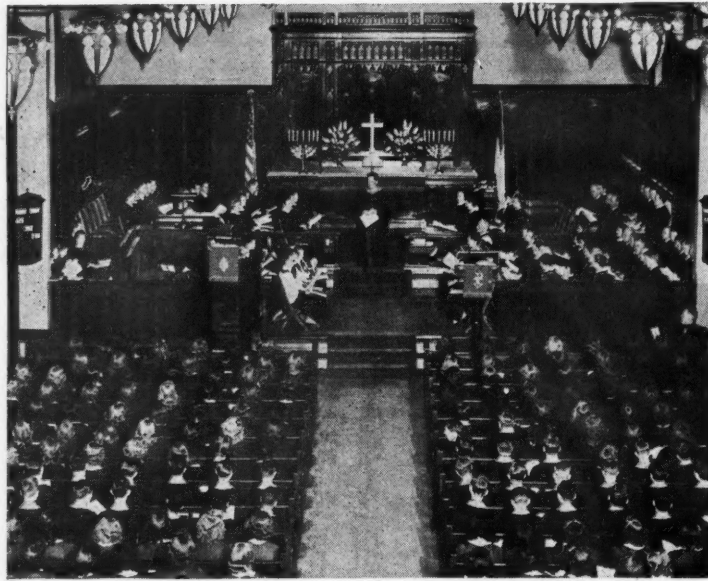
HAROLD FUNKHOUSER.

Fine Program in Indianapolis.

A capacity crowd enjoyed the presentation by the Indiana Chapter Sunday afternoon, April 14, of Bomar Cramer, pianist; Oswald G. Ragatz, organist, and the Indianapolis Symphonic Choir. The setting was the Scottish Rite Cathedral, Indianapolis, which contains a magnificent organ which Mr. Ragatz used to good advantage, playing: Fantasie and Fugue in G minor, Bach; Chorale Prelude, "O Lord, We Poor Sinners," Zachow; "The Last Supper," Weinberger, and "Carillon-Sortie," Mulet.

Mr. Cramer, a pianist well known throughout the mid-West, displayed his technical and interpretative skill in Andantino and Variations, Schubert-Tausig, and five Chopin Etudes. At the insistence of the audience he played "The Maid and the Nightingale," Granados. The choir, under the able direction of Elmer Steffen, closed the program with "Judge Me, O God," Mendelssohn; "God So Loved the World," David Hugh Jones; "God Is a Spirit," Jones; "Psalm CL,"

YOUNGSTOWN MASSED CHORUS CELEBRATES A.C.O. ANNIVERSARY



THE YOUNGSTOWN, OHIO, CHAPTER, A.G.O., sponsored a very successful hymn festival April 7 in celebration of the golden anniversary of the Guild. It was held at St. Luke's Lutheran Church. The church auditorium and balcony holds 600

and it was filled with singers. Audience and overflow of singers were on the Sunday-school side. The speaker who is shown in the picture is the Rev. W. Frederic Miller of the First Presbyterian Church, Warren, Ohio.

Jones, and the stirring "Alleluia" and "Resurrection" Chorus from "Christus," Liszt. Four soloists—Helen Crandall, Jane Kirkpatrick, Robert Calland and Ernst Heberlein—were heard in the "Christus."

DOROTHY SCOTT, Registrar.

Los Angeles Contest Winners Play.

In the interest of better music for church organists and to create an incentive for young people in this line of work, the Los Angeles Chapter sponsored a contest for young organists. The winners, Marcia Hannah and Marilyn Seely, were presented by the Los Angeles Chapter in a recital at the Hollywood High School April 1. Dr. Roland Diggle, chairman of the contest committee, introduced the young artists. Miss Seeley played the entire Sixth Symphony of Widor and Miss Hannah rendered the following: Fugue in G major, Bach; "Blessed Are Ye, Faithful Souls," Brahms; "Puer Natus Est," Titcomb; Berceuse and Scherzetto, Vienne; "Canyon Walls," Clokey; Chorale Preludes, "Thee Will I Love, My Strength, My Tower" and "O World, I Now Must Leave Thee," Karg-Elert; Toccata, "Thou Art the Rock," Mulet.

The next meeting of the Los Angeles Chapter will be held Monday, May 7, at 8 o'clock in the First Baptist Church. A program will be given by Warren Martin, organist of the First Congregational Church, and a choral group from the choir of the First Baptist Church, John Burke, director.

MARY E. BRISTOW, Secretary-Registrar.

Annual Wilkes-Barre Choir Festival.

The Wilkes-Barre, Pa., Chapter held its annual junior choir festival in the First Methodist Church, Kingston, Pa., March 18. The prelude, offertory and postlude were played by Miss Ruth Dorothy Williams, organist of that church. The processional hymn was "Holy, Holy, Holy" and the recessional "The Church's One Foundation." The invocation and benediction were pronounced by the Rev. Joseph G. Kane of the Nanticoke Presbyterian Church, chaplain of the chapter. The Rev. Charles Phillips, pastor of the Kingston church, delivered a short address. The combined children's and girls' choirs, augmented with a choir of adults, sang "Unfold, Ye Portals Everlasting," Gounod; "The Omnipotence," Schubert-Lambert, and "The Lord's Prayer," Malotte. The children's choirs sang "Now Thank We All Our God," Bach-Heller, and "Children of the Heavenly King," John Holler. The girls' choirs sang "Holy Lord God," by Noble Cain, and "Psalm 150," Cesar Franck. The number of voices in the combined choirs was 300.

Choirs from the following churches participated: Presbyterian, Ashley, Pa.; Bennett Presbyterian, Luzerne; Methodist, Dallas; Presbyterian, First Meth-

odist and Holy Trinity Lutheran, Kingston; First Presbyterian and St. John's Lutheran, Wilkes-Barre; Stella Presbyterian, Forty Fort; Methodist, Trucksville; St. Luke's Lutheran, Freeland; Presbyterian, Nanticoke. An instrumental quartet consisting of Carolyn Harland, violinist; Marion E. Wallace, pianist; Chester Perry, cellist, and Denton Trefry, organist, rendered "Ave Maria," Bach-Gounod.

Mrs. Peter Broadt was choir director and Miss Dorothy Turner was organist for the choirs. Both are from Holy Trinity Lutheran Church, Kingston.

ADELE A. MERRIMAN, Secretary.

Program for Missouri Chapter.

The Missouri Chapter held its monthly meeting March 25 at the Webster Groves Presbyterian Church, with Alfred Lee Booth as host. After enjoying dinner and going through the routine of business we were ready for a treat prepared by Mr. Booth. The program was presented by Mr. Booth and two of our newest members, Mrs. George Dyer and Miss Margaret Louise Strudell. Also included was the forty-voice sanctuary choir under the direction of Mr. Booth. Mrs. Dyer played the following numbers: Toccata and Fugue in D minor, Bach; "Sheep May Safely Graze," Bach, and Chorale in E major, Franck. Miss Strudell's numbers were: Dorian Toccata, Bach, and "Ariel," Thompson. Mr. Booth played the Canon in B minor, Schumann; Intermezzo, Booth, and Finale in B flat, Franck. Choral numbers included compositions of Chapman, Mueller, Tschalkowsky and Burleigh.

We were happy to add Charles H. Hamann, Jr., to our growing membership.

Plans are under way for participation in the annual St. Louis Bach festival. Answering the request of the Bach Society we shall again have E. Power Biggs as recitalist at the Second Baptist Church May 2. Mr. Biggs' program of last year was one of the outstanding events of the festival and his appearance in recital brought out one of the largest audiences our chapter has on record.

ARTHUR R. GERECKE, Treasurer.

Pasadena and Valley Districts.

The March meeting of the Pasadena and Valley Districts Chapter was held March 18 at the United Presbyterian Church, Pasadena, with Catherine M. Kirk, Laura M. Powell and Harriet C. Prichard furnishing the program. Selections included numbers by Dupré, Debussy, Huré, Karg-Elert, Whitford and Saint-Saens.

At the dinner preceding the recital it was announced that Marcia Hannah, one of our members, had received an award in a contest for organists 15 to 22 years of age, conducted by the Los Angeles Chapter. The award consists of \$25 and an appearance in a joint recital in Los Angeles April 1. The contest emphasized practical organ playing and sight-reading. Miss Hannah is a pupil of Kathryn Knapp James, organist of the Pasadena Presbyterian Church and a former dean of the Pasadena Chapter.

CHARLES E. ANDERSON, Librarian.

Tri-State Convention

Held in Memphis, Tenn.;
Recital by Virgil Fox

The tri-state convention for Arkansas, Mississippi and Tennessee was held under the auspices of the Tennessee Chapter at the Hotel Peabody, Memphis, April 2. Forty-four members registered.

Mrs. E. A. Angier, Jr., dean of the Tennessee Chapter, presided at the luncheon and made the address of welcome at the afternoon session. The session was held in Sodality Hall at St. Peter's Catholic Church, The Rev. S. E. A. McKim, pastor of the Christian Church, North Little Rock, Ark., delivered an address on "The Shrine Supreme." Miss Evelyn Hohf, faculty member of the Mississippi State College for Women, Columbus, spoke on Guild groups in the college. An address by the Rev. Paul Curran, O.P., pastor of St. Peter's Catholic Church, closed the afternoon session.

The finale of the convention was a recital by Virgil Fox at the city auditorium. Mr. Fox played a most interesting and beautiful program, giving illustrations of the various melodies and themes as well as touching on the personalities of the composers. The program was as follows: Fantasie in F minor, Mozart; "Ye Sweet Retreat," Boyce; Sonata No. 6, in G major, Bach; "Come, Sweet Death," Bach; Prelude and Fugue in D major, Bach; "Dreams," McAmis; Roulade, Bingham; "Perpetuum Mobile" (Etude for pedals alone), Middelschulte; "The French Clock," Bornschein; Chorale Improvisation on "In dulci Jubilo," Karg-Elert.

R. E. GRIFFIN, Treasurer.

Oklahoma City Chapter.

The Oklahoma City Chapter presented the following organ program at the First Presbyterian Church March 24: "Piece Heroïque," Franck (played by Mrs. D. C. Johnston); Intermezzo from Sixth Symphony, Widor, and Chorale in E major, Franck (played by Dorothy Jeanne Gentry); "Dawn," Jenkins, and Toccata from Fifth Symphony, Widor (played by Mrs. J. S. Frank).

On the evening of April 1 the chapter entertained at the Episcopal parish-house with a dinner in honor of the clergymen and their wives. The dean, Mrs. Kenneth L. Carlock, brought greetings and introduced the guests. Miss Jacqueline Knight, accompanied by her sister, Mrs. Jean Knight Paxton, sang three solos. A discourse was delivered on "First Things First" by the Rev. W. H. Alexander and was followed by a round-table discussion about the use of the organ.

At 8:30 the guests and members assembled in St. Paul's Cathedral, where the following fine program was given: "Theme avec Variations," Dubois, and Allegretto in B minor, Guilmant (played by Mrs. Kenneth L. Carlock); Allegro from First Sonata, Guilmant (played by Lydia Rorem Smith); Prelude, Clerambault, and "Lift Up Your Heads," Guilmant (played by Dubert Dennis).

At the business meeting three new members were accepted. They are Miss Betty Blasingame, Miss Juanita McCrary and Mrs. Jean Knight Paxton.

MRS. C. A. RICHARDS, Secretary

Tour of Churches in Summit, N. J.

A unique meeting of the Metropolitan New Jersey Chapter was held in Summit March 25. The program consisted of a tour of four churches, with a short recital and demonstration of the organ at each church. First, the Organ at the First Baptist Church was demonstrated by Mrs. Bernice Samuel, its organist. William R. Dixon of the First Methodist Church next gave a recital on the Skinner organ, playing, among other numbers, the Berceuse of Robert Pereda, dean of the chapter. Franklin Helms, organist of Calvary Episcopal Church, demonstrated different phases of the Harrison organ, and the recently added echo organ, which opens into the choir-room. The following interesting quotation from an ancient Christian source was beautifully inscribed above the choir door: "See that what thou singest with thy lips thou dost believe in thine heart, and that what thou believest in thine heart thou dost show forth in thy works." The last stop was at the Central Presbyterian Church, where Mrs. Nellie G. Blasius presides over the Hook & Hastings organ.

After the organ demonstrations a pleasant time was enjoyed in the lovely social hall of the Presbyterian Church, where Mrs. William Sieder and her committee served refreshments.

EARL B. COLLINS, Registrar.

News of the A.G.O.—Continued

Welcome Service Men in Buffalo.

On the evening of April 13 members and friends of the Buffalo Chapter gathered at the home of Mr. and Mrs. Hubert Boehm to celebrate the fiftieth anniversary of the Guild and to welcome home our service men. As part of the anniversary celebration we listened to the broadcast by E. Power Biggs as soloist with the Boston Symphony Orchestra. Three of our returned service men—Reed Jerome, Squire Haskin and Vinson Long—gave accounts of their experiences musically while in Europe, the Pacific area and the United States. Their descriptions of various organs they had seen and played were very interesting. After the program refreshments were served by the committee.

EDNA L. SPRINGBORN, Secretary.

Dinner and Program in Kalamazoo.

The Western Michigan Chapter met on the evening of April 1 at St. Luke's Episcopal Church in Kalamazoo. Dinner was served to thirty-five members and friends by the choirwomen's guild of the church. A program was given by Frank K. Owen, organist, assisted by the string section of the Junior Symphony of Kalamazoo, under the direction of Julius Stuhlberg. The program consisted of the following numbers: Concerto No. 5 in F, Handel; Chorale in A minor, Franck, and Concerto No. 4, in F, Handel.

SYLVA TENEBROEK, Secretary.

Southern Arizona Chapter.

The annual dinner meeting of the Southern Arizona Chapter was held April 17 at Caruso's cafe in Tucson. Twenty-five members and guests of the chapter gathered to enjoy an Italian dinner. The musical portion of the program was held at the First Methodist Church, where the group heard a recital by James D. Guthrie, with Marjorie Dail, contralto, assisting. Numbers included: Toccata and Fugue in D minor, Bach; Pastorale, Vierne; Toccata from Fifth Symphony, Widor; Serenade, Schubert; Arioso, Bach.

A short business meeting was held preceding the recital, with Dean Camil Van Hulse presiding. A letter was read from S. Lewis Elmer which announced that Dean Van Hulse had won a prize of \$100 with his Toccata for Organ.

The chapter met April 23 in the studios of Dean Van Hulse to hear a short musical program, after which refreshments were served. It was announced that the chapter is sponsoring Carroll F. MacDorman in a recital at St. Stephen's Episcopal Church in Douglas May 5.

KARL W. AHLGREN, Secretary.

Garske and Pettinga in Recital.

The April meeting of the Houston Chapter was held April 2 at the First Christian Church. A recital was played on the three-manual Kilgen organ by Herbert Garske, minister of music of Trinity Lutheran Church, and Paul Pettinga of the First Presbyterian Church. Mr. Pettinga is a newcomer to Houston, having assumed his duties the first of this year.

Mr. Garske opened the program with Walther's chorale prelude on "Praise to the Lord God Almighty," which he followed with Bach's chorale preludes on "O God, Be Merciful to Me" and "Salvation unto Us Has Come." Mr. Pettinga included works from several schools in his part of the program. His Bach group consisted of the Toccata in the Dorian Mode; the chorale prelude in trio form, "Lord Jesus Christ, Turn Thou to Me," and the "St. Anne" Fugue. These were followed by Percy Whitlock's "Plaint," from his "Seven Sketches on Verses from the Psalms"; a Scherzetto from the "Twenty-four Pieces in Free Style," by Vierne; "It Is Finished," from Tourneure's "Seven Chorale Poems on the Words from the Cross," and Hendrik Andriessen's Third Chorale. These last four selections were unfamiliar to most of the Houston organists, but they made a lasting impression on their hearers. The Andriessen Chorale is a magnificent work.

At the business meeting plans for a picnic preceding the annual Guild service, to be held in May at the Episcopal Church of St. John the Divine, were discussed.

DAVID JONES.

Alamo Chapter Activities.

The Alamo Chapter, San Antonio, Tex., held its monthly meeting April 1. The first part took place at the Madison Square Presbyterian Church, with Miss Eunice Schilling, the dean, presiding. Present was Colonel Walter Dunham, who has just returned to San Antonio to resume his duties as organist and choir-master at St. Mark's Episcopal Church after having served more than three years in the armed forces. Two new members—Walter Faust and Pfc. Eugene Perkins—were welcomed into the chapter. Business of the meeting consisted mainly of a discussion of the selection of recitalists to be sponsored by the chapter in the coming year. The program of entertainment for the evening consisted of a short

organ tour to nearby churches, with members of the chapter playing solos at their respective churches.

Lee Norrell, organist of the Madison Square Presbyterian Church, played: Trumpet Voluntary, Purcell; Canzona, Gabrieli; "My Heart Is Filled with Longing," "Hark, a Voice Saith All Are Mortal" and "In Thee Is Gladness," Bach. At First Church of Christ, Scientist, Estelle Jones played: Prelude, Fugue and Variation, Franck; Chorales, "Deck Thyself," "A Rose Breaks into Bloom" and "O World, I Now Must Leave Thee," Brahms. Robert K. Reed, organist of the post chapel at Fort Sam Houston, played at the First Baptist Church: "Song of the Chrysanthemums," Bonnet; Improvisation on "Blest Creator of the Light," Bedell; Improvisation on "Now Thank We All Our God," Karg-Elert. Following were numbers played by Georgia Hammet, organist of the First Baptist Church: "Gloria," Marcello; Prelude in A minor, Bach, and "Carillon," Sowerby.

Wheeling Chapter.

The Wheeling Chapter met March 19 at the Second Presbyterian Church, with the Rev. H. Lewis Meyer and Miss Edith Edmundson, pastor and organist, as hosts. The sub-dean, Robert Knox Chapman, presided, and presented the program on choir training, which included an interesting lecture on methods. A youth group from St. John's Evangelical and Reformed Church, directed by Miss Luella Michelfelder, was used by Mr. Chapman to illustrate a model rehearsal.

It was decided at this meeting to hold our second annual choir festival Sunday evening, May 12, at St. Matthew's Church. Wheeling's first choir festival program was given in May, 1945, when the chapter was not more than two months old, and was one of the most successful musical events that ever took place in the city. In recognition of this, a local philanthropist, D. A. Burt, presented the Guild with a check for \$100 to be used toward purchasing music for this year.

Our April meeting was held on the 9th, and again the local members went "on tour." Five downtown churches were visited, with Guild members displaying the resources of the organ at each church. The tour ended at St. James' Lutheran Church, where the organist, Miss Corina Friedrich, was our hostess.

PAULINE O. STITT, Secretary.

Many at Harrisburg Recital.

More than 300 persons attended a recital by the Harrisburg Chapter April 2 at the Fifth Street Methodist Church. Miss Irene Bressler arranged the program, which marked the fiftieth anniversary of the founding of the national organization. The Rev. William Toth, pastor of Salem Reformed Church, reviewed the "Fifty Years of Service" of the organists. Several numbers were sung by the Harrisburg Choral Society under the direction of Martha Roberts, with Robert S. Clippinger as accompanist.

Organ soloists were Fred McGowan, who played Chorale in A minor, Franck; Miss Mildred E. Myers, who played "Sheep May Safely Graze," Bach, arranged by Biggs, and "Now Thank We All Our God," Karg-Elert, and Miss Violette E. Cassel, who closed the program with "Laudamus Te," Mueller.

VIVIAN STEELE.

Speaks on Sixteenth Century Methods.

The monthly meeting of the Ithaca Chapter was held March 20. After a dinner at the Asiatic Gardens the group went to the First Methodist Church, where Dr. Conrad H. Rawski, dean of the chapter, introduced the speaker, Dr. Otto Kinkeldey, professor of musicology and librarian at Cornell University. After sketching briefly the history of the organ in western civilization, Dr. Kinkeldey turned to organ practices of the sixteenth century. He drew attention to the few contemporary books which inform us about the keyboard technique and teaching methods of the Renaissance. One of the oldest important works was Juan Bermudo's "Declaracion de Instrumentos Musicales" of 1549, respectively 1555, which affords valuable information of the finger position of the keyboard player, the use of the thumb and the execution of embellishments, besides other musical practices of the time. The second outstanding work discussed was Tomas de Santa Maria's "Arte de Taner Fantasia" of 1555. The speaker illustrated this presentation with a group of seldom performed compositions of the period, aptly indicating the basic characteristic of the sixteenth century keyboard style.

JENNY LOU MIERAS, Secretary.

Recital in Charlottesville, Va.

The Charlottesville Branch Chapter opened its spring recital season with a recital of Bach numbers. The program was given in the First Methodist Church March 19 by George L. Jones, Jr., organist of the church; Leon A. Adams, baritone soloist, and Robert P. Stockwell, flutist. The program opened with the

Prelude and Fugue in E minor (Cathedral), which was followed by the Sonatina from "God's Time Is Best." Mr. Adams sang "Quia Fecit Mihi Magna" from the Magnificat, the Passion Chorale, "Mighty Lord and King All Glorious" from the Christmas Oratorio and the chorale "Golden Sun Now Streaming." Mr. Stockwell played the Polonaise and Badinage from the Suite in B minor, a flute arrangement of "Sheep May Safely Graze," and, with Mr. Jones, the Sonata in E flat, originally for flute and clavier. Mr. Jones closed the program with the chorale prelude "Vater unser im Himmelreich" and the "Fugue a la Gigue."

Mr. Jones has been organist at First Methodist since early in 1945 and before moving to Charlottesville he was organist of the Methodist Church in South Hill, Va. Mr. Adams was soloist of Westminster Presbyterian Church, Charlottesville, until he received his doctor of medicine degree at the University of Virginia. Mr. Stockwell played first flute with the Charleston Symphony Orchestra before entering the armed forces.

ARTHUR W. BURKE, JR., Regent.

Program for Monmouth Chapter.

The Monmouth, N. J., Chapter met at the Point Pleasant Presbyterian Church April 1. The program of the evening was presented by Miss Jesslyn Jones and Miss Thelma Mount, A.A.G.O. Miss Mount played: "Go to Dark Gethsemane," Bingham; "Were You There," arranged by Miller; Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; "The Fifers," d'Andrieu, transcribed by Clokey; Toccata on "O Filii et Filiae," Farnam. After a brief business meeting refreshments were served.

MARY FOSTER, Secretary.

Western Washington Chapter.

Members of the Western Washington Chapter and their guests met March 26 at the home of Mr. and Mrs. W. J. Bunch in Seattle. The principal event of the evening was an informal recital by W. A. Eichinger on the two-manual residence organ installed by Dean Bunch. Mr. Eichinger's program consisted of: "From God I Ne'er Will Turn Me," Buxtehude; "We All Believe in One God," Bach; "Christ Lay in Death's Bonds," Bach; Rondo Ostinato and Sarabande, from "Suite Baroques," Bingham; "Piece Heroique," Franck; Adagio, McKay; "Saluto Angelico," Karg-Elert; "When in the Hour of Utmost Need," Bach. Following the above selections an opportunity was given for all to inspect the organ chambers. Refreshments were served at the close of the evening.

MARJORIE HODGES, Secretary.

Report for Maine Chapter.

The Maine Chapter held a vespers service Jan. 27 in the Congress Square Universalist Church. It was observed also as a memorial service for Howard W. Clark, who for more than thirty years was choir director and organist of the church and a valued member of the Guild. Four organists participated in the service: C. Jason Tilton, First Congregational

Church, Scarborough; John E. Fay, A.A.G.O., St. Joseph's Church, Portland; Mrs. Phyllis M. Cobb, A.A.G.O., First Parish Unitarian Church, and Raymond Coburn, First Church of Christ, Scientist, Portland.

On the evening of March 29 Alexander Schreiner, nationally famous organist of the Mormon Temple in Salt Lake City, gave a superb recital on the Kotszschmar memorial organ in the Portland City Hall. His wizardry was appreciated by a large audience and a reception in his honor was held at the home of the dean after the recital.

Dr. T. Tertius Noble played at the hour of music in St. Luke's Cathedral April 7.

The second in the series of Guild services was a union musical vespers service sponsored by the Maine Chapter, A.G.O., held in the Foss Street Methodist Church, Biddeford, Sunday afternoon, March 31. Four organists played the Hook & Hastings organ: John E. Fay, A.A.G.O., Miss Helen Hill, A.A.G.O., Miss Pauline Smith and the organist of the host church, Leon E. Lancey. On Sunday evening, May 12, A.G.O. Sunday, a large chorus of Guild choirs, directed by Russell Gray of the Central Square Baptist Church, will sing appropriate anthems at Immanuel Baptist Church, Portland, Miss Susan G. Coffin, organist. The annual hymn festival chorus of the Maine Federation of Music Clubs will also sing three hymns on this occasion. On Thursday evening, May 16, in combination with the Guild annual meeting, Edgar Hilliar of the Church of St. Mary the Virgin, New York, will give a recital on the Kotszschmar memorial organ.

San Diego Chapter Program.

At its monthly meeting April 1 the San Diego Chapter presented three local organists and the La Mesa Women's Trio in a recital at the First Methodist Church. Howell G. Lewis, dean of the chapter, played Boellmann's "Suite Gothique." Charles Shatto, the San Diego composer, played his Passacaglia. Mr. Shatto showed his attachment for the organ over which he presided in the past by the interpretation and tonal coloring of one of his present compositions. The organist of the First Methodist Church, Mary Atkinson Henson, played a group of numbers which included the Allegro from Yon's "Concerto Gregoriano" and a Toccata by Edmundson. The trio played "Desert Nostalgia" and "Spring Greetings," by Thunelda Bircsak, a member of the Guild. They were accompanied at the organ by Howell Lewis.

The program was greatly appreciated, as made evident by the applause accorded each performer and by the very generous response in the offering. From the experience of our chapter this type of program is highly recommended.

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**PRESBYTERIAN CHURCH
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These schools are designed to provide opportunity for organists, choirmasters and leaders in music to gain fresh inspiration and knowledge with which to make their service more effective and to offer young people and adults the joy of creative choral expression and to establish sound habits of musicianship, with the desire that they may become assistants to the choir director, organist or leaders of music in the church school, young people's societies and youth activity in the church and public school. There will be classes in conducting, music and worship, vocal methods, junior choir methods, besides a model choir and opportunity for private study in both voice and organ.

**ANNUAL WA-LI-RO BOY CHOIR
FESTIVAL IN CLEVELAND**

Wa-Li-Ro, the summer choir school, will present its ninth annual boy choir festival service at Trinity Cathedral, Cleveland, Sunday evening, May 19. About 200 boys and men from Episcopal churches in northeastern Ohio will sing the Anglican festival evensong. Thomas Harborne, organist of Christ Church Cathedral, Lexington, has written an anthem for the occasion, "The Truth of the Lord." Other anthems to be sung are "Go Forth

with God," by Martin Shaw, and "Immortal, Invisible," by Eric Thiman. Stanford's Magnificat and Nunc Dimittis in B flat will follow the Scripture lessons.

Robert Evans of Hudson will play Guilman's First Sonata as a prelude and David Smith of Painesville will close the service with the Toccata from Percy Whitlock's "Plymouth Suite." Walter Blodgett will play the service and Paul Allen Beymer will direct the choirs. Harold Tower of Akron and Dale Hutson of Lakewood will assist in the preparation of the music. The Rev. Andrew S. Gill of Emmanuel Church, Cleveland, will be the preacher.

**VIRGIL FOX GIVES FOURTH
RECITAL AT LAUREL, MISS.**

Virgil Fox gave his fourth recital at the First Presbyterian Church in Laurel, Miss., April 5. A large audience heard the following program played on the church's four-manual Austin organ: Fantasia in F minor, Mozart; "Ye Sweet Retreat," Boyce (arranged by Fox); Sonata No. 1, in F major, Mendelssohn; Trio-Sonata No. 6, in G major, Bach; "Come, Sweet Death," Bach (arranged by Fox); Prelude and Fugue in D major, Bach; "Dreams," McAmis; Roulade, Bingham; "Perpetuum Mobile," Middel-schulte; "The French Clock," Bornschein; Chorale Improvisation on "In dulci Jubilo," Karg-Elert. The following encores were played: Toccata, Gigout; Scherzo, Second Symphony, Vienne.

AT A LENTEN CONCERT in the First Methodist Church of Salt Lake City, Utah, Sunday evening, April 7, two new compositions by Dr. Walter Teutsch had their premiere, being sung by the Westminster College girls' glee club under the direction of Elizabeth Hayes Simpson. These compositions are "O Magnify the Lord" and a setting of the Eighth Psalm. Other choral offerings by choir and orchestra were Heinrich Schuetz's "The Seven Last Words" and Bach's cantata No. 112, "The Lord Is My Shepherd." Dr. Teutsch played these organ numbers: "Toccata in D, Aeolian," Rossi; Chorale Preludes, "My Heart Is Filled with Longing," "Our Father, Who Art in Heaven" and "O Man, Bewail Thy Grievous Fall," Bach; Prelude and Fugue in E minor, Bach. The concert was directed by Dr. Teutsch and Mrs. C. L. Prisk, organist of the church.

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Toronto Center.

The Toronto Center held a meeting at Holy Trinity Church April 2, when the Gothic Choristers, under the direction of James Chalmers, A.C.C.O., sang evensong, followed by a recital. The *a cappella* singing of this small group was impressive and devotional, and the organ numbers played by Mr. Chalmers, organist and choirmaster of the church, completed a noteworthy performance. The meeting was in charge of D'Alton McLaughlin, chairman of the center. The program was as follows: Prelude, "Cathedrales," Vierne; Introit, "Have Mercy on Us, O God," Chalmers; Magnificat, Goss; Nunc Dimitte, Nares; anthem, "Richard de Castre's Prayer to Jesus," Terry. The organ recital numbers were: "O Lord, We Beseech Thee," Langlois; "Ah, Thou Poor World," Brahms; "Call to Remembrance," Farrant; "O Man, Bewail Thy Grievous Sin," Bach; Chorale Preludes, "If Thou but Suffer God to Guide/Thee" and "Come, Saviour of the Gentiles," Bach; "Message of Lent" (a liturgical devotion), Oldroyd; Toccata, Whitlock.

T. M. SARGANT, Secretary.

St. Catharines Center.

Members of the St. Catharines Center were privileged to hear a recital by three friends from the Niagara Falls, N. Y., Chapter, A.G.O., April 7. A splendid program was presented in Knox Presbyterian Church by the dean of the chapter, H. Proctor Martin; Walter McDannel and J. Earl McCormick. Following the recital we gathered in the church parlors for a social hour. This is the third exchange we have enjoyed with the Niagara Falls Chapter, and we anticipate more such pleasant events.

On March 11 our center presented the second of a series of programs for the British Organ Restoration Fund, when a choir of eighty-five voices gave an inspiring rendition of Handel's "Messiah." Eric Dowling, F.C.C.O., was the conductor and Eric Rollinson, F.R.C.O., of Toronto gave excellent assistance as guest organist. Long before the hour of starting the Knox Presbyterian Church was crowded and many were turned away. The soloists were Joy F. Dearing, Margaret Joyce, Joseph Birchall and Thomas Allcock, all of St. Catharines. As well as being an outstanding success musically we are happy to report the evening a very profitable one for the fund.

EDITH BENSON, Secretary.

Kitchener Center.

Efforts of the Kitchener Center since our February meeting have been devoted to a series of Lenten recitals, presented March 24 and 31 and April 7. The first recital took place at the Anglican Church of the Holy Saviour, Waterloo. Leonard Grigg, organist of that church, was the recitalist. He played: "Before the Image of a Saint," Karg-Elert; Variations on "Heinlein," Higgs; Madrigal, Lemare; Allegro Glucoso, Spark; "Come, Blessed Rest," Bach; "Harmonies du Soir," Karg-Elert; Chorale Prelude on "St. Michael," West Edward Martin sang two solos. The Lenten message was delivered by the Rev. E. F. Bishop, rector of the Church of the Holy Saviour.

The recital March 31 took place in St. Mark's Lutheran Church, Kitchener. Edgar Merkel, organist at St. Paul's Lutheran Church, played the following program: Concerto, Walther; Fugue in D minor, Bach; "When in the Hour of Utmost Need," Pachelbel; "Trust to Him My Footsteps," Zechiel; Meditation, Bubeck; "Romance sans Paroles," Bonnet; "Lamentations," Karg-Elert; Theme and Finale, Dethier. The assisting artist was Nathaniel Stroh, flutist.

The last recital, April 7, was played by Raymond Massel, organist at St. Louis R. C. Church, Waterloo, in Zion Evangelical Church, Kitchener, assisted by Elizabeth Clarke, contralto. The organ numbers: Two Preludes on Gregorian Themes, "Adoro Te Devote," Titcomb, and "Pange Lingua," Kreckel; Air from "Water Music," Handel; Arabesque, Vierne; Prelude and Fugue in E minor, Bach; "The Primitive Organ," Yon; Trumpet Tune and Air, Purcell.

DOROTHY PETERSEN, DIAPASON Secretary.

Hamilton Center.

The Hamilton Center held its monthly meeting Sunday evening, April 7, at which four young members were presented to the public. The program was as follows: Toccata, Gigout (played by Bernice An-

derson); Chorale Prelude on "Dundee," Parry, and Prelude and Fugue No. 2 in G major, Mendelssohn (played by Edgar Sealy-Jones); "Sheep May Safely Graze," "I Stand with One Foot in the Grave," "In Thee Is Gladness," Bach, and Adagio from Fifth Sonata, Rheinberger (played by John Wheeler); Sonata in C minor, Guillemant (played by Henry Bowlden). At the close of the program the members and friends went to the church parlor and enjoyed a social hour.

Brantford Center.

John J. Weatherseed, F.R.C.O., organist and choirmaster of the Deer Park United Church, Toronto, was guest organist at the April meeting of the Brantford Center in Zion United Church April 8. Mr. Weatherseed played a distinctive program of organ compositions as follows: "A Jewel" (Theme and Variations), John Bull; Sonata for Trumpet and Strings, Purcell; Prelude and Fugue in A minor, Bach; Suite from "Water Music," Handel; Chorale Preludes on "Abide with Me," Parry and Vaughan Williams; "March Crown Imperial," Walton. Mr. Weatherseed's program was played with skill and finesse. He gave interesting comments on each number before playing it.

Assisting artists were members of choral groups from the Ontario School for the Blind, under the direction of the school's music director, George A. Smale, organist and choirmaster of Zion United Church. Fresh from vocal triumphs at the recently concluded Stratford festival, the students made a refreshing contribution to the evening's musical entertainment. Groups participating included a girls' chorus, a boys' chorus, a senior choral group, a male quartet and a madrigal ensemble. Several of their numbers were sung unaccompanied.

After the program a social hour was held at the home of Mr. and Mrs. John Cozens. Markwell Perry, Mus.B., presided over the meeting.

ELEANOR L. MUIR, Secretary.

RICHARD PURVIS AT ST. MARK'S LUTHERAN IN SAN FRANCISCO

Richard Purvis, organist and composer, and world war veteran, has been appointed organist and master of the choristers at St. Mark's Lutheran Church, San Francisco, and a large musical program is planned for this prominent church. A new three-manual organ is to be built by M. P. Möller and work on a new chancel of elaborate design is to be begun this month. Mr. Purvis drew up the specification of the organ. The chancel is to have room for a chorus of fifty.

The present organ (a two-manual tracker) was built in 1880 by Felix Schenstein & Sons of San Francisco. Several of the stops are faithful replicas of outstanding stops which were admired in German and English organs by the builder. A good deal of the pipework and all the materials with the exception of the lumber were shipped around the Horn in 1879. When the church moved into its present edifice in 1889 the old organ made the journey in several horse-drawn drays. Despite its antiquity the instrument is still in excellent condition and is a testimonial to the craftsmanship of its builder.

CHICAGO CLUB OF WOMEN'S LAST PROGRAM FOR SEASON

The concluding program of the historical series which the Chicago Club of Women Organists has been giving this season will be held Monday evening, May 13, at Wesley Methodist Church. A "Ballade for Organ and Strings" by the Chicago composer, Blythe Owen, dedicated to the club, will be played by Laurel Watkins, organist; Melvin Baddin, first violinist; LeRoy Bauer, second violinist; Frank Kalitzky, violist, and Edward Korkigian, cellist. The string quartet with the composer at the piano will also play Miss Owen's Quintet for Piano and Strings. Clare Gronau will present a paper on "Twentieth Century Organ and Church Music." Miss Frances Biery Overton will play her own arrangement of Debussy's "Clair de Lune" and the toccata "Thou Art the Rock." Mulet. The program is open to the public.

DR. ROLLO F. MATTLAND WILL GIVE his eighteenth annual recital of compositions of Bach Sunday afternoon, May 26, at 4 o'clock in the Church of the New Jerusalem, Philadelphia. His program will consist of these numbers: Prelude in E flat; Adagio from First Trio-Sonata; "Fugue a la Gigue"; Fantasia and Fugue in G minor; Chorale Preludes, "Come, Saviour of the Gentiles" and "Hark, a Voice Saith All Are Mortal"; Toccata and Fugue in D minor; Chorale Preludes, "Comest Thou, Jesus," "Jesus, Priceless Treasure" and "I Call to Thee, Lord Jesus Christ"; Fugue in E flat ("St. Anne's").

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Bach Festival Ends
Season of Montreal
Casavant Society

Following last year's custom, the Casavant Society of Montreal closed its ninth season with a festival devoted to Bach's music, both choral and instrumental. This took place April 11 in the Church of St. Andrew and St. Paul. Kenneth Meek, organist of the church, was the recitalist. The cantata "God's Time Is the Best" was sung by the choir of the Westmount Baptist Church, under its director, Herbert Troop, with organ accompaniment by Mr. Meek.

The combined efforts of this happy team were productive of such rich results that it is difficult to refrain from launching into a panegyric of praise. Mr. Meek has the happy faculty of making very familiar music sound as fresh as if heard for the first time. His rendition of the "St. Anne" Prelude and Fugue was a model of fine spacing, timing and tonal planes. Three of his own transcriptions were ample proof of a sympathetic feeling for the orchestral methods peculiar to Bach and his period. Here was a recitalist who knew his music, knew his organ and gave himself wholeheartedly to the self-effacing task of interpretation rather than mere virtuosity.

With a choir not large, but flexible and amazingly responsive to its director, Mr. Troop gave a memorable rendition of the cantata. The fugal chorus "It Is the Old Decree" was softened by the warm, welcoming soprano entry, "Now Come, Lord Jesus." Thus was Bach's portrayal of the old and the new covenant conveyed in faithfulness to his original intent and with supreme artistry. A master stroke was the long-drawn-out soprano phrase marking the passing of the soul into the Beyond. It would be an injustice not to stress the artistry of the two soloists—Armonde Davis, contralto, and Harry Maude, bass, particularly the latter, whose work is always on a high level. The unison alto chorus heard as a background to the bass solo was an unforgettable experience in

perfection of nuance. Mr. Meek's accompaniment to the cantata was a triumph, both in support and color. He completed his organ recital with the three noble preludes on the Kyrie which form the Larger Catechism of the "Dogma in Music," the Second Trio-Sonata in C minor and the Toccata and Fugue in D minor.

All told the evening marked an epoch in Montreal's acknowledgment of the genius of Bach. This was accomplished by individuals who gave no thought to self-seeking praise, and among them should be numbered the manager of the Casavant Society, M. Georges Robert, whose efforts have built up a discriminating public that has shown its appreciation by regular attendance.

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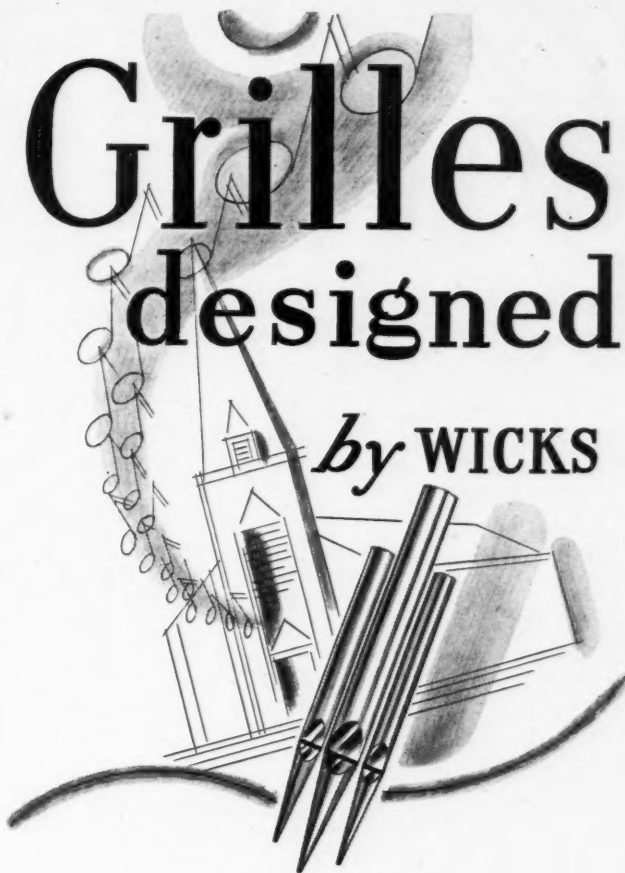
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A Monthly News-Magazine Devoted to the Organ and to Organists.

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S. E. GRUENSTEIN, Editor and Publisher

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CHICAGO, MAY 1, 1946

Bach on the Air

What a commentary on modern times! All of Bach's works for the organ have been presented to millions of radio listeners in the last fifteen months from coast to coast, as related this month in our news columns. Could Bach have imagined such a thing? Could he have had a vision on his deathbed as he finished the revision of several compositions that less than 200 years later the entire world might hear the performance of his very last work carried by air waves?

E. Power Biggs' undertaking is a rare example of what art and invention have accomplished. The Columbia Broadcasting System announced that 288 compositions had been played in the course of the series of recitals. While others, including Mr. Biggs himself, have played all the Bach works in series of recitals, these compositions have never before been broadcast in their entirety.

One should not overlook the radio announcer's statement that 10,000 hours of practice by the performer were required to prepare for these broadcasts. And there is something to ponder in the announced fact that this presentation of Bach was rated the second in popularity with listeners of all solo instrumental programs. Those who feel so sure that organ music is not wanted, including a few wise-cracking organists, might find it difficult to answer that.

Mr. Biggs, Mrs. Coolidge, the sponsor of these performances; CBS and Mr. Harrison, who designed and built the instrument to copy as far as possible the organs of Bach's day, are to be commended and congratulated on the success of the series just brought to a close.

The Guild's Half-Century

Half a century of useful service to its membership and to the entire organ world was rounded out in the last month by the American Guild of Organists. Its golden jubilee celebration has been nationwide among chapters throughout the country. Nothing could have been more appropriate than the broadcasts that marked the birthday in April, which gave not only organists but thousands of others from coast to coast the opportunity to listen and learn. THE DIAPASON, which has had as one of its functions for the last eleven years a close cooperation with the Guild as its official organ, and which unofficially has represented the organization during the entire thirty-seven years of the paper's existence, joins all others who have the cause of the organ at heart in congratulating the A.G.O. and wishing it a life as long as that of organ music.

Our readers have become well aware of the place the A.G.O. has occupied, and no doubt the great majority have read the six installments in which the history of the Guild has been presented from month to month since last fall. That history showed how the organization, from small beginnings in New York,

with a very limited group of church musicians as a nucleus, has expanded so that its active membership today is well above 6,000 and it is represented in nearly every state. And there are many interesting sidelights and details that space limitations made it impossible to include in the history as prepared by the committee headed by Professor Samuel A. Baldwin.

The Guild has accomplished much and, as those at its head know, still has much to do. During a large part of its existence it has been the one and only organization to represent the organists of the United States. And that is the place it holds today. Obviously this imposes a burden of duty on the organization. Its examinations have established a measuring rod for the church organist. It has served well in establishing standards for the organ as well as the organist and in speaking plainly on false claims that could endanger organ music. There remains the task of creating in some way a bulwark of defense for the organist against unfair treatment and underpayment, but this must be done without adopting the methods of labor unions. One must not forget that the organist still has no official standing or recourse to a court of appeal in any church, that he has no pension rights and that too often the dignity of his place in the church receives no recognition. Having promoted academic standards it would seem to be time to move for better economic standards for the profession.

These matters are in the minds of the Guild's leaders, no doubt, and with cooperation from men and women in every city of the land, the coming years will see a great deal accomplished.

An Acknowledgment

There was a heavy shower at the editor's sanctum late in March—so much of one that it might easily have been taken for an equinoctial storm. But it was not a shower of spring rain, or of brickbats, which editors usually expect, but of good wishes—all due to the fact that someone in some way discovered the unimportant fact that in the course of the movement of the sun the editor had a birthday.

It has been the policy of THE DIAPASON to render its services not only impartially, but impersonally. The emphasis has been on news and informative and helpful discussions and contributions, on the theory that the publisher's own affairs are not a matter of interest to those who pay their subscriptions as long as they receive the service for which they pay. But when such a friendly manifestation of good will descends upon one in the midst of the drudgery of editing stories, reading proofs, etc., etc., we are obliged to depart from our rule and let the personal side enter for once. So we thank all those who were good enough to send their greetings and wish to express warm appreciation of their kind thoughts and of the fact that they have been generous through the years in their judgments of all the shortcomings that they must notice from month to month. Since the number of cards, telegrams and letters received ran into the hundreds it is impossible to acknowledge each one separately, and so we trust that this will be accepted as a heartfelt word of thanks.

There is nothing remarkable about a birthday; rather it is something inevitable, for no one except Joshua ever seemed to be able to make the sun stand still, and the seasons roll past us with great rapidity ever since Noah was promised that they would; but the thoughtfulness of friends is something that cheers the rolling years.

A BRASS CHOIR from the band of the Technical High School took part in a program of choral music at the First Baptist Church of Ottawa, Ont., in April. Under the direction of R. S. Eaton, with Allanson Brown at the organ, Bach's "Now Thank We All Our God," from the cantata "God Is a Sun and Shield," and Karg-Elert's "Praise to the Almighty King" were played. The choir of the church sang under the direction of G. T. King, with Mrs. W. B. Armstrong at the organ.

Mozart Sonatas Recorded

By AUGUST MAEKELBERGHE, F.A.G.O.

Mozart—Sonatas for organ and orchestra. E. Power Biggs, organist; the Arthur Fiedler Sinfonietta, Arthur Fiedler conductor; recorded at Symphony Hall, Boston. Three twelve-inch discs in Victor Album V-M1019.

Six sonatas are presented in this album. They are: K-144 in D, K-244 in F, K-245 in D, K-278 in C, K-328 in C and K-336 in C. They are one-movement sonatas and most delightful pieces of music. Each fits one side of a twelve-inch disc; that is to say they are about four minutes long.

Mozart wrote some nineteen sonatas while he was cathedral organist to the Archbishop of Salzburg. Presumably they were played in lieu of an offertory. Going to church when such music as here presented was played at offertory time must have been pleasant.

As far as liturgical music is concerned, they are certainly on a par with such choral works as Haydn's "As Waves on a Storm-Swept Ocean" (to use the English title best known in this country) or "The Heavens Are Telling" or, for that matter, Mozart's own masses. It is just a question of time—I mean, of course, era.

In these sonatas we have miniature symphonies, thinly orchestrated for violins and 'celli, the organ practically taking over the role of all the woodwinds to tie the whole together. There is one exception: K-336, which becomes a small concerto of organ in dialogue with the strings, much in the style of Handel's concerti as to construction. Mozart, who was an expert improviser, gave little more than a continuo line to the organ—he could improvise the necessary part.

E. Power Biggs is certainly to be congratulated on his interpretation of the entire organ part plus cadenza in Sonata K-336. As a matter of fact, Biggs is to be congratulated on his performance in all these sonatas. His registration is expertly handled to blend where blending is necessary to stand out in solo lines.

There can be no doubt that these delightful pages of music form a very worthwhile addition to anyone's library. The surfaces of the records are A-1, the balance is good, the realism is superior. The recording is sufficiently reverberant to create the illusion of vast space, such as a cathedral might have, without distorting the sound or creating mushiness.

LOUIS ST. CLAIR BURR DIES;

PROMINENT HARTFORD MAN

Louis St. Clair Burr, an active member of the Hartford Chapter, A.G.O., and prominent in many activities in his community, died suddenly at his home in South Windsor, Conn., March 16. He was a charter member of the Hartford Real Estate Board and its secretary for the last fourteen years.

Mr. Burr was also a teacher at the Hillyer Junior College in real estate practices. He organized a class in the subject at the Y.M.C.A. twenty-six years ago and had the longest service among the members of the Hillyer faculty. He was recently elected chairman of the New England Secretaries Council of the National Association of Real Estate Boards. Mr. Burr was chairman of the church committee of the First Congregational Church of South Windsor and superintendent of its church school. He was publicity chairman of the Hartford Chapter of the American Guild of Organists, a member of the Hartford Oratorio Society and secretary of the United Choirs of East and South Windsor. An apiarist and orchardist, he was a member of the Connecticut Bee Keepers' Association. Mr. Burr also was a director of the United Temperance Societies.

Mr. Burr leaves his widow, three sons—Myron F. Burr of South Windsor, Robert D. Burr of Norwich and Francis K. Burr of Waxhaw, N. C.—a daughter, Mrs. William B. Tuthill of Hartford; three brothers and eight grandchildren.

EDNA R. LEMMON, director of music, and R. Denton Hendrickson, assisted by Dorothy Rosche, soprano, gave a piano and organ vesper program Sunday, March 31, at the Presbyterian Church of Hollis, N. Y. The piano-organ numbers on the program were the following: Rhapsody, Demarest; "Dreams," Stoughton; "Kammenoi Ostrow," Rubinstein; Nocturne, Kroeger; "Liebestraum," Liszt-Lemmon; Festival Overture in D, Grasse; Melodie, Gluck; Reverie, Debussy; "Plece Heroique," Franck.

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of May 1, 1911—

The death of Alexandre Guilmant, noted French organist, who had taught a large number of American organists, occurred in Paris March 30. He was born March 12, 1837.

The Western Chapter of the American Guild of Organists (now the Illinois Chapter) held its annual meeting April 17 and elected Arthur Dunham dean, William E. Zeuch sub-dean, Allen W. Bogen secretary and Effie E. Murdock treasurer.

Edward Duncan Jardine, last male descendant of the Jardine family of organ builders, committed suicide in a hotel at Seattle April 1 and in a note left in his room referred to his act as "an April fool joke." Mr. Jardine was assistant manager of the organ department of the W. W. Kimball Company and had gone to Seattle to install an organ. Mr. Jardine's father was a partner in Jardine Brothers, a well-known New York firm of organ builders, which went out of business thirty-five years previously.

Twenty-five years ago the following news was recorded in the issue of May 1, 1921—

The twenty-fifth anniversary of the American Guild of Organists was observed in Trinity Church, New York City, April 13 with a festival service. The boy choirs of Trinity, St. Thomas Church and Grace Church, Brooklyn, were united for the occasion. Organ numbers were played by Lynnwood Farnam, Samuel A. Baldwin and R. Huntington Woodman.

A large four-manual organ built by A. J. Schantz, Sons & Co. of Orville, Ohio, was dedicated in St. Mary's Catholic Church, Massillon, Ohio, with Pietro A. Von as recitalist.

The Society of Theater Organists, formed to promote the improvement of organ music in the theaters, adopted a constitution April 12. Provision was made for the examination of candidates for membership in order to establish a standard such as that created among church organists by the A.G.O. examinations. John Hammond was the first president of the society.

"Organ Stops and Their Artistic Registration," by George Ashdown Audsley, L.L.D., had just been published by the H. W. Gray Company and was reviewed in THE DIAPASON.

Ten years ago the following news was recorded in the issue of May 1, 1936—

Wellesley College awarded to the Aeolian-Skinner Company the contract for an organ to be placed in Houghton Memorial Church. It was to be an instrument of eighty ranks of pipes.

More than 160 persons representing the organ world attended a dinner in honor of Charles Henry Doersam, warden of the American Guild of Organists, March 30 at the Hotel Astor in New York. A purse of \$500 was presented to Mr. Doersam as a further mark of appreciation.

Felix Schoenstein, a pioneer California organ builder, died in San Francisco at the age of 87 years.

Professor Samuel A. Baldwin, head of the music department of the College of the City of New York for twenty-five years before his retirement in 1932, was struck by an automobile in New York April 10. Professor Baldwin suffered a compound fracture of the left leg.

WILLIAM C. SMITH, OLD-TIME ORGAN MAN, DIES IN CHICAGO

William C. Smith, a retired organ builder and maintenance man who installed and cared for the residence organs in many large American homes, died April 12 at his home, 2181 Windsor Avenue, Chicago. He was 74 years old and had been a resident of Chicago for sixty-six years. Mr. Smith was connected for many years with the old Aeolian Company, during the period in which it confined itself to the construction of residence organs. He had also been on the staffs of the Aeolian-Skinner Company, Lyon & Healy and the Rudolph Wurlitzer Company. Mr. Smith was an assistant foreman for the Illinois Industries for the Blind, Inc., for the last two years.

Surviving are the widow, Amelia, and a daughter, Mrs. Lillian Claesson.

FREDERIC C. ABBE



FREDERIC C. ABBE is shown in this picture at one of the early Johnson organs that won fame for this builder. Mr. Abbe and the organ have made a contribution to church music for exactly fifty-six years in St. John's Episcopal Church at Warehouse Point, Conn. The instrument is the eighty-eighth built by W. A. Johnson, to whose work attention has been called in a recent article in THE DIAPASON by Lieutenant Commander Homer D. Blanchard of the United States Navy. The organ was built in 1859. Mr. Abbe has played it since March 10, 1890.

George Barnes was the first organist of W. A. Johnson's Op. 88. Nothing has been changed about the organ except the number of pedal keys. Mr. Barnes played at Trinity Church in Hartford for three years—from 1865 to 1868. Mr. Abbe recalls that a man named Schwab also

played in 1888, but that "he tied the bell rope and sat on the fence opposite the church with two or three other fellows and watched the sexton trying to ring the bell. They got Barnes back to play the next year."

Mr. Abbe was born in Enfield, Conn., Dec. 12, 1870. Before going to St. John's Church he was organist of the Methodist Church of Warehouse Point for two years. He studied with W. H. Allen of Hartford, Felix Lamond of New York and John Hermann Loud of Boston, among others. Mr. Abbe is a Royal Arch Mason and Knight Templar and a past master of Morning Star Lodge in his home city. He is a member of the Hartford Chapter, A.G.O., and has been a reader of THE DIAPASON since 1920.

During the world war Mr. Abbe worked in a defense plant at Bradley Field for three and one-half years, until the field was closed. He makes his home with his sister, Miss Lydia M. Abbe of Enfield.

◆
**RECHLIN RECITAL AND BACH
PROGRAM IN RIVER FOREST**

Grace Lutheran Church, River Forest, Ill., announces two concerts at the church May 19. The first, to take place at 4 o'clock, will feature Dr. Edward Rechlin of New York in a recital of organ works from the pre and post-Reformation periods. He will be assisted by the children's choir of Tabor Lutheran Church, John Rieck, conductor. The evening concert, at 7:30, will be marked by a Bach program. The choirs of the church will present Bach's Cantata No. 6, "Bide with Us," accompanied by Richard Wegner at the organ, Paul Bouman at the piano and an orchestra. The presentation will be under the direction of Carl Halter, M. Mus., director of music at Grace Church. Assisting at this concert will be the high school chorus of Concordia College, River Forest, conducted by Professor Victor Hildner, M.Mus. The orchestra will be heard in several Bach chorales, directed by Professor R. R. Rohlfing, M.Mus., of Concordia College.

The Women's Society of Grace Church will serve an informal buffet luncheon between the concerts in the parish hall.

To the many who have written asking where "The Modern Organ" may be obtained: It is published by H. W. Gray, 159 East Forty-eighth Street, New York, New York.

This work is now in its sixth edition.

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Analyzes Franck's Three Chorales as Played by Composer

By CHARLES TOURNEMIRE

[Translated from the French by Gilman Chase.]

[Translator's Note: The following chapters from Tournemire's definitive book on the art of Cesar Franck contain much very valuable information which should be available to all organists and students of Franck. My translation is far from perfect in style, but it is accurate in details, and I trust it will create a more thoroughly musical understanding of Franck and his great organ music.]

The highest expression in organ music is manifested in the chorale. The pure style which flows through it sets it apart. This is not only a question of composition, the "reach" is exalted; it is the result of a lofty state of mind. From the moment the composer enters the incense-laden temple he feels himself cloaked in dignity and his creative mind is filled with inspiration. This is witnessed in the works of Scheidt, Pachelbel, Buxtehude, J. S. Bach (the master of masters): simple and ornate chorales, and fantasias based upon chorales.

What is most remarkable with Buxtehude is the free treatment of the "Protestant melody." Two of his most important works in this connection are: Magnificat and Te Deum. In these monuments plainsong melodies seem to fit naturally (except rhythmically, since each note is changed to a half-note). What lavish counterpoint! Flamboyant rose windows! Friezes of alleluias! Here we see, without any doubt, the origins of the spacious conceptions of the gifted master—the "Latin" chorale, so much more supple than the Lutheran chant.

Before leaving the old masters it is fitting to pay affectionate respects to the Cantor of Leipzig. His freedom of conception and fantasy brought upon the chant ornée much criticism—under the pretense that the melody was drowned out—and gradually the art ceased to reach the point of realization, though the models were ever present. The chorale seemed to have been exhausted. It was not until after a deep sleep of about 140 years that an ambitious undertaking marked its importance in the history of fine music—mixing of the two forms—ornamented chorales and Beethovenian fantasias (last quartets).

A happy fusion which was responsible for the further growth and development of the chorale—a new and glorious creation—had come into being. It blossomed in Cesar Franck.

It is pleasant for me to analyze the Three Chorales, for I shall never forget the emotional feeling I experienced the day, at the master's house, when we played these magnificent works at the piano. I was assigned to play the pedal part with my hands. The first performance was unforgettable. It was thus that these impressions were engraved in my heart and mind—these memories that I shall relate to the reader.

Chorale in E Major

"The real chorale grows from the beginning," Franck told me. How true this

is! It is astonishing to find that the composer has held to the tonality of E major from the very beginning and it is evident before long that this was a happy choice; its effect is magnificent—a layer of luminous tone upon which the chorale lights itself naturally. The secondary ideas contained in the prelude, satellites of the chorale, group themselves around the basic theme (*idée-mère*).

Here are the themes:



At the bottom of page 2 before playing:



a hold should be observed.

The first variation (third measure, part 3) is nothing more than an embellishment of the first "satellite"; at the top of page 4 the first measure recalls the chorale itself.

On the third score of the same page the second satellite appears.

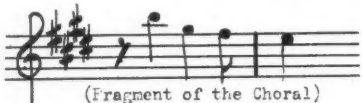
All of page 5 is an admirable combination of the chorale element and the first counter-theme.

Page 6 and the beginning of page 7: a section of "repose."

Remarkable is the following elaboration from (1):



and then, at the development of the second variation (page 7 and 8) with innocence:



The same thing on page 9: more of it, enriched by the addition:



Page 10, beautiful harmonies built on (1) prepare the way for the return of the main chorale theme in the key of G minor. The garlands make it flow—a most difficult feat. Then follows a period of grandeur, full of heavenly sounds, the intense work of genius. The extraordinary joining of contrapuntal patterns and themes terminates in the return (full organ) of the chorale. At the very end the open idea is transformed in a triumphal manner:



The moderato, MM 69 to the quarter-note. Emphasize the first variation, page 3. Page 6, with great freedom, like a fantasia. The second variation, page 7, a bit more active than the first. On page 10 bring out the chorale (in G minor). At the end of page 12, last measure of the second score, "with increasing warmth" up to the *fff* (return of the chorale). The conclusion—a ray of glory.

Chorale in B Minor

The melancholy melody stated in the pedal unfolds majestically; then it is transferred to the right hand, alternating to the end of the exposition, the last score of the page. A kind of coda, prolonging the initial theme, appears, adding more to the grandeur of the composition.

The little diversion which follows (somewhat in the style of Buxtehude) is a lovely thing of great delicacy. It lasts

for only a moment in order to permit the coda to continue; then it reappears, transposed up a fourth. The novelty vanishes, and by virtue of the composer's admirable logic the end of the first section of the work affirms itself gently on the vox humana (to the grief of the Samsons of the organ) with the prolonging theme of the chorale.

The *largamente con fantasia* is easily violinistic and is readily distinguished.

The return of the chorale (G minor) is worthy of Bach; the contrapuntal vestment is of an elegance equally austere. The famous passage at top of page 24 should be played on two keyboards—the chorale alone on the lower one, all the other parts on the upper one. This is obviously a complex arrangement, but the clever organist, with a facile technique, will be able to overcome this difficulty. The result: extraordinary clearness of the chorale melody.

The section in E flat minor ought to be performed in a penetrating manner. The progressive "climbing"—like the equinox tide—should be dramatic. It reaches its climax with the return of the chorale, *fff*. The tapering-off permits a return of the prolonging theme, necessarily repeated. The last four measures—a bit Schubertian—exhale a unique perfume.

The outline of this monument appears below:

Exposition (B minor)—with extension of the chorale. "Little diversion."

Second Prolongation. "Little diversion" transposed.

Third Prolongation.

Fantaisie.

Return of the chorale melody (G minor).

Mounting climax. *fff*. Last appearance of the chorale (B minor).

Conclusion.

The *maestoso*: 76 to the quarter-note.

changes. We remain in A. The "head" of the wonderfully expressive garland that ornaments this central section so magnificently springs from a fragment of the chorale:



An ideal "deduction" from the Beethoven-like roots. We are in the Ninth Symphony, but the feeling is otherwise. At the bottom of page 7 and 8 the garland is grafted on to the chorale in an emotional manner. At the bottom of page 9 the theme in the pedal should be very pronounced. Page 10, the return of the prelude on the chord of the sixth, in C major; then a pleasant return of the chorale melody in the harmonies of the augmented fourth.

Finally the magnificent ending, very firmly established on the immovable bass of A. The last measures are of rare eloquence, in the grand manner. The *Quasi Allegro*, 100 to the quarter-note. The bottom of page 2 should be played with animation. The chorale (page 3) back to the original tempo; page 4, play the broken chords (second score) *sempre largamente*. Play the middle section, in A major, very freely: 76 to the eighth-note, without ever hurrying, and with great liberty—it is a recitative. Any strict adherence to metronomic movement would be heresy and *absolutely* contrary to the intentions of Franck. I say this with a firmness that will not tolerate discussion. On pages 8 and 9 increase in tempo and intensity. At the bottom of page 9 the pedal should be played *non-legato*, sounding like an orchestral trombone. This is as the composer himself played.

At the top of page 10 the swell-boxes should be three-quarters open for the chorale and in the same fashion on page 11. These dramatic effects on two keyboards are very much in the style of the master.

The crescendo at the bottom of page 11 and the beginning of page 12 with agitation, letting the chorale sing out majestically, *fff*. Detach the theme, and do not connect the inner parts—abbreviate them a bit in the same way. This makes for more clarity. The ending—very slowly, sublime in thought.

The Chorale in A minor—the ultimate work of a saintly musician—is a model of simplicity. It appears, as an intimate idea, in Frescobaldi's "Toccatà per l'Elevazione":



It is more modal than tonal. The way is opened to immense possibilities, the Gregorian melody is there, very close . . . a unique thing in Franck's music.

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MARY LOUISE HANDLEY



MARY LOUISE HANDLEY, organist and director of music at Trinity Methodist Church, Detroit, arranged a period of "musical preparation" preceding the evening services during Lent. Mrs. Handley's organ numbers included Garth Edmundson's "Three Lenten Preludes on Medieval Themes," several chorale preludes by Bach; "Te Deum," Buxtehude, and "Sonata Gothique," Roland Diggle. She was assisted by the Trinity quartet, singing chorales from the Bach cantata "If Thou but Suffer God to Guide Thee," and on different evenings by Betty Frounfelter, oboist, and Hedwig Janiszewski, violinist. On Palm Sunday evening the Trinity quartet and sanctuary choir presented a cantata, "Eastertide," by Daniel Protheroe. Laymen's day featured a chorus of men. A chorus of women is being organized to sing on Mother's Day. The younger choirs, Trinity Carolers and Trinity Cecilians, prepared special worship services for Lent and participated in the sunrise service Easter morning.

AT AN EVENING SERVICE in the First Presbyterian Church of Plymouth, Mich., March 4. Dr. Emory Leland Gallup, minister of music of the First Methodist Church of Evanston, Ill., gave a talk on "The Place of Music in Christian Worship." The chancel choir, directed by Loretta Petrosky, sang "Jubilate," Stanford; "With a Voice of Singing," Shaw, and, with the Rosedale Gardens choir, "Send Out Thy Light," Gounod. Dr. Gallup's lecture was of great interest to ministers, organists and choir directors of Plymouth and other towns in the vicinity. A reception and an informal discussion followed the service.

With the cessation of hostilities we can now hope for a return to pre-war conditions which will enable us to resume our normal work as organbuilders.

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CLYDE ENGLISH



CLYDE ENGLISH APPOINTED TO EAST LIBERTY CHURCH

Clyde English, M.S.M., has been appointed organist of the East Liberty Presbyterian Church, Pittsburgh. At this famous church he succeeds William Wentzell, who died Feb. 5. He enters upon his duties at East Liberty May 1. Mr. English will preside over the Aeolian-Skinner organ of about 105 ranks of pipes. The chorus choir is directed by Dr. Frank Cuthbert. At each of the two Sunday services Mr. English will play a preludial recital of fifteen minutes.

Mr. English is a graduate of Carnegie Institute of Technology and of the School of Sacred Music of Union Theological Seminary and his organ study was pursued under Dr. Caspar P. Koch, Clarence Dickinson and Edwin Arthur Kraft. He will study with Marcel Dupré this summer. Since 1938 he has been at the Sixth United Presbyterian Church of Pittsburgh, where he succeeded Arthur B. Jennings. For a year he taught at Westminster College, New Wilmington, Pa.,

succeeding the late Gordon Balch Nevin, and for the last year he has been teaching organ, piano, theory and counterpoint at the University of West Virginia in addition to his work in Pittsburgh.

PUBLISH TWO-VOLUME WORK ON SCHILLINGER SYSTEM

Carl Fischer, Inc., announce that "The Schillinger System of Musical Composition," the monumental two-volume work in musical theory by the late Joseph Schillinger, has been released. The publication of this treatise has been awaited since 1944, when Walter Fischer made known the firm's decision to publish the 3,000-page manuscript.

The published volumes contain 1,640 pages of text, with graphs, charts and music. The work comprises the twelve books of musical study into which Schillinger divided his investigations—theory of rhythm, theory of pitch scales, variations by means of geometrical projection, theory of melody, special theory of harmony, correlation of harmony and melody, theory of counterpoint, instrumental forms, general theory of harmony (strata harmony), evolution of pitch families, theory of composition and theory of orchestration. There is a brief overture to the books by the composer Henry Cowell. Arnold Shaw and Lyle Dowling, co-editors of the volumes, contribute an introduction giving an insight into the underlying ideas of the author.

While this is the first publication of Schillinger's complete musical theories and procedures, the Schillinger system has aroused widespread interest in the comparatively short time since Schillinger's arrival in the United States from Russia in 1928. The scientist-musician counted among his students such well-known musical personalities as George Gershwin, Oscar Levant, Benny Goodman and an impressive list of composers and arrangers. Years of research in the physical sciences and in mathematics convinced Joseph Schillinger that music could be explained by rational means and produced by exact scientific procedures. In spite of the author's death in 1943 his system has been gaining recognition, as evidenced by the courses being given by the Juilliard School of Music and New York University in the Schillinger system.

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R. BUCHANAN MORTON



MORTON RETIRES FROM HOUSE OF HOPE CHURCH IN ST. PAUL

After an incumbency of more than twenty-eight years R. Buchanan Morton, A.R.C.O., L.R.A.M., has retired as organist and choirmaster of the famous House of Hope Presbyterian Church in St. Paul, Minn. His resignation was the result of ill health. On April 26 a reception in Mr. Morton's honor was held at the church. April 7 Brahms' Requiem was sung and the choirs had records made of the performance. The album of twelve double recordings has been presented to Mr. Morton.

In announcing Mr. Morton's retirement the music committee said on the church bulletin March 31:

Mr. Morton has been organist and director of music of the House of Hope Presbyterian Church since Jan. 1, 1918. The leadership and musicianship that Mr. Morton has given to the House of Hope Church is well known throughout the nation. The high standards of choir music, the building of a true worship service, the splendid work among the children represent but a few of the many contributions which Mr. Morton has made to the music of our church. The House of Hope Church has been fortunate indeed to have had the service of one who loved devotedly the church and her work and sought always to have her music sung to the glory of God.

Mr. Morton was born in Galashiels, Scotland, and his boyhood home was in Aberdeen. At the age of 18 he held his first organ position at the Church of St. Andrew in that city. He studied in Dresden, Germany, under Rapoli-Kahrer and Draeseke and in London under W. S. Hoyte and Ebenezer Prout.

Mr. Morton came to the United States in 1914 and was appointed organist and director at the Glen Avon Presbyterian Church of Duluth, Minn., that year. For three years he also conducted the Duluth Choral Society and the Glen Huntwood Choral Club. From Duluth he went to the St. Paul church.

Mr. Morton has been dean of the Minnesota Chapter, A.G.O., president of the Minnesota Music Teachers' Association and president of the St. Paul Guild of Music Teachers.

J. WILLIAM JONES HAS BUSY TEN MONTHS IN CALIFORNIA

J. William Jones, for several years active in church music circles on the Eastern seaboard, has transferred his activity to California, where he now spends ten months of each season, returning in summer to his country house at Holland Patent, N. Y. In California Mr. Jones heads the music staff at Calvary Presbyterian Church, Riverside, and is conductor of the Riverside Civic Chorus of 150 voices. At the University of Redlands Mr. Jones is a member of the music school faculty, conducts the university *a cappella* choir and gives a general course in church music. In recent weeks he has conducted the university choirs in recital in five southern California cities.

On April 2 Mr. Jones combined the university choir and the Riverside Civic Chorus in Riverside for a performance of the Faure Requiem and the festival cantata "Great and Marvelous," by Rowland Leach. The performance filled the large auditorium to overflowing. Mr. Jones will conduct another performance of the Requiem by the same combination of singers at the University of Redlands

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May 5. The concert will be the climax of the annual spring music festival.

Previous to 1939 Mr. Jones was organist and choirmaster at the Cathedral of All Saints, Albany, N. Y., for ten years.

A PALM SUNDAY CANDLELIGHT recital at St. Paul's Evangelical and Reformed Church in Somerset, Pa., April 14 had for its subject scenes in the life of Christ, portrayed in organ and choir numbers. At the organ were Mrs. George L. Roth, Mrs. John C. Meyer and Robert N. Roth and the choir accompanist was Mrs. Clark Schrock. Mrs. Meyer played: Ballade, Clokey; "A Carpenter Is Born," Edmundson; "The Sea of Galilee," Shure; "The Walk to Jerusalem," Bach; "Come, Sweet Death," Bach; "Easter Morning on Mount Rubidoux," Gaul; "Hosanna," Dubois. Mr. Roth, who is only 17, played: "Suite Gothique," Boellmann; and Mrs. Roth played these compositions: "The Last Supper," from "Bible Poems," Weinberger; "A Negro Once Sang of Good Friday," Gaul; "Lamentation," Guilmant; "Thou Art the Rock," Mulet. The choir and a girls' chorus sang several numbers.

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Letters to the Editor

Sees Best Principles
Embodied in Harvard
Organ; Light on Origin

Newport, R. I., Feb. 10, 1946.—Editor of THE DIAPASON:

The recent rapid crescendo of discussion of organ architecture may well cause the casual bystander to inquire what all the commotion is about. Why all this to-do anyway—this exchange of comments about "baroque," "classic," "romantic," or other kinds of organ, actual or imaginary? Is it worth while? If so, what lies behind it? Of course, no one person can answer that definitely, but it is possible at least to attempt to explain one's individual position and reasons why it has come to be occupied. Since I have been more or less mixed up in the melee for some time, through the good-natured tolerance of the editors of organ papers, I propose to offer a brief explanation, first, of why I came to think the matter important and, second, why I came to believe in certain principles as valid.

Some fifteen to twenty years ago, in those far-off days when the world had, apparently, been made safe for democracy and all was well with the world, including the stock market, I happened one fine summer day to turn to a page of your excellent publication, and there I was confronted with the specification of an organ about to be built for some church somewhere between the Mississippi and the Pacific Ocean. The great organ of this remarkable specification read something like the following:

First Diapason, 8 ft.
Second Diapason, 8 ft.
Gamba, 8 ft.
Gemshorn, 8 ft.
Gross Flöte, 8 ft.
Doppel Flöte, 8 ft.
Harmonic Flute, 4 ft.
Tuba, 8 ft.

This choice product of the organ designer's art was to be enclosed, and to speak on wind of about ten inches pressure.

Maybe it was the heat of the season, or maybe it was something eaten for breakfast, or possibly there was some other, more occult, cause—at any rate, this display of stop names stirred up in me a premonition that all was far from well in the organ building world, whatever might be the state of things elsewhere. Even on paper such a scheme was enough to induce a state of aesthetic indigestion. Curiously enough, our more or less despised, outworn, antiquated tracker organs seemed to contain a better tonal recipe than that. Hence arose the query: Is the contemporary American organ really better than its predecessor? And also the related problem: Are mechanism and size the only criteria for judging an organ?

About that time I became a subscriber to certain English musical papers, and through them came to observe and follow English ideas in regard to the organ, with some occasional glimpses of what was going on on the continent also. Books soon followed—especially that treasure of all organ scholars, Hopkins and Rimbault; and it was not long before answers to the above-stated questions seemed to be taking shape. Assuredly, unless everything going on, or ever having happened, in Europe was all wrong, in terms of the organ, the contemporary American organ decidedly was not better than its own immediate predecessor, nor were mechanical ingenuity or quantity of tone bases for judgment of the character of an organ.

A summer in Europe soon brought direct contact with some of the instruments which had just been studied on paper, and thereafter academic work in college was regularly seasoned with doses of highly-spiced organology. Not long afterward, the year 1931-'32 was spent in Europe, and organs in considerable number were viewed and, in many instances, played as well. Meanwhile books on the organ were picked up wherever available and absorbed as far as familiarity with the language permitted.

Now it so happened that shortly after this "grand tour" abroad I had the pleasure of meeting one G. Donald Harrison, then just arrived in this country, but not wholly unknown to me because of my study of the pages of Mr. Willis' excellent publication *The Rotunda*, now most unfortunately defunct. A few days after meeting him I asked Mr. Harrison to have

luncheon with my friend Edward B. Gammons (recently of Christ Church, Houston, Tex.; now at Groton School) and me at Cambridge. He did so, and the expected interesting organ discussion followed. Mr. Harrison asked, as a matter of general interest, what organs Harvard University had, and we described them to him more or less in detail, following it up by taking him to old Appleton Chapel to hear the only large organ the university then possessed. After discussing the merits and otherwise of said instrument we remarked that acoustically the chapel was fair, but not outstanding. Mr. Harrison then asked if the university had any building in which an organ would be more effective. I told him that there was at least one which would be ideal for an organ, but in which it was doubtful whether an organ ever would be placed. Mr. Gammons and I then took him over to the Germanic Museum. Mr. Harrison was, of course (as anyone interested in the organ would be), impressed at once with the brilliant acoustics and the sufficient, although not too long, reverberation period of the building. He remarked that the building not only was perfect for organ tone but already had an ideal position for the instrument—a gallery over the entrance into the main hall. How unfortunate that no organ existed there, or was contemplated!

Some three or four years passed and then it was announced, after Mr. Harrison had become the head of the Aeolian-Skinner Company, that an organ would be built and installed at the museum. The rest of the story need not be retold; it is familiar to everyone who has heard Mr. Biggs' series of recitals on the air or has purchased records made at the museum. What is not so generally known is that, all these years, the organ has remained the property of the builder. It was placed in the museum as an indefinite loan, with the expectation that in one way or another means could be found to purchase it and assure its permanent position where it now is. Unfortunately that has never been accomplished, although some years before the war an attempt was made by some friends of music in Cambridge to raise a fund for that purpose. In view of the excellence of the instrument and the widespread publicity that has resulted from the recitals given upon it it is unfortunate that the university has no assurance of retaining it in its present location. It is equally unfortunate that the entire cost of building, installing and maintaining the organ has had to be assumed by the company.

Why this long dissertation on the history of the Germanic Museum organ? Simply because it demonstrated, for the first time in America, clearly and conclusively that certain principles inherent in the best European organs were valid universally. Here was a modern organ, built in America, similar in mechanical design to what had been evolved in this country in the last few decades, yet in tonal design altogether different. It was in no sense a copy of anything European; it was, rather, a new interpretation of old and sound principles. There was almost as much difference between its tonal quality and that of old European instruments as there was between such instruments and those of American build of recent date. Just as the best of American civilization has been an intelligent interpretation of old ideas in terms of new conditions, and the worst of American work an attempt to copy literally particular European productions, just so the quality of this organ seemed to be the result of a new and American development based on the sound foundation of European tradition of centuries past. Had it been a mere copy its artistic and musical character would have been only commonplace—for the best of copies are only reflections of the forms of the originals, devoid of most of their personality. Such seems to apply to architecture and sculpture quite as much as to musical composition and the skilled craft of building musical instruments. Anyone familiar with even the outlines of the history of art can think of many examples.

What a long road, after all, we have traveled since the middle twenties! Compare, for specific examples, the horrible specimen first cited with that below, the great of the Germanic organ—a great organ, incidentally, of exactly the same number of registers:

Quintaton, 16 ft.
Principal, 8 ft.
Spitzflöte, 8 ft.
Principal, 4 ft.
Rohrflöte, 4 ft.
Twelfth, 2 3/4 ft.
Fifteenth, 2 ft.
Furniture, 4 rks.

This division, on three inches wind pressure, entirely in the open, is as impressive and beautiful to hear as it is symmetrical and attractive on paper. Here seems to be an answer for the questions cited at the opening of this letter. What could be more important, in terms of the organ, than running down and rooting out the

type of thinking that produced instruments of the character of the first example? And why should not one accept as universally valid principles upon which so excellent a tonal structure as that of the second was built? Seeing is not necessarily believing, in terms of an organ specification, but *hearing is*—unless one comes with preconceived notions or prejudices. And when one listens attentively to the best organ literature, discerningly registered on such an instrument, he cannot but believe that this is the way for organ building of the future.

WILLIAM KING COVELL.

Mr. Skinner Suggests Programs.

Chestnut Hill, Mass., March 17, 1946.—Dear Mr. Gruenstein:

I have received many letters asking for copies of the recital programs to which I made reference in my letter in the February issue of THE DIAPASON. These recitals took place many years ago and it happens I am without copies of any of the programs. However, I give below a similar program played at the opening of a new organ in Wilkes-Barre, Pa., in February, 1942, which will serve to illustrate the type of recital program which I have found so successful. Here it is: Concert Prelude and Fugue, Faulkes; Chorale Preludes, "From the Depths of My Heart," Karg-Elert, and "Lord, Hear the Voice of My Complaint," Bach; Toccata on "From Heaven on High," Edmondson; Elegie, Peeters; "In dulci Jubilo," Karg-Elert; "The Hen," Rameau; Largo, Handel; Etude in A minor, Chopin; Theme and Variations, Thiele; "Ave Maria," Schubert; Intermezzo, Bonnet; "The Bells of St. Anne de Beaupré," Russell; Finale, Sixth Symphony, Vierne.

This program was played by Thomas Webber, now organist of the Idlewild Presbyterian Church, Memphis, Tenn. The Faulkes Concert Prelude and Fugue is ideally in the organ idiom of sustained chords, easy to listen to and in a major key. The following numbers were selected for their sequence of mood and character in the development of a musical atmosphere. The Largo and "Ave Maria" were, of course, by way of interesting those who enjoy the more familiar music. The Chopin Etude is a brilliant piano piece which is not for the limited technique. When played on a modern organ, by one with a brilliant technique, it is a marvelous exhibit of virtuosity which completely outclasses its effect as a piano piece. This Etude contributes several elements to the character of an organ recital—novelty, surprise, an exhibition of technical accomplishment and an increased respect for

the artist and for the organ. The Etude should be played on a gamba celeste and 4-ft. flute or voix celeste and 4-ft. flute, both hands on the same manual, as per piano, and with an 8-ft. pizzicato pedal, coupled to manual. It makes a stimulating contrast to the preceding Handel Largo.

The contrapuntal music of Bach is ideally suited to the modern organ, vastly more so than the organ of Bach's own time. The Bach organ was practically limited to pitch contrasts, as it was without color in the modern acceptance of the term. I suggest for those who have an organ of modern tonal resources that Bach trios and fugues be played, each voice on a separate manual, the manuals to be set up each with a single voice, as English horn, clarinet, bassoon, orchestral oboe or voix celestes and 4-ft. flute in combination. On occasion one voice may be played by manual to pedal coupler in three-voice compositions. Expression boxes set to balance dynamics.

I believe with these modern voices, employed to give individual character to each voice, the wonderful independence of Bach contrapuntal writing would be emphasized sufficiently to excite interest on the part of hearers who are not interested where the similarity of voice parts develops lack of understanding.

I recently called upon Ernest Mitchell at Grace Church, New York City, at which time he played "Three Holy Kings from an Eastern Land," by Richard Strauss. This was written for voice and piano. Mr. Mitchell used a gorgeous combination dominated by strings. It only remains to be said that I have never heard a more heavenly piece of music played upon the organ. An ideal transcription!

ERNEST M. SKINNER.

Organs with Master Pistons.

Pittsburgh, Pa., April 8, 1946.—Dear Mr. Gruenstein: Referring to the article on master pistons by Donald Thorning Wood, he states he has never seen any master pistons. I would like to point out that the Aeolian-Skinner Company furnished master pistons for the First Methodist organ, Beaumont, Tex., and the University of Texas organ at Austin; and on the Curtis Institute organ there are partial master pistons operating on the positive echo from the great manual. Müller has also furnished master pistons on the North Texas State Teachers' College organ at Denton. If my memory is not at fault, there are other organ builders who have also furnished master pistons.

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The Van Dusen Organ Club will sponsor a recital by Dr. Edward Eigenschek at Kimball Hall May 20 at 8:15 p.m. The program is as follows: Toccata, Frescobaldi; "A Maggot," Arne; Prelude and Fugue in C major, Bach; Allegro Vivace and Intermezzo, Vierne; "Carillon de Westminster," Vierne; "Matin Provençal," Bonnet; Canon in B minor, Schumann; Sketch in D flat, Schumann; "Noel Parisienne," Quef; "Nordic Reverie," Hokanson; Toccata, Bossi.

Dr. Eigenschek was heard in a recital at the First Congregational Church of Glen Ellyn April 7. In May he will give recitals in Elgin, sponsored by the Universalist Church, and in Dubuque, Iowa, sponsored by the American Guild of Organists. A later recital is one for the State Teachers' College in Milwaukee.

PRESTON H. DETTMAN GOES

TO ST. GREGORY'S, BROOKLYN

Preston H. Dettman has been appointed organist and choirmaster of St. Gregory's Roman Catholic Church, Brooklyn, N. Y., and assumed his duties April 1. He has a sanctuary choir of twenty boys and eight men. In addition to his duties at the church he teaches music in the parochial school attached to St. Gregory's.

Mr. Dettman goes to St. Gregory's from St. Anthony's Church in New York City. He has studied organ with Dr. John A. Glaser, Willard I. Nevins, Thomas Richner and Ernest White, theory with Viola Lang, Felix Saltzer and F. M. Breydert, and chant at the Pius X. School.

Mr. Dettman succeeds John W. Renner, who has gone to the Church of St. Jean-Baptiste in New York City.

"AN HOUR OF SACRED MUSIC" sponsored by the Alton, Ill., Choir and Choral Directors' Guild was held at the Upper Alton Baptist Church Sunday afternoon, March 31. This was the second annual choir festival in which these forces have taken part. There were 100 voices in the chorus, directed by Stephen B. Williams of Monticello College, with Allen Scovell, organist of the First Unitarian and First Baptist Churches, at the console. Eight choirs took part, supplemented by a string ensemble of eight instruments.

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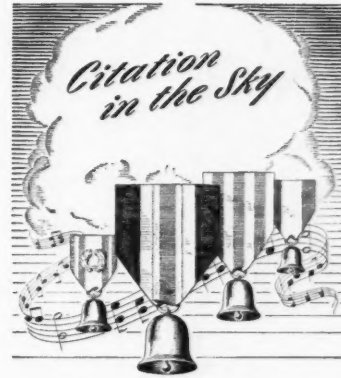
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PHILIP F. SMITH



PHILIP F. SMITH of Salamanca, N. Y., is a representative small-city organist who gives freely of his time to promote the cause of the organ, not only by his own playing, but by making the community conscious, through recitals by nationally prominent performers, of the possibilities of organ music. Alexander Schreiner of Salt Lake City was brought to Salamanca a year ago through Mr. Smith's efforts and aroused so much enthusiasm that he was engaged to give a second recital March 27 of this year. The performance took place at the Congregational Church and drew 300 people—a sizable audience in a city of less than 10,000. The effect of such recitals is illustrated by the remark recorded in a local newspaper as made by persons in the audience—"Wouldn't it be wonderful if such a recital could be an annual event here?"

Mr. Smith, who describes himself as "an ordinary country-town organist who loves great organ music," makes the organ an avocation, of necessity. He is connected with Weston Biscuit, Inc., and devotes his mornings and part of the afternoon to the shipping department of that concern, being instrumental in shipping out about five carloads of the firm's products a day. Then he rests an hour at home, practices on the piano until dinner time some days and on others spends the afternoon practicing on the organ in the Congregational Church. A suggestive daily program for any organist.

Mr. Smith is a church singer as well as an organist. Salamanca actually has more organists than organs and so at present Mr. Smith does only substitute work, but he has been tenor soloist at the First Congregational Church for the last fifteen years. He is a member of the Oratorio Choir, composed of all the choirs of the city. This choir has sung "The Messiah," "The Creation," "Judas Maccabaeus," "Hiawatha's Wedding" and several programs of lighter music.

Mr. Smith was born in 1912 and studied from boyhood with Salamanca teachers, taking both organ and voice.

MABEL HILL REDFIELD DIES;
STRICKEN AT CHURCH SERVICE

Mrs. Mabel Hill Redfield, 59 years old, of Berkeley, Cal., who for more than thirty-five years was organist and choir director at the First Congregational Church of Berkeley, and dean of the Northern California Chapter of the American Guild of Organists from 1929 to 1931, died April 1. Mrs. Redfield collapsed at the morning church service March 24.

Private funeral services were held April 2. Dr. Vere V. Loper, pastor of the First Congregational Church of Berkeley, and Dr. Laurance L. Cross, pastor of the Northbrae Community Church, officiated. Mrs. Elizabeth Woods, organist and choir director at St. Peter's Episcopal Church, Oakland, was at the organ. Memorial services were held in the First Congregational Church April 7. Mrs. Bessie Beatty Roland, organist and choir director at Temple Sinai, Oakland, was at the organ. The soloist was Charles H. Piper, Jr. Dr. Cross and Dr. Loper, who knew Mrs. Redfield through many years, paid tribute to her. The sanctuary was filled by members of the First Congregational Church and many friends from other churches and by her pupils.

Mrs. Redfield was born in Oakland and spent practically her entire life in the San Francisco Bay cities. She studied with Wallace Sabin and William King, and in Paris with Louis Vierne in 1927. For several years she served as a member of the faculty of the Pacific School of Religion, giving a course in hymnology and history of church music.

Surviving Mrs. Redfield are her husband, Lowell M. Redfield; a son, Dr. Robert L. Redfield, a Berkeley physician; a sister, Mrs. B. C. White, and five grandchildren.

THE WAUSAU, WIS., Oratorio Choir gave its fifth performance of Handel's "Messiah" Sunday afternoon, March 24, at the First Presbyterian Church under the direction of Eugene Nordgren, with Paul Bunjes, M.Mus., organist of Zion Lutheran Church, at the organ. Mrs. Harold Anderson of Merrill played piano accompaniments. Soloists from St. Paul, Chicago and Toronto were engaged for the performance. The chorus of 102 voices won high praise for the quality of its work. During the intermission Mayor Herbert A. Giese of Wausau paid a warm tribute to Mr. Nordgren for the successful work he has done.

HANDEL'S ORATORIO "The Messiah" (Lenten section) was sung by the choir of All Saints' Church, Great Neck, N. Y., Sunday evening, March 31. Hugh Mc-Edwards is organist and choirmaster of the church.

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*Trust in the Lord...high, low.....Katherine K. Davis
Text from Proverbs

*Sheep May Safely Graze...high, low.....Bach

Lift Thou the Burdens, Father...med. (or high)....Hageman

O Zion, Haste...high, low.....Weaver

*Go, and Sin No More...high, low.....La Forge
Text from St. John

Classical Songs

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Hail, Sabbath Day!...high, low.....Bach

O Day of Peace...high, low.....Schubert

O How Fair is This Thy World...high, low..... "

O Lord of Life...high, low..... "

To Thee, O Heavenly Father...high, low..... "

*In God's Great Love...high, low.....Schumann

*Songs marked with asterisk are suitable for the Christian Science Service

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AUSTIN C. LOVELACE



AUSTIN C. LOVELACE, formerly at Queens College, Charlotte, N. C., has been released from the navy after two years' service and has accepted a position as full-time minister of music at the First Presbyterian Church, Greensboro, N. C. His duties will include development of a choir program for all ages and supervision of music in the church school. Special music with the adult choir during the Lenten and Easter season included Dubois' "Seven Last Words" and Bach's "Christ Lay in Death's Dark Prison," the latter given with string orchestra.

ROSSINI WORK SUNG IN N. Y.; GRACE CHURCH IS JAMMED

Rossini's "Stabat Mater" in its entirety was sung by the choir of boys and men at Grace Church in New York Sunday, March 31, at 8:30. Soloists from the Metropolitan Opera were Regina Resnik, Sonia Essin, Jacques Gerard and Hugh Thompson, with nine strings and tympani from the New York Philharmonic Orchestra, all under the baton of Ernest Mitchell, director and organist. The church was crowded and about 400 persons were turned away.

CARMAN H. MILLIGAN conducted a noteworthy performance of Bach's "Passion according to St. Matthew" April 9 at St. Andrew's Church in Ottawa, Ont. Lillian Jeans Forsyth was at the organ and the boys of Christ Church Cathedral, directed by J. L. Godfrey Hewitt, formed a ripieno choir.

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Purvis Recital in 'Frisco

Richard Purvis resumed his career as a concert organist, interrupted by four years of military service, with a recital at Calvary Presbyterian Church, San Francisco, March 19, playing the following program: Allegro (Concerto in A minor), Vivaldi-Bach; Pastorale, Franck; Intermezzo (Symphony 6), Widor; Sonata (Introduction and Fugue), Reubke; "The Legend of the Mountain," Karg-Elert; Allegretto (from Concerto), Horatio Parker; "The Wistful Shepherd," Frederick Freeman; "Carillon de Westminster," Vierne. A capacity audience filled the large church auditorium and showed its delight with enthusiastic applause, demanding several encores at the close of the program.

Besides an astonishing technical facility, Mr. Purvis' playing has the *elan* and drive which characterize the performance of other top-ranking organists, as well as solid musicianship and sensitive feeling. Another quality, however, which is perhaps more important in public performance than any of these, is the ability to make his playing interesting. Throughout the recital there was not a perfunctory measure. In the Bach Allegro piquant phrasing and an engaging rhythm kept the music alive. Imagination and kaleidoscopic coloring achieved the same purpose in the Franck and Karg-Elert compositions. A well-planned build-up in the Reubke Fugue resulted in a thrilling climax, which earned a spontaneous ovation from the audience.

Mr. Purvis' performance demonstrated that the survival of the organ recital depends upon those organists who, like him, have something ably presented and interesting to offer the public.

FREDERICK FREEMAN.

THE OBITUARY NOTICE of C. Austin Miles published last month neglected to mention that the distinguished Philadelphia hymn composer was the father of Professor Russell Hancock Miles of the University of Illinois. The omission in the information received by THE DIAPASON is brought to our attention by Professor Miles.

**FOUR KANSAS ORGANISTS
PLAY TOPEKA SPRING SERIES**

The spring series of Friday recitals at the First Presbyterian Church of Topeka, Kan., was played by W. Arnold Lynch, organist of the church; Richard Gayhart, the talented 17-year-old organist of the United Presbyterian Church; Robert W. Hays, organist of Grace Cathedral and organ instructor at Washburn College, and Richard R. Jesson, organist of the Kansas State College at Manhattan. The increase in attendance over former years indicated a growing interest in organ music. Mr. Gayhart, for example, had a large audience in spite of a driving rain.

The programs this season were as follows:

March 22—By Mr. Gayhart: "Fantasietta avec Variations sur Un Theme Provençal," Dubois; "A Negro Once Sang of Good Friday," Gaul; Berceuse, Pereda; Fantasie and Fugue in G minor (the Great), Bach.

March 29—By Mr. Hays, M.S.M.: Toccata, Buxtehude; Improvisation on a Plainsong Kyrie, Hays; Presto (Concerto in G major), Bach; Chorale Prelude, "O Sacred Head," Brahms; Meditation on a Communion Hymn, Sowerby; "Irmelin" (Prelude), Dellus; "Pageant," Hill.

April 5—By Mr. Jesson, Mus.M.: Trumpet Voluntary, Purcell; Prelude and Fugue in B minor, Bach; Chorale Prelude, "Jesus Suffers Pain and Death," Vogler; Rondeau, "The Fifers," d'Andrieu; Fugue in C sharp minor, Honegger; Toccata on "O Filii et Filiae," Farnam.

April 12—By Mr. Lynch, Mus.M., A.A.G.O.: Chorale Prelude, "Picardy," Noble; Finale ("St. Matthew Passion"), Bach-Widor; Solemn Melody, Davies; Toccata, "Thou Art the Rock," Mulet.

MRS. HARRY S. TRUMAN and Miss Margaret Truman, wife and daughter of the President, headed the list of prominent persons attending the performance of Horatio Parker's "Hora Novissima" by the Washington Choral Society, Louis A. Potter conductor, March 5 in Constitution Hall. Mrs. Horatio Parker also occupied a box. Lyman McCrary, former organist for the society, was called in at the last minute because of the sudden illness of J. Russell McKeever, the present accompanist, and gave fine support at the console. The society will be heard April 7 with the National Symphony Orchestra in the Beethoven Ninth Symphony, Hans Kindler conducting, in Constitution Hall.

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Music marked by real simplicity and genuine charm. Without being slavishly imitative, the composer has captured the idiom and mood of the piece's classical prototype, the elegiac melodies of Bach, Matheson, Froberger and the rest. This Arioso is beautiful music, certain to be a widely-used success as soon as widely distributed. It can be honestly and earnestly recommended for concert or service use.

Folio No. 36, "Masterpieces of Organ Music"; organ works by Michael Praetorius; published by the Liturgical Music Press, Inc., New York City.

Another interesting set of pieces—product of a great German composer of the late sixteenth and early seventeenth century, in his lifetime noted as a musical creator and as a musicologist and writer of technical works. As is customary with this invaluable and unique series of organ books, the music has been competently edited by Norman Hennefeld. His historical notes are always interesting and illuminating. A truly comprehensive and invaluable library of pre-Bach organ music is being built up by this publisher.

**MAJOR MORRIS W. WATKINS
COLUMBIA ALUMNI SECRETARY**

Morris W. Watkins, who was honorably discharged from the service late in November with the rank of captain in the U. S. Marine Corps Reserve, has since then been promoted to major. He served the nation three years. Mr. Watkins has been named executive secretary of the Columbia University Alumni Federation. In his undergraduate days Mr. Watkins was co-author with Roy Webb and Corey Ford of the Columbia football song, "Roar, Lion, Roar," was president of his freshman class, a member of the senior society of Nacoms and valedictorian of his class. He held the Hall scholarship and the Baier fellowship. In his new post Mr. Watkins will assume the responsibility of keeping all active alumni of Columbia in contact with the Morningside campus. He is organist and director at the First Congregational Church of Montclair, N. J.

**FIVE CENTURIES OF HEBREW
MUSIC ARE ILLUSTRATED**

A concert portraying "five centuries of Hebrew music in Eastern Europe, America and Palestine" was presented at Temple Emanu-El in New York April 30. The concert opened with a group of organ works played by Robert Baker, which included a Concerto by Salamone Rossi, arranged by Max Sinzheimer; "Prelude on a Palestinian Theme," by Julius Chajes, and organ transcriptions of chants from southern Ukraine and Turkey.

The second portion of the program included choral settings of the "long tunes"

ORGAN OF THIRD CENTURY IN HUNGARY



AN ORGAN OF THE THIRD century in Hungary is shown in this picture, reproduced from a photograph in the extensive collection of H. J. Winterton of Muskogee, Okla., who has devoted himself to an interesting task in collecting material concerning organs and organists.

The history of the organ in Hungary dates back to the ancient Roman period. In the ruins of Aquincum, a suburb of Budapest, the remains of this instrument were found (fifty-two pipes) in fairly good condition, built probably about A.D. 258. A complete replica of the organ was built by Joseph Angster & Sons, well-known organ builders of Peca. The original and the reconstructed organ are in the Museum of Budapest-

Aquincum.

It is interesting that Pope Sylvester II, formerly an organ-building friar, presented the crown to St. Stephen I, King of Hungary. According to records, organ building in Hungary flourished until 1500, but under Turkish rule, lasting until 1680, this was destroyed. In 1700 it flourished again, but under the decrees of Joseph II. (1780-1790) the church again put a stop to it, so that authentic data begin with 1800.

Until the middle of the nineteenth century, because of Austrian pressure, foreign organ builders and artists predominated. Since 1860, however, many Hungarian designers and builders have achieved success.

from medieval Rhineland, and Yemenite chants; a setting of "Hear, O Israel," by Julius Chajes; "Cause Us to Lie Down in Peace," by Max Helfman, and Rossi's "Adon Olam." For this part of the program, the Emanu-El choir was joined by Alice Bensing and Elizabeth Langley, sopranos; Elizabeth Dunning, contralto; Joseph Portnoy, tenor, and Moses Rudinow, cantor. Robert Baker and Manfred Malsch provided organ accompaniments.

**EUGENE FEHRENBACH, BACK
FROM WAR, TAKES BIG CHURCH**

Eugene Fehrenbach, who returned from overseas in February, has been appointed organist and choirmaster at the large St. Mary's Catholic Church, Kitchener, Ont., succeeding B. J. Zollner, who has retired because of illness.

Formerly a sergeant with the Twenty-fourth Field Ambulance (Reserve), Mr.

Fehrenbach enlisted for active service with No. 10 Canadian General Hospital and served in England and Europe for thirty-eight months. Prior to enlistment he was organist and choirmaster at St. Louis Catholic Church in Waterloo, Ont., for seventeen years. In January, before his repatriation, he was elected vice-chairman of the Kitchener-Waterloo Center, C.C.O.

**MAJOR AUSTIN W. LA MARCHE
HOME AFTER 38 MISSIONS**

Austin W. La Marche, son of George E. La Marche of the organ firm of La Marche Brothers, has returned from overseas after serving through the entire B-29 campaign in the Pacific. He joined the army air forces in the fall of 1940. His record includes thirty-eight missions, and when released from duty he was a major in charge of operations for the 882nd Bomb Squadron.

Since graduating from the University of Arkansas in 1938 Mr. La Marche has spent most of his time not given to the armed forces in the study of how to better the voltage supply of organs to take care of the increased use of electrical circuits. As a culmination of this study and effort he is making his initial showing of the "Orgelectra" this month. This, he claims, will supplant all sources of voltage supply now being used in the organ field.

**CUMBERLAND, MD., TO HEAR
GRIDLEY'S 1946 BACH RECITAL**

John S. Gridley, who is presenting to audiences in Cumberland, Md., the complete organ works of Johann Sebastian Bach in twelve annual recitals, over the period from 1939 to 1950, will give his 1946 performance at the First Presbyterian Church on the evening of May 7. The offering this year will be part 3 of the "Klavierübung," otherwise known as the "Catechism Chorales." Comprehensive and informative notes by Mr. Gridley, which will give those attending the recital many facts about the compositions played, have been prepared as part of the program in a unique musical service to his community by Mr. Gridley.

TO MARK THE 400TH anniversary of the death of Martin Luther, the Boston University College of Music has announced a three-day music festival, featuring the works of Johann Sebastian Bach, April 30, May 2 and May 3 in Jordan Hall. The second complete memorized performance in America of the "Catechism for Organ," the Lutheran liturgy set to music, will be given by 19-year-old Richard W. Ellsasser of New York City, concert organist and Boston University School of Theology student, May 2. Mr. Ellsasser, the youngest person in history to have memorized the complete 219 organ works of Bach, last year gave the first memorized American performance of the complete twenty-seven divisions of the work.

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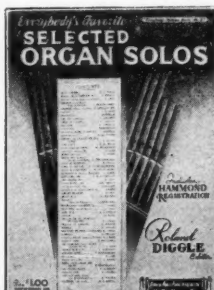
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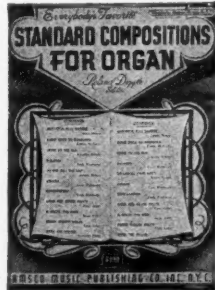
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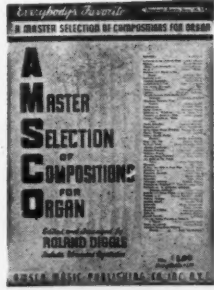
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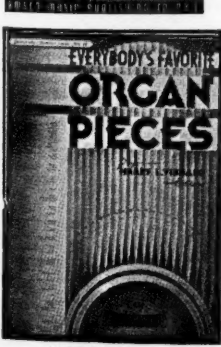
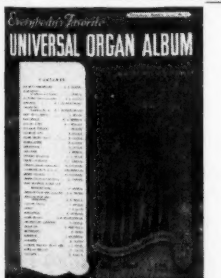
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New Jersey Choirs
Hold 1946 Festival;
Dr. Noble as Guest

The New Jersey Federation of Music Clubs held its annual choir festival at the Second Presbyterian Church, Newark, on March 24 with Roberta Bitgood as chairman and Lloyd Magai as assistant. Assisting on this committee were other members of the state board of the federation, Charles Hobbs, chairman of church music, Marion Wohlfarth, chairman of junior choirs, and Alice Gordon-Smith, chairman of congregational singing and hymnology.

A feature of the program was a group of anthems by Dr. T. Tertius Noble, who conducted the combined adult choirs in those numbers, which included: "We Love the Place, O God," "Fierce Was the Wild Billow," "Go to Dark Gethsemane," "Grieve Not the Holy Spirit," "Lord of the Worlds Above" and "Souls of the Righteous." Luis Harold Sanford accompanied at the organ. Mr. Sanford also conducted numbers by Holst, Franck, Thiman and Zwingli, and Dr. Bitgood conducted the youth choirs in "O Lovely Peace," Handel, and the antiphonal portions of other anthems, including her arrangement of the old German round "Grant Us Thy Peace," used as a final response with all the choirs joining antiphonally.

The prelude was played by Donald Pfost, 16-year-old organist who was winner in the organ contest sponsored by the Metropolitan Chapter of the Guild. Other organ accompaniments and the postlude were played by W. Elmer Lancaster.

Sixteen adult choirs and nine youth choirs participated, making a total of 400 voices. Mrs. Lewis J. Howell brought greetings from the New Jersey Federation of Music Clubs as state president. Dr. Lester H. Clee, minister of the church, conducted the service.

SPECIAL SUMMER COURSE
AT THE EASTMAN SCHOOL

The Eastman School of Music summer session will be held from June 21 to Aug. 2. Catharine Crozier and Harold Gleason will teach in the organ department. The special course in organ repertoire which was inaugurated last summer awakened wide interest and will be given again. The course covers the entire period of organ literature, Miss Crozier playing representative works and Mr. Gleason giving a brief analysis of the music, with a discussion of style and registration. This summer contemporary American organ compositions will be featured and a performance of the complete Sowerby Symphony is scheduled. Other popular classes are in organ teaching methods, conducted by Mr. Gleason, whose organ method is widely used, and service playing classes, under the direction of Miss Crozier.



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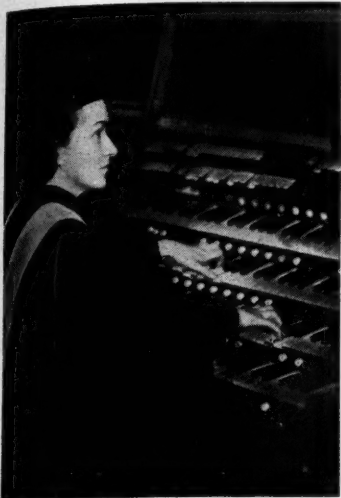
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RUTH HARSHA, MUS.D., who during the war was engaged in defense work, is organist and choirmaster at the Sunset Park Norwegian Methodist Church of Brooklyn. While doing her part for the nation she was engaged in personnel work in a plant making precision instruments for the navy. March 22 and 23 Dr. Harsha directed her choirs in their spring concert at the Sunset Park Church. A varied and interesting program was presented by the various choirs individually and by the combined choral forces. On Good Friday evening Stainer's "Crucifixion" was sung. In May the choral club will give another concert.

WHEELWRIGHT IS ELECTED TO MUSIC RESEARCH COUNCIL

D. Sterling Wheelwright, assistant organist and instructor at Stanford University, was elected to a six-year term on the research council of the Music Educators' National Conference at the convention held in Cleveland early in April. Dr. Wheelwright will be associated with seventeen other prominent educators in a continuous study of music in education. He served the recent meeting as divisional chairman on the use of recordings and sound systems in music education and was consultant in his field of music for the general college student.

Dr. Wheelwright attended the Cleveland meeting as the final event of a 9,000-mile tour undertaken on his "vacation" quarter. His findings on music in the humanities, as observed on sixteen campuses, was reported to Stanford University under the title "Music in Action on the Liberal Arts Campus." With the spring quarter he resumed his teaching schedule as assistant to Warren D. Allen and during the summer session will serve as acting organist.

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Frequently we are asked for information about the source of the words or music of hymns, by hymnal editors, compilers of handbooks and also by organists and ministers, chiefly when they are gathering materials for a special hymn service. This is because people are showing new interest in the way in which hymns have come into being. It ties in with the great development of books and instruction on music appreciation. Symphony concerts, broadcast with intelligent comments on the programs, for high school students and other young people, and for adults as well, are increasing. We all recall the work of Walter Damrosch, the great pioneer in this field. The time has come for similar attention to choral music on the air.

The interest of the man in the pew is shown in the annotations on the words and music that appear in many of the hymn festival programs that come to us. This trend increases the need for organists to regard hymnic knowledge as a necessary part of their training. How are they to go about seeking the facts? A letter came to us this winter from a commentator for a hymn festival who sought "a little information on each hymn" to be used. The eight hymns he mentioned are given brief mention in the Presbyterian and other modern handbooks, while fuller personal background could be found in any standard book on hymnody.

All organists who have attended the major American and British schools of church music are aware of these resources. The same should hold good of the graduates of the theological seminaries, which contain adequate hymnic libraries. Every organist should have access to a few books which will assist him in getting authentic information about the hymns in his own hymnal, with the cooperation of his minister.

As an organist do you know where any library with a section on hymnody near to you is located? Is it accessible to you and your minister? If you can visit it—perhaps by car—why not plan to devote some days, or even a few hours, to browsing over its hymnals and collection of handbooks and anthologies, biographical works and books on hymnology, beginning with the famous dictionary compiled by Canon Julian? Whatever the method and plan of your inquiry, you will be stimulated as you begin to gather facts about specific hymns, and as the personalities of their authors and composers are made real to you. Such a study of church music is adult education of the finest kind; the use of these cultural tools will increase your musicianship.

In those areas where the general library facilities on hymnody are inadequate, large churches or groups of churches can set up supplementary "five-

foot" shelves of hymnic works. We hope to receive some inquiry as to the titles of the books which must be included in such a shelf. Another way to fill in the facts you cannot find in the books which you can consult is to write one of the recognized authorities on the subject.

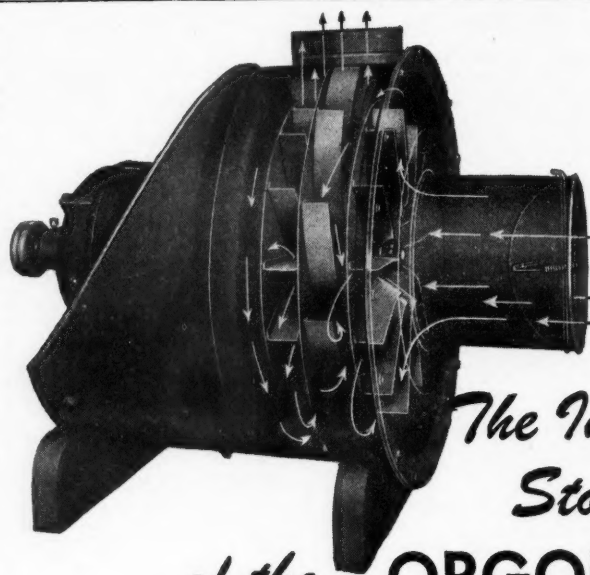
The Hymn Society intends to reduce the gaps in our knowledge about hymn sources by getting a first-hand account from the authors and composers of the current new hymns through its committee on hymn origins. Had there been such a process during the past century we would have been spared endless search, confusion and error. For example, the author of the hymn "Spirit of God, Descend upon My Heart" would have recorded his own story of the way in which it came to be written, and we would not be attributing the hymn to the Rev. George Croly (1854) on the present basis of conjecture. He may have written it, but there is no direct evidence of the fact.

REGINALD L. McALL.

The meeting April 10 of the Hymn Society of America brought out one of the largest attendances the society has had recently. It crowded the Gate Room in Union Theological Seminary, New York. The principal address was by J. Vincent Higginson, managing editor of *The Catholic Choirmaster*, who spoke on "Historical Sidelights on Gregorian Chant Hymns." It was an interesting and scholarly address on this important subject, with emphasis on the Gregorian revival of the nineteenth century. Mr. Higginson's presentation was illustrated with selections sung by two choir groups, one made up of students from the General Theological Seminary, New York, under the direction of Professor Ray F. Brown, and the other a group of young women under the leadership of Mr. Higginson.

Dr. H. Becket Gibbs, who has given a lifetime to the study of Gregorian music, spoke informally of his personal contact with the Gregorian revival.

EDOUARD NIES-BERGER, official organist of the New York Philharmonic Orchestra, has been appointed teacher of organ at the summer session of the Peabody Conservatory of Music, Baltimore, which will be in session for six weeks, from June 24 to Aug. 3.



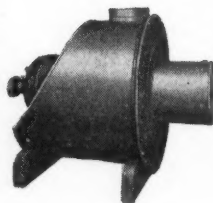
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—John Ruskin (1819-1900)



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