

THE DIAPASON

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CHURCH IN WINNIPEG ORDERS LARGE ORGAN

ENGLISH FIRM IS BUILDER

St. Luke's Parish, Where Dr. Herbert D. White Is Organist, Lets Contract to William Hill & Sons and Norman & Beard.

The English firm of William Hill & Sons and Norman & Beard, Ltd., is building a large three-manual organ for St. Luke's Parish Church in Winnipeg, Man. The tonal scheme was drawn up by Herbert D. White, Mus.D., Ph.D., organist and choirmaster, and Herbert Norman. The new casework also was designed by Dr. White, who is a graduate architect. The purchase of the instrument is made possible through a bequest of the late W. H. Gardiner, who left a considerable sum of money for the music of the church, the upkeep of the font and the maintenance of the altar and chancel. Concurrent with the installation of the organ, the choir stalls are being redesigned and new lighting is to be provided for the chancel. St. Luke's is said to be one of the most beautiful churches in Western Canada and it possesses one of the few peals of real bells.

The main organ will be adjacent to the chancel but there will be two divisions in the west end of the church. The chancel choir division is to be unenclosed. The west end swell will be playable from the top manual of the console and the west end great is to be a "floating" division. Work on the organ has been begun and completion is expected by October, 1953.

The resources of the instrument will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Open Diapason 1, 8 ft., 61 pipes.
Open Diapason 2, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Quint Mixture, 3 ranks, 183 pipes.
Harmonic Trumpet, 8 ft. (from West Great).Harmonic Clarion, 4 ft. (from West Great).

SWELL ORGAN.

Geigen Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gamba Celeste, 8 ft., 49 pipes.
Aeoline, 8 ft., 61 pipes.
Rohr Gedeckt, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Contra Hautboy, 16 ft., 73 pipes.
Oboe, 8 ft., 61 notes.
Cornopean, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

Diapason Cantabile, 8 ft., 61 pipes.
Chimney Flute, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Block Flöte, 2 ft., 61 pipes.
Nazard, 2 3/4 ft., 55 pipes.
Tierce, 1 3/4 ft., 49 pipes.
Cymbal, 3 ranks, 183 pipes.
Harmonic Trumpet, 8 ft. (from West Great).Harmonic Clarion, 4 ft. (from West Great).Harp, 8 ft., (from West Great).

WEST ORGAN GREAT.

Contra Viola, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Quartane, 2 ranks, 122 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
Harmonic Clarion, 4 ft., 61 notes.

WEST ORGAN SWELL.

Lieblich Bourdon, 16 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Gedeckt Pommer, 8 ft., 61 pipes.
Unda Maris, 2 ranks, 8 ft., 122 pipes.
Principal, 4 ft., 61 pipes.
Krummhorn, 16 ft., 73 pipes.
Clarinete, 8 ft., 61 notes.
Trumpet, 8 ft., 61 pipes.
Harp, 8 ft., 37 notes.
Carillon, 8 ft., 13 notes.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Open Wood, 16 ft., 44 pipes.
Viola, 16 ft., (from West Great).
Sub Bass, 16 ft., 44 pipes.
Quintaten, 16 ft., (from West Swell).
Octave, 8 ft., 32 notes.

RIVERSIDE CHURCH, WHICH WILL HAVE NEW ORGAN



ANNOUNCEMENT IS MADE OF A contract for a large new organ for the Riverside Church, New York City. The instrument will be built by the Aeolian-Skinner Organ Company of Boston and will have twelve divisions, including an echo and an antiphonal organ. Virgil Fox is organist of this widely-known church

Principal, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Quartane, 2 ranks, (from West Great).
Trombone, 16 ft., (from West Great).
Tromba, 8 ft., (from West Great).

FAMOUS ORGANISTS ON AIR UNDER AUSPICES OF A.G.O.

The American Guild of Organists announces another series of radio broadcasts by famous organists over station WQXR and affiliated stations. This series, beginning in January and continuing for several months, will be broadcast from Temple Emanu-El in New York City Saturday afternoons from 4:30 to 5. The binaural method of broadcasting will be used for these broadcasts. This new method uses AM and FM channels at the same time for broadcasting. To receive correctly it is necessary to have both an AM and FM set tuned to the same station and the sets should be placed on opposite sides of the room to obtain the full effects of this new audio sensation.

The artists announced for January are: Marilyn Mason, Jan. 3; Vernon de Tar, Jan. 10; Richard Ross, Jan. 17; Robert Baker, Jan. 24; and Jeanne Demessieux, Jan. 31.

Programs for January are as follows: Jan. 3—Marilyn Mason: Prelude and Fugue in G major, Bach; Three Little Dances, Rameau; Pavane, Elmore; "Divertissement", Vierne; Canon on Hymn-tune "Aughton", Bingham.

Jan. 10—Vernon de Tar: Andante Sostenuuto from "Symphonie Gothique", Widor; "Les Bergers", from "La Nativite de

and Richard Weagly is choir director. Its extensive musical program includes choral, organ and orchestral music throughout the year. In 1948 the Aeolian-Skinner Company built a large five-manual console so that it could accommodate the new organ. The stoplist will be published upon completion of the instrument.

Seigneur," Messiaen; Chorale Prelude, "Kommst du nun, Jesu", Bach; "Piece Heroique," Franck.

Jan. 17—Richard Ross: Toccata in D major, Walond; Flute Solo, Arne; Andante, Battishill; Fugue in G minor, Bach; Roulade, Bingham; Two Antiphons, Dupré.

Jan. 24—Robert Baker: Concerto No. 13, Handel; Toccata in C major, Bach; Two Chorale Preludes, Brahms; Chorale in A minor, Franck.

Jan. 31—Jeanne Demessieux: Trumpet Tune, Purcell; Chorale Prelude, "When We Are in Deepest Need," Bach; Fugue in G major (Gigue), Bach; Pastorale, Franck; "Dogme," from Seven Meditations, Demessieux.

The listening public is invited to hear these programs and is urged to write to station WQXR at 223 West Forty-third Street, New York, in support of fine organ music on the air.

HARRY W. GRIER APPOINTED TO SUCCEED RALPH KINDER

Harry W. Grier, recently of St. John's Lutheran Church, Melrose Park, Pa., has been chosen to succeed the late Ralph Kinder, noted organist and composer, as organist and choirmaster at Trinity Memorial Church, Philadelphia. Mr. Grier, who assumed his new duties Dec. 4, served for eleven years at St. Mark's Lutheran Church, Philadelphia, and for nine years at the First Presbyterian Church, Camden, N. J. He is a faculty member of the Philadelphia Musical Academy and of Beaver College, Jenkintown, Pa. He is also a member of the executive committee of the Pennsylvania Chapter of the A.G.O.

WASHINGTON CHURCH INSTALLS BIG ORGAN

IN BUILDING SEATING 2,500

Three-Manual, Work of Newcomer Company in Capital, Approaches Completion in Sligo Seventh-day Adventist Edifice.

The Newcomer Organ Company of Washington, D. C., is completing the installation of a large three-manual in the Sligo Seventh-day Adventist Church at Takoma Park, Md., a suburb of Washington. The church is a limestone structure of modern architecture, with a seating capacity of 2,500. The organ is installed in special chambers in the ceiling above the choir. The great will be unenclosed. Of the pipes, all of which were voiced by the Newcomer Company, 50 per cent are new. A new Wurst chest is to be installed and the swell and great chests are completely rebuilt. There is a new five-horsepower Orgoblo. The console was made by Reiser. Expression shades, reservoirs and other parts are entirely new.

The church has two organists—Mrs. Gilmour McDonald, who studied with Newell Parker at Riverside, Cal., and Dale Cornor, formerly a pupil of Edith B. Athey, Louis Potter and Paul Callaway, Washington organists.

The resources of the instrument are as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes, 21 bells.

SWELL ORGAN.

Bourdon, 16 ft., 61 pipes.
Geigen Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 49 pipes.
Geigen Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Fagotto, 8 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.

Cor de Nuit, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Prestant, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinete, 8 ft., 61 pipes.

PEDAL ORGAN.

Principal Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Dulciana, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Flute, 8 ft., 12 pipes.
Bourdon, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Quint, 5 1/2 ft., 32 pipes.
Choralbass, 4 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Contra Fagotto, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

PEABODY CONSERVATORY LETS CONTRACT FOR NEW ORGANS

Peabody Conservatory of Music, Baltimore, Md., has awarded a contract for new practice organs and rebuilding of the present organs to the Aeolian-Skinner Organ Company. The new instruments will permit the enlarging of the conservatory's organ department with the opening of the new School of Sacred Music established this season. The four-manual Skinner concert organ, in which the Aeolian-Skinner Company made numerous tonal changes in 1942, will have a new console, to be added next summer.

THE REV. ARNOLD G. H. BODE



BELATED WORD has been received of the passing in the late summer of the Rev. Arnold G. H. Bode, former director of the school of music of the University of Wyoming and dean of St. Matthew's Cathedral in Laramie, Wyo. The Rev. Mr. Bode, who at the time of his death lived in Sierra Madre, Cal., came from Australia, where he played the organ in his father's church at the age of 13. After graduating from Sydney University he was acting organist of Hobart Cathedral, Tasmania. Going to Oxford, England, he was appointed organist and choir-master at Cuddesdon College. He worked for several years after ordination in London slums and studied music in England and Switzerland.

Going to Denver in 1900 as a minor canon of St. John's Cathedral and master of the choristers, Mr. Bode became a

citizen and took his M.A. degree at Denver University. Mr. Bode was a composer and in 1946 a program of his compositions was presented at St. Athanasius' Episcopal Church in Los Angeles.

**SINGING BOYS FROM MEXICO
VISIT CORPUS CHRISTI, TEX.**

The Church of the Good Shepherd in Corpus Christi, Tex., where Kenneth White is organist and choirmaster, sponsored a concert Nov. 23 by the "Ninos Cantores de Morelia" (The Singing Boys of Morelia). This group, under the direction of Romano Picutti, is from Las Rosas, said to be the oldest conservatory of music in the Americas, founded in 1743 in Morelia, Michoacan, Mexico. Last summer Mr. and Mrs. White heard the choir while they were traveling in Mexico and were so impressed that they made arrangements for their appearance in Corpus Christi. About 1,000 people were present to hear the thirty-five boys, who range in age from 9 to 14. Included on the program were numbers by Palestrina, Gallus, Bach, Mandl, Schubert, Mendelssohn, Verdi, Perosi and Jimenez.

**JOHN M'D. LYON COMPLETES
TOUR OF WESTERN STATES**

John McDonald Lyon, concert organist of Seattle, Wash., completed in December a recital tour which took him to eighteen cities in Oregon, Washington, California, Arizona and Nevada. Mr. Lyon's itinerary was begun Sept. 28 in Hillsboro, Ore. Representative of the type of programs he played was the one Oct. 15 at the Oregon College of Education, Monmouth, which was as follows: Prelude and Fugue in F minor, Handel; "The Musical Clocks", Haydn; Fugue in G major, Bach; Andante, Franck; Preludio from Sonata 3, Guilman; "Suite Modale," Peeters; "Procession," Ravello; "Poeme Mystique" and Fantasia, Purvis.

THE DIAPASON.

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Come, Thou Savior of our race	My inmost heart now yearneth
From God shall naught divide me	My soul, now bless thy Maker
God gave to us this glorious day	Now sing we, now rejoice
God the Father, be our Stay	O Thou, of God the Father
Hail the day so rich in cheer	Our Father, Thou in heaven above
How lovely shines the Morning Star	Praise be to Thee, Lord Jesus Christ
I cry to Thee, Lord Jesus Christ	Praise God the Lord, ye sons of men
In God, my faithful God	Salvation unto us has come
In peace and joy I now depart	We now implore God the Holy Ghost

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FOR WESTFIELD, N.J., CHURCH

St. Paul's Episcopal, Where Marie Schumacher Is Organist, Places Order for Three-Manual Organ — Resources Shown.

A three-manual organ of "classic" design has been ordered from M. P. Möller, Inc., by St. Paul's Church, Episcopal, in Westfield, N. J. The organist of the church is Marie Schumacher, formerly assistant to Ernest White at the Church of St. Mary the Virgin in New York City. An unusual feature of the specification is the fact that there are no 8-ft. manual stops of diapason tone. The stoplist is as follows:

Chalumeau, 8 ft., (from Swell).
Chalumeau, 4 ft., (from Swell).

Book on Accompaniment

"Church Organ Accompaniment" is the title of a valuable book just published by Macmillan in America and by the Canterbury Press in England. The author is Marmaduke P. Conway, retired organist and master of the choristers of Ely Cathedral. He says in the preface: "The following pages have been written to provide young organists, both amateur and professional, with suggestions, and possibly some ideals, for one of the most important branches of their work. To the experienced professional organist much that has been said may seem elementary and quite obvious, but the matter of accompaniment, as apart from solo playing, is often left to take its chance in the training and examination of the organist."

Anyone who has listened to a number of organists play church services will agree with Mr. Conway that accompanying is a weakness with all too many—even some who are otherwise very accomplished. Approximately half of the present volume is devoted to detailed suggestions for psalm accompaniment. Though psalm chanting is not common in American churches, even the Episcopal ones, perhaps the attention given it here will stimulate more choirmasters to attempt a revival of this art which beautifies the services of nearly all English parishes. Other chapters are devoted to hymn accompaniment and two oratorios are discussed in detail—"The Messiah" and "Elijah." Any organist will profit from the suggestions made in these chapters. Mr. Conway's approach to hymn playing is practical and thoughtful.

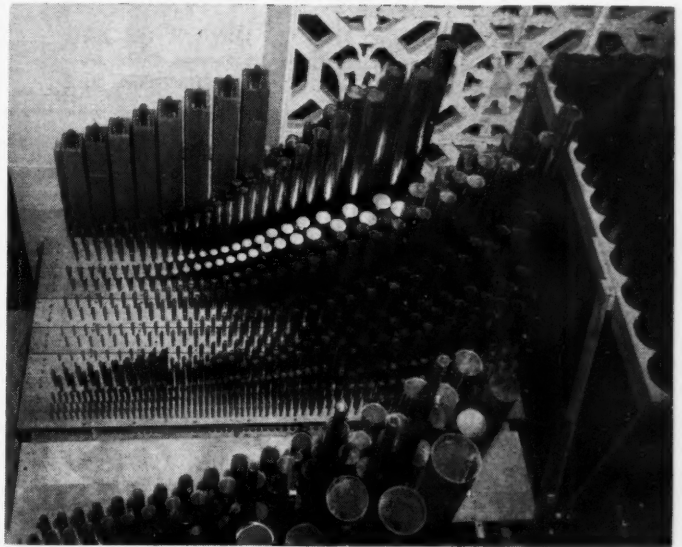
UNDER THE DIRECTION of Searle Wright a choral evensong with special musical offerings was sung Nov. 23 at St. Paul's Chapel, Columbia University, New York City. Works performed included the following: "Cantate Domino," Williams; "Nunc Dimittis" in D, Sowerby; "Blessing, Glory, Wisdom and Thanks," Bach; "Psalm 86," Holst; "Hosanna to the Son of David," Weelkes; "Litanies a la Vierge Noire," Poulenc; "Psalm 24," Boulanger; Fantasy on "Wareham" (for organ, brass and chorus), Searle Wright.

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes, (from Choir).

SWELL ORGAN.
Gamba, 16 ft., 12 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Chalumeau, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Chalumeau, 4 ft., 24 pipes.
Tremulant.

CHOIR ORGAN.
Gedeckt, 8 ft., 61 pipes.
Dolce, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 61 pipes.
Chimes (present bells and action).
Tremulant.

PEDAL ORGAN.
Contre Basse, 16 ft., 32 pipes.
Quintaten, 16 ft., (from Great).
Gamba, 16 ft., (from Swell).
Octave, 8 ft., 12 pipes.
Quintaten, 8 ft., (from Great).
Gamba, 8 ft., (from Swell).
Quinte, 5 1/2 ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Gamba, 4 ft., (from Swell).
Quintaten, 4 ft., (from Great).
Quinte, 2 3/4 ft., 12 pipes.
Quintaten, 2 ft., (from Great).
Chalumeau, 16 ft., (from Swell).



SCALING

Scaling has to do with the method of balancing power and timbre among pipes throughout the compass of the stop. One way to approach this is to adopt a diameter size of one pipe and then express a constant change of diameter from pipe to pipe by means of a ratio.

If the ratio is such that the diameter is reduced by half on the seventeenth pipe, the stop will have a full bass and comparatively narrow, weak trebles. If the stop halves on the twenty-second pipe, the trebles will be of greater width than in the former example.

The adoption of any fixed ratio neglects the consideration of variables inherent in the placement of the organ, the acoustics, and the human ear itself. Art examines, but must remain independent of formulae such as these. Proper trebles give ease of speech and a fine grip on the tone. Squeaky trebles that pierce the tonal texture are usually those improperly scaled and forced into giving more tone than natural. Fluty basses that obliterate the clarity of the lower portion of the compass come from the reciprocal of the above situation.

Materials, workmanship and effort may be commendable. However, quality shows in the music only when the scaling has been born of artistic experience.



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A series of Friday noon recitals has been arranged at St. Mark's Episcopal Church in downtown Philadelphia. This contribution to the civic and cultural life of the community is presented so that the fine American classic organ, designed by Aeolian-Skinner, may be heard by as many as possible. Guest recitals, featuring not only noted organists of the area but talented students as well, are to be played every other week. Remaining recitals are given by the new organist of the church, Wesley A. Day, F.A.G.O., Ch.M., F.T.C.L.

Thus far, Donald Carter, David Ulrich, Robert Woodside and Vernon Wolcott have presented programs. Future recitalists in the series, which will continue through the spring, will include Temple Painter, Joseph Iredale, Eugene Roan, Rowland Ricketts, M.D., Paul Houck and Catherine Ehinger. The wide range of styles, programs, etc., has proved popular.

WEINRICH TRANSCONTINENTAL TOUR TO OPEN AT COLUMBUS

Carl Weinrich will open a transcontinental tour with a master class at Ohio State University Jan. 26. He will give recitals at Columbus, Painesville, Kansas City, Cedar Rapids, Omaha, Denver, El Paso, Pomona College, San Francisco, San Jose, Sacramento and Eureka. At a number of these cities Weinrich will conduct classes in addition to a recital. At Pomona College Mr. Weinrich will appear with the Pomona Symphony and will feature the Bach D minor Concerto for organ and orchestra, and the first performance on the West Coast of Copland's Symphony for organ and orchestra.

Mr. Weinrich has had a busy fall, giving recitals in the East and appearing as conductor of the Princeton University choir and glee club.

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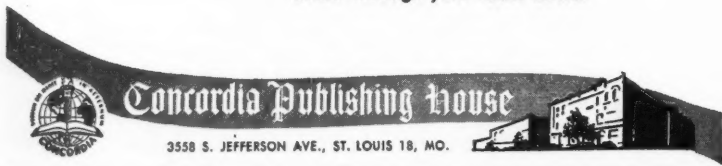
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By the Waters of Babylon — Earl George (MS 1022)..... .20
Tristis Est Anima Mea (Sorrow Doth Now Vex My Spirit) — Kuhnau (BA 1021)..... .20
(For SSATB, Latin and English Text)
O Sacred Head — Hassler (BA 36)..... .16
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Christ the Lord is Risen Today — Markworth (CH 1025)..... .15
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ANTHEMS FOR LENT

Mixed Voices

S.A.T.B. (unless otherwise indicated.)

Number	Title	Composer	
. . 2058	Bow Down Thine Ear	Franck-Sowerby	.18
. . 2056	Come, Ye Disconsolate	Will James	.18
. . 2094	Go to Dark Gethsemane	Russell Hancock Miles	.18

ANTHEMS FOR EASTER

Mixed Voices S.A.T.B.

. . 2100	Christ, Our Lord, Is Risen	Camil Van Hulse	.20
. . 2101	Easter Carol	Camil Van Hulse	.18
. . 2045	Praise the Lord	Cesar Franck/Sowerby	.25
. . 2080	Ye Sons and Daughters	Camil Van Hulse	.20

CANTATAS

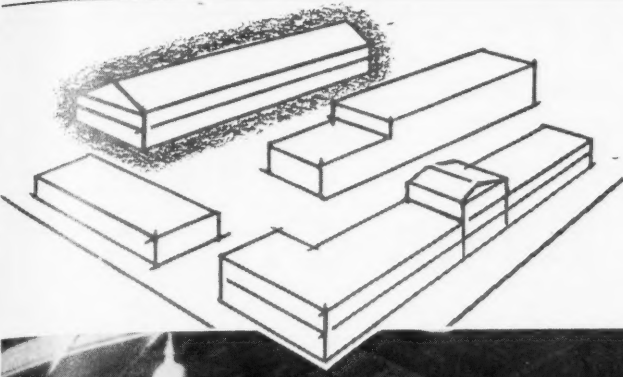
- . . **OUR GLORIOUS KING** - Music by Camil Van Hulse 1.00
Sacred Cantata for Easter or Ascensiontide. Tenor, Baritone, Bass solos and chorus of mixed voices. Medium difficulty. (Time of rendition 25 minutes.)
- . . **THE BEATITUDES**, by Camil Van Hulse75
A short choral work for mixed voices suitable for Lent or general use. Solos for soprano, alto, tenor and baritone.
- . . **OLIVET**, by Daniel Protheroe75
Lenten Cantata for mixed voices. Solos for soprano, baritone and tenor.
- . . **THE GARDEN AND THE SEPULCHRE**, by Daniel Protheroe60
One of the most effective and comparatively easy cantatas for Easter available. Requires two soloists, either alto or baritone and soprano or tenor.

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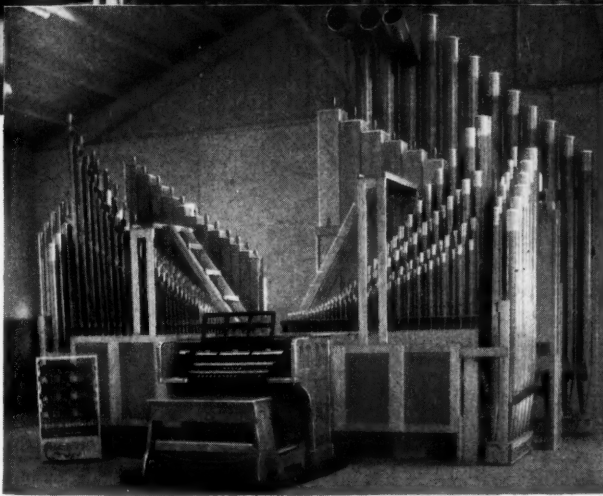
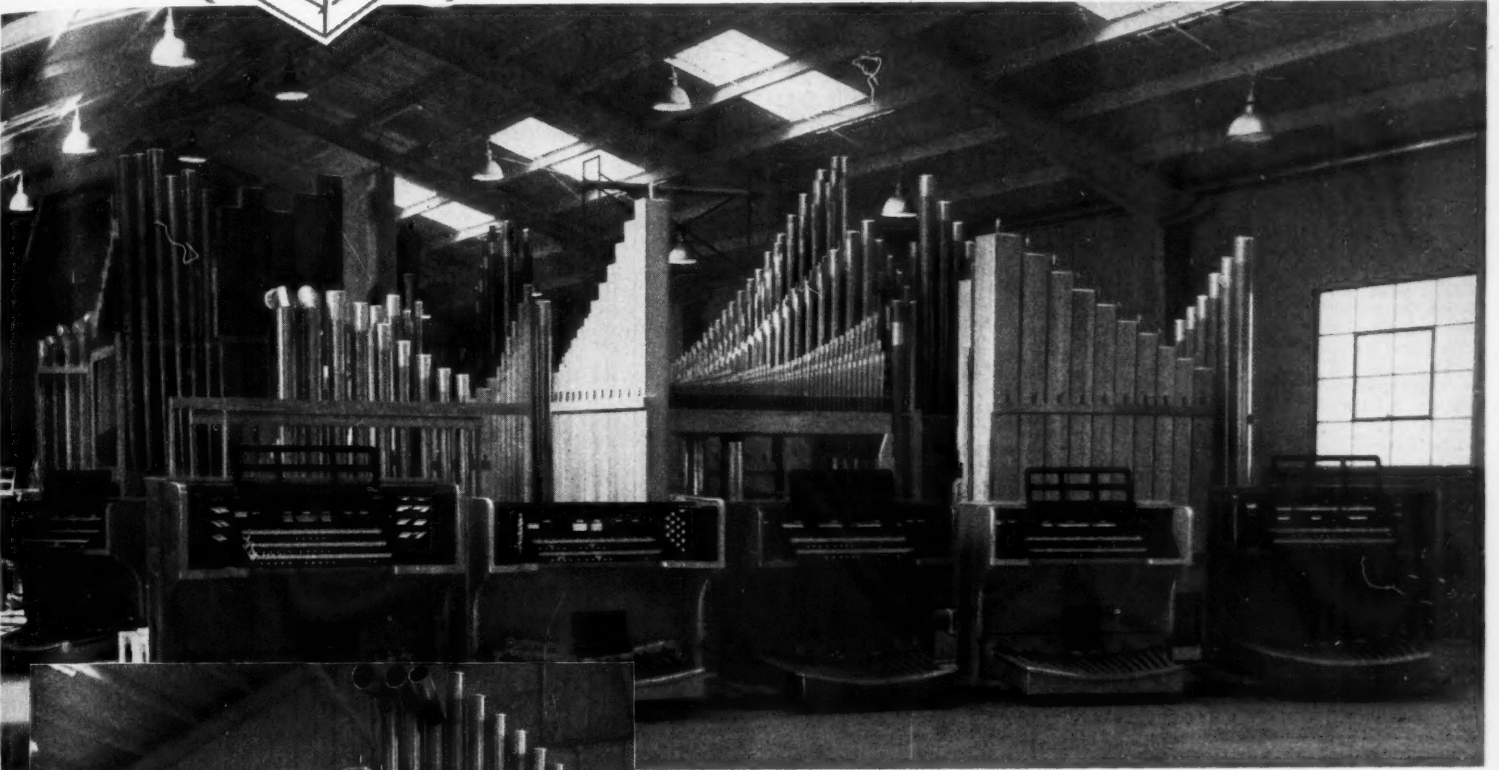
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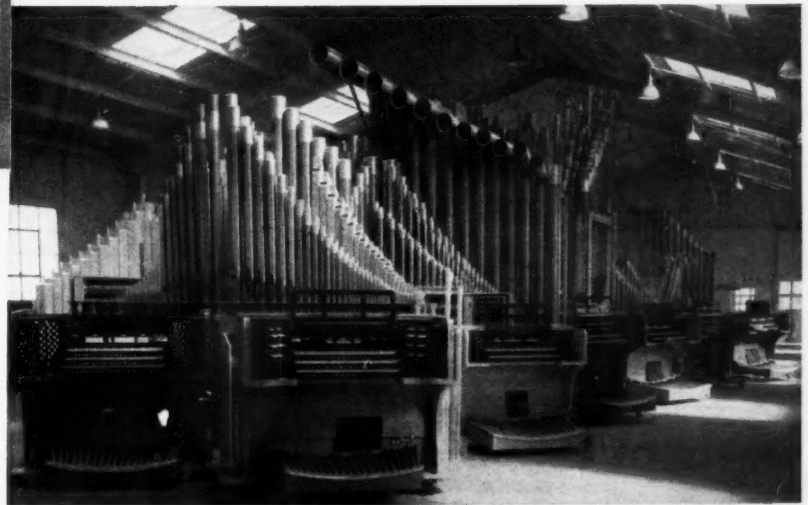


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- Highly pleased with the tones of the new organ and with the general effect of its operation.
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Alexander Russell Rounds Out 42 Years on Wanamaker Staff

DR. ALEXANDER RUSSELL



Dr. Alexander Russell retired Aug. 1 after more than forty-two years of service with the Wanamaker stores in New York and Philadelphia, where he served as organist, organ impresario, general music director and manager of musical activities, including merchandising of organs and pianos. Dr. Russell also gained a wide reputation as a concert organist, composer and teacher. Under his leadership the Wanamaker Concert Management brought to this country for the first time such noted organists as Marcel Dupré, Bossi, Hollins, Vienne, Germani, G. D. Cunningham and Lanquetuit. Dr. Russell's "St. Lawrence Sketches" have appeared on recital programs for thirty-five years and their popularity has not diminished.

George Alexander Russell was born Oct. 2, 1880, at Franklin, Tenn., the son of a Presbyterian minister, the Rev. George Alexander Russell. His mother was Felicia Aiken Putnam Russell, a direct descendant of General Israel Putnam of Revolutionary fame. The lad's first piano lessons were from his mother and at the age of 11 he won a gold medal in a piano contest in McKinney, Tex. He was graduated from McKinney High School when he was 15 and at the age of 16 he entered the Fine Arts College of Syracuse University. His organ teachers there were Dr. George A. Parker and Professor Harry Vibbard and he was graduated in 1901 with a bachelor of music degree, having won a postgraduate scholarship. Mr. Russell joined the faculty of Syracuse University in 1902 as an instructor in piano and organ. He was granted a leave of absence from 1906 to 1908 to study in Berlin and Paris, where he worked under Godowsky, Bauer, Widor and Edgar Stillman Kelley. He made his debut as a pianist in Paris in 1908 and resigned from the faculty at Syracuse the same year.

From 1908 to 1910 Dr. Russell toured America as an organist and pianist, appearing in joint recitals with some of the foremost artists of the day. He was appointed concert director and organist of the New York Wanamaker Auditorium May 31, 1910.

Mr. Russell married Eloise Holden of Syracuse Oct. 16, 1915. He became general music director of the Philadelphia and New York Wanamaker stores in 1919. From 1917 to 1935 he was director of music of Princeton University, holding the Henry Clay Frick chair of music.

In the period that he was associated with the Wanamaker stores Dr. Russell was chairman of the building committee which supervised the construction of the New York Wanamaker Auditorium organ and the famous grand court instrument in the Wanamaker store in Philadelphia, the largest organ in the world. Under instructions from Rodman Wanamaker, he engaged Charles M. Courboin, formerly organist of Antwerp Cathedral, to play the dedicatory recital on the grand court organ with the assistance of the Philadelphia Orchestra under the direction of Leopold Stokowski. Besides the artists already mentioned Dr. Russell introduced to New York and Philadelphia

many other concert organists, including Palmer Christian, Harold Gleason, Parvin Titus, Arthur Poister, Alexander McCurdy, Richard Ellsasser and Sir Ernest MacMillan.

In addition to his activities in the organ field and at Princeton University Dr. Russell was authorized by Rodman Wanamaker to assemble the largest private collection of rare Cremona violins, violas, cellos and double-basses in existence. In this collection were four of the finest Stradivarii, including the famous "Chant du Cygne," made by Stradivarius at the age of 93; one of few Stradivarius violas; fourteen violins, violas and cellos made by Jean Baptiste Guadagnini; ten double-basses; one of the rarest violins made by Joseph Guarnerius, and various other famous instruments. These strings have been heard in more than twenty public concerts in the Wanamaker stores, the White House and before well-known musical organizations.

Besides Dr. Russell's organ compositions he is the composer of songs which have appeared on the programs of many famous singers. In 1932 he was decorated with the Order of the Crown of Belgium by the late King Albert.

He received the honorary degree of doctor of music from Syracuse University and the Cincinnati Conservatory of Music awarded him the degree of doctor of pedagogy. Dr. Russell now makes his home at the Onondaga Golf and Country Club in Fayetteville, N. Y.

DR. HENRY FUSNER opened the musical season at Emmanuel Baptist Church, Brooklyn, N.Y., with a program of music for women's voices. Normand Lockwood's "The Birth of Moses" and Horatio Parker's "Psalm 23" were sung by the Emmanuel women's choir. The program also included the following organ works played by Dr. Fusner: Concerto in A minor, Vivaldi-Bach; "Benedictus," Reger; "Litanies," Alain; "Hanging Gardens," Alain; Chorale Prelude on "Eventide," Parry. Mendelssohn's "Elijah" was presented Nov. 16 by the motet choir. The annual candlelight carol program was given Dec. 21 in the candle-lighted church. The three choirs sang ancient and modern carols.

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**ELLSASSER IS PUT TO TEST
BY NEW YORK MUSIC CRITICS**

Richard Ellsasser, who gave a recital at Town Hall, New York, Dec. 3, was put to an unusual test by two New York music critics. One of the features of the recital was an improvisation on a theme submitted by Ernst Krenek. To assure themselves that Mr. Ellsasser's improvisations were not prepared in advance Harold Schoenberg of the *New York Times* and a critic from the *Herald Tribune* composed another theme and sent it backstage to Mr. Ellsasser, who proceeded to play another improvisation based on the critics' theme. The gentlemen of the newspapers evidently were convinced of Mr. Ellsasser's talent as an improvisator, because the following appeared in the *New York Times* under Mr. Schoenberg's name:

"Under the circumstances it was a highly respectable effort—more respectable, indeed, than the theme warranted. Mr. Ellsasser handled it contrapuntally, wandered into a free fantasia, slipped back into a fugue and ended with a neat little peroration. The feat was a tribute to a plucky young musician working under pressure. There was design to his conception, no little imagination, and a flair for harmonic combination. Since the theme itself was no great shucks, as a musical idea it was not capable of much expansion, but it did prove one thing—Mr. Ellsasser can indeed improvise."

**E. POWER BIGGS TO BE HEARD
IN CHICAGO RECITAL JAN. 16**

E. Power Biggs will give a Chicago recital Jan. 16 at 8:30 p.m. in St. James' Methodist Church, Forty-sixth Street at Ellis Avenue. Mr. Biggs' program will include the following: Concerto, Vivaldi-Bach; "A Lesson," Selby; Adagio and Rondo, Mozart; Noel, d'Aquin; Toccata and Fugue in D minor, Bach; Sonata 2, Hindemith; Chorale Preludes, Brahms; Variations on a Noel, Dupré. Tickets may be obtained by sending a donation of \$1.50 to Organ Concert, 4611 Ellis Avenue, Chicago 15.

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Chorus Parts75
Antiphon20
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For chorus and orchestra
Vocal Score, with Piano Accompaniment..... .35
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Motet for mixed chorus
with accompaniment of 3 trumpets, 3 trombones, tuba
(ad lib.), tympani, cymbals (ad lib.), and organ
Vocal Score, with Organ Accompaniment..... .40
O PRAISE THE LORD OF HEAVEN
For mixed chorus and semi-chorus
Vocal Score, unaccompanied..... .40
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Greencastle, Ind., was held May 14 and 15.

The chapel of Gettysburg College, in historic Gettysburg, Pa., placed the contract to build a large three-manual with Austin Organs, Inc.

A large four-manual organ was built by the Wicks Organ Company for Temple Israel in St. Louis, Mo.

The biennial national convention of the American Guild of Organists was held June 30 to July 4 in San Francisco and was marked by recitals, addresses and various other events which filled a busy week.

Archer Gibson, an organist of national fame who played for wealthy men at their homes in New York and other cities over a period of years and was pre-eminent in his field, died July 14 after a heart attack at his country home. He was born in 1875.

The annual meeting of the Associated Organ Builders of America was held in Chicago June 26. Paul S. Schantz was re-elected president.

Norman L. Proulx, a graduate of the New England Conservatory of Music in 1947, was awarded the first prize in organ and improvisation at the Paris Conservatoire.

Casavant Freres installed a large three-manual in St. Andrew's Church, Halifax, N.S. This is regarded as the second largest organ in Nova Scotia.

J. Herbert Brown, a prominent organ expert and salesman, died Aug. 1 at his home in Pelham, N.Y. He had been New York representative of Austin Organs, Inc., and previously of the Austin Organ Company for more than fifty years.

Jacob P. Estey, president of the Estey Organ Corporation of Brattleboro, Vt., and a member of a family prominent in the organ business for several generations, died suddenly of a heart attack in Boston Aug. 15.

Professor Harry B. Jepson, professor of organ at Yale University for many years until his retirement, died in Groton, Conn., Aug. 23 at the age of 82 years.

The Bach Society of Marietta, Ohio, held its thirtieth annual meeting and program July 30 at the home of the late Dr. Thomas H. Cislser, its founder.

Dr. Russell Van Dyke Morgan, director of music in the Cleveland schools for twenty-nine years and organist of the Old Stone (First Presbyterian) Church for twenty-six years, died June 12.

George Markey resigned at the Second Baptist Church of Germantown, Philadelphia, in August to go to the old First Church (Presbyterian) in Newark, N.J.

The Canadian College of Organists held its annual convention in St. Catharines, Ont., the last week of August. The attendance was the largest ever attracted to a C.C.O. convention.

The English firm of Harrison & Harrison was engaged in the fall in building a large four-manual organ for Colston Hall in Bristol, England. The stoplist of the instrument was presented in the October issue.

A citation was conferred on E. Power Biggs by the National Association of Composers and Conductors in recognition of his services to American music. The honor was bestowed as Mr. Biggs opened his eleventh season of broadcast recitals from the Busch-Reisinger Museum at Harvard University.

John Wilbur Dial, for fifty-three

+ These Finished Their Tasks Last Year +

In the following list are the names of organists and others identified with church music or organ building who died in the year 1952 or too late in 1951 to be included in last year's listing:

- Bernard R. LaBerge, New York City—Dec. 28, 1951.
- Powell Weaver, Kansas City, Mo.—Dec. 22, 1951.
- Frank W. Van Dusen, Mus. D., A.A.G.O., Chicago—Jan. 22.
- Karl Bollhorst, Floral Park, N.Y.—December, 1951.
- David J. Marr, Warsaw, N. Y.—Dec. 20, 1951.
- William T. Griffin, Berwick, Pa.—Oct. 20, 1951.
- Mary Evaleen Martin, Martinsburg, W. Va.—Nov. 19, 1951.
- Dr. Charles A. Sheldon, Atlanta, Ga.—Feb. 10.
- Dr. Ernest T. Allen, Philadelphia—February.
- Bertram G. Webber, Madison, Wis.—Feb. 14.
- Mrs. Howard R. Thatcher, Baltimore, Md.—Feb. 11.
- Ralph C. Stutzman, Baldwin, Kan.—Jan. 16.
- Gottfried H. Federlein, New York City—Feb. 26.
- Dr. H. Augustine Smith, Boston—March 17.
- Professor Henry C. Gaertner, River Forest, Ill.—March 7.
- Henry H. Walsler, St. Louis, Mo.—March 6.
- Mrs. Lewis D. Perkins, Chicago—Feb. 27.
- Hobart A. Whitman, F.A.G.O., Asheville, N. C.—April 14.
- James L. Womble, Jacksonville, Fla.—March 31.
- Dr. Rosseter G. Cole, Chicago—May 18.
- Mrs. Louise Shaddock Zabriskie, F.A.G.O., Omaha, Neb.—May 3.
- William C. Reuther, Nashville, Tenn.—March 10.
- Edwin Schreiber, Kansas City, Mo.—May 25.
- Dr. Dale K. Matheny, Charleston, W. Va.—May 6.
- Wallace Goodrich, Boston, Mass.—June 6.
- Mrs. Florence Amelia Deane, Springfield, Mass.—March 16.
- Mrs. Grace V. Farrington, Woodbridge, N.J.—May 25.
- Julian Alton Hampton, Charleston, W. Va.—May 29.
- Archer Gibson, F.A.G.O., New York City—July 14.
- Dr. Joseph J. Dreher, Dubuque, Iowa—April 26.
- Laura Lee, Palo Alto, Cal.—July.
- The Rev. Arnold G. H. Bode, Sierra Madre, Cal.—Late Summer.
- J. Herbert Brown, Pelham, N.Y.—Aug. 1.
- Jacob Poor Estey, Brattleboro, Vt.—Aug. 15.
- Harry B. Jepson, Mus.D., New Haven, Conn.—Aug. 23.
- J. Walter Devaux, Cincinnati, Ohio—July 25.
- Dr. Albert Hamer, Capetown, South Africa—March 22.
- Dr. Russell V. Morgan, Cleveland, Ohio—June 12.
- Mrs. James Reeder, Bloomington, Ill.—Aug. 12.
- Herbert Ralph Ward, Ridgefield Park, N.J.—Sept. 4.
- Mary S. Envall, Galesburg, Ill.—Sept. 11.
- Emma Pamilla Comes, Pearl River, N.Y.—Sept. 15.
- Mrs. Homer M. Norton, Galveston, Tex.—Sept. 5.
- John Wilbur Dial, Bridgeport, Conn.—Sept. 4.
- Carl T. Fischer, New York City—Sept. 21.
- Sir Hugh Robertson, Glasgow, Scotland—Oct. 7.
- Ralph Kinder, Philadelphia, Pa.—Nov. 14.
- Moritz E. Schwarz, New York City—Oct. 11.
- The Rev. Paul Sauer, Chicago—Oct. 8.

years organist and choir-master of St. Mary's Catholic Church in Bridgeport, Conn., died Sept. 4 at the age of 75 years.

A winter season of organ recitals and chamber music from Oct. 20 to May 11 at the Church of St. Mary the Virgin in New York City was announced.

Dr. Marshall S. Bidwell, organist and director of music of Carnegie Institute, Pittsburgh, marked his twentieth anniversary there with a recital Oct. 5 in Carnegie Music Hall at which he played favorites from his first programs there in 1932.

Paul R. Matthews retired as organist of the Tabernacle Presbyterian Church in Indianapolis after serving that church for thirty-eight years.

Miss Mildred Andrews, professor of organ at the University of Oklahoma, was awarded a prize of \$500 Sept. 8 by

the university as one of ten outstanding members of the faculty.

The International Congress for Church Music, held in Bern, Switzerland, Aug. 30 to Sept. 4, was reported in the November issue. Virgil Fox was the American organ recitalist at the convention.

Parvin Titus' twenty-fifth anniversary at Christ Church in Cincinnati was marked Oct. 19 with a "service of thanksgiving and rededication."

Austin C. Lovelace was appointed minister of music of the First Methodist Church of Evanston, Ill., in October. He left the First Presbyterian Church of

Greensboro, N. C., to go to his new post.

The Nebraska Chapter, A.G.O., celebrated its thirty-fifth anniversary Sept. 23 with a party in honor of its charter members at the home of Mr. and Mrs. Milfred Mowers.

The first annual conference on church music sponsored by the Northern Ohio Chapter, A.G.O., was held at the First Methodist Church in Cleveland Sept. 15, 22 and 29.

The nineteenth annual Bach festival was held at the First Congregational Church in Los Angeles Nov. 15, 19, 21, 22 and 23.

Ralph Kinder, prominent organist and teacher of organists, died in Bala, Pa., a Philadelphia suburb, Nov. 14 at the age of 76 years.

The fifth edition of William H. Barnes' "The Contemporary American Organ", completely revised and in a new dress, was published in December.

At a dinner Oct. 15 members of the First Methodist Church of Cleveland honored their organist, Mrs. Norman M. Goldsword, on her twenty-fifth anniversary in that church.

The first church music clinic under the sponsorship of the South Dakota Chapter, A.G.O., was held in Sioux Falls Nov. 8.

The Schantz Organ Company received the contract in November to build a three-manual organ for Trinity Episcopal Church in Niles, Mich.

Carl F. Mueller closed his tenure of twenty-five years at the Central Presbyterian Church of Montclair, N. J., Oct. 9 with a program of choral and organ works of his own composition.

LONGEST EUROPEAN TOUR MADE BY ARDEN WHITACRE

Arden Whitacre has taken up his new duties as organist and choir-master of the First Presbyterian Church of Greensboro, N. C., after having completed what is believed to have been the most extensive European recital tour ever made by an American organist. Mr. Whitacre was said to be the first American to make organ recital tours in Denmark and Sweden.

Among the cities in which Mr. Whitacre played were Brussels and Ghent in Belgium; Gouda and Leiden in Holland; Köln, Stuttgart and Schwäbisch Gmünd, Germany; Copenhagen and Viborg, Denmark; Malmö, Vaberg, Kristianstad and Falsterbo, Sweden, and Paris. His programs drew large audiences and received very favorable press comments.

Before going to Europe in 1951 Mr. Whitacre was organist of the University of Texas and organist and choir-master of St. David's Episcopal Church in Austin. He has announced an American tour for the spring of 1953 under the Colbert-LaBerge Concert Management.

JOSEPH A. FISCHER has been elected president of J. Fischer & Bro., New York, with other officers as follows: Vice-president, Eugene H. Fischer; secretary-treasurer, Robert J. Fischer; assistant secretary, Carl G. Fischer. The firm was founded in Dayton, Ohio, in 1864, moved to New York in 1875 and specializes in the publication of religious and educational music.

SUMMER COURSE

July 6 to August 7

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- Toccata de Concert (Easter Sortie) J. Bouquet 1.00
- Easter Morning (Meditation) C. Galeotti .80
- Deo Gratias (Easter Communion) C. Galeotti .80
- Easter Procession (Grand Choeur) J. Noyon .80
- Easter Dawn (Reverle de Paques) A. Schmitt .80
- Toccata Finale (Easter Postlude) M. Papoulaud 1.00
- Prelude-Offertoire (Baroque Style) 1695-1755 A. Calviere .80
- Elevation pour Messe Basse L. Boellmann .80
- Sabbath Prayer C. Lenepveu .80
- Sortie-Fugue sur "Credo in Unum Deum" C. Guimod .80
- Offertoire pour l'Ascension (Grand Choeur) T. Dubois 1.00
- Lamentation (Gethsemene) R. Vierne .80
- Priere a Notre Dame (Ava Maria) R. Bedell .80
- In Paradisum (Lent—Holy Week) R. Bedell .80
- Easter Morn (Pastorale de Paques) M. Bossi .80
- Two Chorals, "Alein Gott"—"Alles Ist an Gottes" S. Karg-Eiert .80
- Grand Chorus in March-Form C.ournemire .80
- Alrloso (Author Unknown) (Ancient Melody) R. Bedell (Arr.) .60

CHORAL (S. A. T. B.)

- If we believe Jesus rose again J. Goss .18
- Hallelujah, Amen (Choral-Fugue, Easter) G. Casali .30
- Lord now testest Thou (End of Communion) C. Franck .18
- Lord most Holy (Ave Maria) S.T.B. Boy-Choir C. Franck .18
- Lord be Merciful (Lent—Holy Week) C. Franck .18
- Alleluia Christ Is Risen D. Buck .18
- Turn Thee again (Lent-Penitential) F. Tozer .18
- Morning Prayer (Rare, Attractive Work) J. Rheinberger .12
- O Saving Victim (Lenten-Communion) A. Guilmant .18
- Benediction (God be with us) Prayer for Safety J. Brewer .18
- Weicome dear Redeemer (Bar. Solo) (Communion) C. Franck .18
- Jesus Christ our Lord has Risen (Chorale) M. Bruch .18
- Christ our Lord is Risen (SSAATTBB) O. Malling .18
- Hymn to the Trinity (Te Lucis) G. Gardiner .18
- Consecration (Parsifal Communion Motet) R. Wagner .18
- Praise the Lord O my Soul (Festival Work) E. Broome .25

Robert Leech BEDELL

Ph.D., Mus.D., Litt.D.

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Brooklyn 33,
New York

News of the American Guild of Organists—Continued

The President's Column

Another series of organ recitals under A.G.O. auspices has been arranged by the committee on radio and television, the Rev. Hugh Giles chairman. These recitals will be played Saturday afternoons from 4:30 to 5 o'clock from Jan. 3 to April 25 over station WQXR. All who are situated in the area covered by this station and are so fortunate as to hear the recitals are requested to write to station WQXR expressing appreciation. We are eager to develop this A.G.O. project, hoping eventually to make it possible for radio listeners from coast to coast (and later for those who have television facilities) to hear the finest organ music played by some of our best players.

The judges for the current anthem competition are: Dr. T. Frederick H. Candler, chairman; Dr. Edward Shippen Barnes and Dr. Channing Lefebvre.

Dr. George Mead, chairman, announces the next observance of National A.G.O. Sunday on the third Sunday after Easter, April 26. A.G.O. pamphlet No. 2, containing an appropriate prayer and other suggested material, is available at national headquarters.

Dr. T. Frederick H. Candler, chairman of the examination committee, has called a meeting of this committee to prepare the 1953 examinations. The choir-master examinations (A and B) will be given at various chapter centers on June 16 and those for the associateship and fellowship June 17-19. Complete data for all who are planning to take any of these examinations (either both sections or single sections) should be obtained from national headquarters.

The 1952-54 organ playing competition for all members of the A.G.O. not over 25 years of age on Jan. 1, 1953, is announced by the committee, Claire Coci chairman. (See announcement in this issue of THE DIAPASON).

New chapters have been organized as follows: Whitewater Valley (Connersville, Ind.) promoted from branch status, and San Jacinto, in Houston, Tex.

Guild student groups have been formed in: Beaver College, Jenkintown, Pa.; Stetson University, De Land, Fla.; Forest Lake Academy, Maitland, Fla.; the Atlantic City, N.J., High School and Hollins College, Hollins, Va. The worth of these student groups has been so convincingly demonstrated that it has been decided to authorize them in any communities (not only in schools and colleges) for all organ students of school or college age. These GSG's are organized by deans of chapters, who appoint as supervisor an active member of the A.G.O.

It has been my pleasure recently to visit the Monmouth Chapter in Asbury Park, N.J., and the New York City Chapter. My next series of visits to chapters and prospective centers will be just prior to and following the national convocation of deans and regents in Dallas, Tex., Dec. 29-31.

An interesting feature of my western mission was the invaluable assistance given by deans and regional chairmen in making it possible to meet so many of the chapter members and to meet groups interested in forming new chapters. Miss Kathleen S. Luke, regional chairman for California, Arizona and Nevada, was largely responsible for the organization of the Sequoia Chapter in Eureka, Cal., and Lauren B. Sykes, regional chairman for Oregon, Washington, western Idaho and Montana, visited Eugene, Ore., and organized the chapter there when it was impossible for me to include that visit in my itinerary. Alexander Schreiner, regional chairman for Utah, western Wyoming and eastern Idaho, gave his enthusiastic support, and Miss Marjorie Doyle, a subscribing member of the Northern California Chapter, also was most helpful. S. LEWIS ELMER.

Ministers' Night in Detroit.

The November meeting of the Eastern Michigan Chapter was held Nov. 18 at the Church of Our Father, Unitarian-Universalist, in Detroit. A varied program was planned, as it was "ministers' night". Patricia Baumgarten, organist of the host church, played a program consisting of the following selections: "In dulci Jubilo" and "Sleepers Awake!" Bach; "A Lovely Rose Is Blooming," Brahms; Prelude, Fugue and Variation, Franck; "La Nativité," Langlais, and a

postlude on "Netherlands." Marie Curtiss, director of youth choirs at the Grosse Pointe Memorial Church, spoke on training of junior choirs and presented literature for these groups. Dr. Wendling Hastings, pastor of the Fort Street Presbyterian Church, Detroit, discussed ethics and organist-minister relationships. An informal coffee hour followed in the church house.

The chapter held its second meeting of the year Oct. 21 at the Fort Street Presbyterian Church, Detroit. Dr. Wendling Hastings is the minister and Robert Cato is the organist. After dinner at the church three Detroit organists played. Malcolm Johns of the Grosse Pointe Memorial Church played three selections from "Sempre Semplice," by Karg-Elert, suitable for service music. Miss Helen Fairchild, of Grace Presbyterian Church, played compositions by René Becker and Gretchaninoff. Edwin B. Skinner, organist of the Bushnell Congregational Church, used four selections from Romantic and modern composers of the French school, including Vierne, Franck and Dupré.

PATRICIA BAUMGARTEN,
Corresponding Secretary.

Musical Festival in Pittsburgh.

The Western Pennsylvania Chapter collaborated with the first Pittsburgh international contemporary music festival, and held its November meeting on the last day, Nov. 29. Opening the day's events was a panel discussion on the preparation of music for church, with emphasis on choral music, by five leading choir directors of western Pennsylvania. They were: Paul Brautigam, supervisor of music in the Pittsburgh elementary schools; Ralph Crawford, high school director and organist-director at the First Presbyterian Church, Wilkensburg; Dr. Theodore Finney, musicologist and director of the Heinz Chapel choir, University of Pittsburgh; Robert Huhn, organist-director of the First Methodist Church, and Dr. Donald Ketting, organist-director at the East Liberty Presbyterian Church. The moderator was Paul Koch of St. Paul's Cathedral. Tone, balance and diction were discussed as important to leading in worship and presenting a musical message. After the discussion period the members attended the piano and percussion program.

At the conclusion of this concert a luncheon meeting of the chapter was held. Then the many out-of-town guests and the local members returned to Carnegie Music Hall for the organ and choral concert at 3:30. Dr. Marshall Bidwell, Valentina Fillinger, Theodore Ripper, Russell Wichmann and John Lively, all members of the Western Pennsylvania Chapter, played compositions of Arthur Honneger, Roger Sessions, Walter Piston, Paul Hindemith, Ernst Krenek and Olivier Messiaen. The choral part of the concert was given by the Duquesne University Concert Choir, Josephine McGrail conducting the seven choruses from "The Medea of the Euripides" of Virgil Thomson, "Reincarnations," of Samuel Barber, and the "Sixty-seventh Psalm" of Charles Ives, all done *a capella*. Many of the chapter members returned in the evening for the congress of critics forum on music and painting in the twentieth century.

The international contemporary music festival was held to help meet the long-felt need for mutual understanding of the similarity of musical expression in various nations. It was planned to complement the Pittsburgh international exhibition of current painting, which has been held for many years.

ANN LYNN YOUNG, Registrar.

SANTA BARBARA CHAPTER—The second meeting of the reactivated Santa Barbara Chapter was held at local headquarters, the First Methodist Church, Nov. 25, with Dean Einecke presiding. For January the chapter accepted an invitation to meet at the home of Dr. and Mrs. Norman Soring Wright, who recently moved to Santa Barbara. In February we are hoping to sponsor a nationally prominent organist in recital. For March an around-the-console meeting, led by Dr. John Gillespie, is on the schedule. Our honored guests for the November meeting were Dr. and Mrs. William A. Goldsworthy of New York City. Dr. Goldsworthy's talk was a combination of reminiscences drawn from his rich experiences in the field of church music, anecdotes concerning many famous organists and many suggestions for improving ourselves and our opportunities

A.G.O. Members Please Note

Members of the American Guild of Organists and Chapter Treasurers:

Subscriptions to THE DIAPASON paid by Guild chapters for their members are now due for the year 1953. To avoid disappointment and inconvenience to any of our readers the January issue is being mailed to all for whom the A.G.O. made payment in 1951; but in order to enable us to send future issues it will be necessary to receive orders from the chapters at the earliest possible date.

in the ministry of music. Before the meeting Mr. and Mrs. Goldsworthy were dinner guests of Dr. and Mrs. Einecke and to round out the evening there was a fellowship hour with refreshments. The next meeting is scheduled for Jan. 27.—CHARLES BLACK, Secretary.

NORTHERN CALIFORNIA CHAPTER—On Sunday, Dec. 7, the Northern California Chapter sponsored Dorothy Young in a recital at St. Paul's Episcopal Church, Oakland. Miss Young is the winner of the 1952 national competition for young organists. The program: Prelude and Fugue in B minor, Bach; Sonata on the Ninety-fourth Psalm, Reubke; Sonata, Sowerby; two movements from "L'Ascension", Messiaen. Miss Young's playing was clean and mature throughout. The last half of the program demonstrated a sympathy with contemporary music rare even among the most famous organists of the country.—RICHARD MONTAGUE, Registrar.

LOS ANGELES CHAPTER—A program of Jewish liturgical music, under the direction of B. Ernest Ballard, organist of the Wilshire Boulevard Temple, was another superior musical offering on this year's fine calendar of Guild meetings for the Los Angeles Chapter. Two organ preludes by Ernst Bloch, played by Mr. Ballard, opened the program. Selections by the quartet followed this, assisted by a cellist, Jacqueline Bassis.—MARTHA FARR, Publicity Chairman.

PASADENA AND VALLEY DISTRICTS—The Pasadena and Valley Districts Chapter held its annual Christmas program at the First Baptist Church in Pasadena Dec. 8. The chapel choir, under the direction of Edward Qualen, gave a program of Christmas music. Mr. Qualen led the members in the singing of familiar carols, after which refreshments were served.—ELIZABETH L. FARROW, Librarian.

LA JOLLA, CAL., CHAPTER—The chapter greatly enjoyed a dinner meeting Dec. 8 with Constance Herreshoff, music critic for the *San Diego Union*, as guest of honor. Mrs. Herreshoff gave a delightful and witty talk on some of her experiences with artists, managers and press agents, which was enjoyed, by the thirty-odd present. Dean Charles Marsh outlined events of the winter and spring, which will include recitals by Claire Coci, Clarence Watters, Dr. C. Harold Einecke, Harold Chaney and Robert Amerine.—BARBARA A. CAMERON, Secretary.

REDWOOD EMPIRE CHAPTER—The December meeting of the Redwood Empire Chapter consisted of a tour of four churches in Santa Rosa, Cal., to study different makes of electronic organs. A lecture was delivered by Gordon Dixon, A.A.G.O., on the construction of each instrument and its special qualities and they were demonstrated by the following members of our chapter: Inez Kaartinen, Mrs. Walter Fischer, Miss Dorothy Canelis and Mrs. C. C. Philbrook. Our last stop was at Bethlehem Lutheran Church, where a business meeting was held and plans for an organ workshop in February were made. A social hour followed this, with refreshments served by our hostesses, Mrs. Gladys Hansen and Mrs. C. C. Philbrook.—AGNES E. KINNE, Secretary.

KNOXVILLE, TENN.—The Knoxville Chapter held its monthly meeting Nov. 3 at the Church Street Methodist Church, with dinner preceding the business meeting and program. David Van Vactor, head of the department of fine arts at the University of Tennessee, gave a stimulating address on "A Hobby or a Job: The Organist, the Choir Director in Church Music." The chapter voted to present two guest recitalists in February and March—Virgil Fox and Claire Coci. On Nov. 11 Arnold Blackburn of the University of Kentucky was sponsored by the chapter in a recital at the Fine Arts Building at Maryville College, Maryville. . .

Members of the chapter and invited guests met Dec. 2 at the Second Presbyterian Church for dinner, with Mrs. Harry Shugart, organist of the church, as hostess. At 7:30 the meeting was adjourned to the Ossoli Club-house, where Porter Heaps was presented in a seminar on Hammond organ registration, sponsored by the local Hammond dealer. The public was invited to this program, which was well attended and well

received.—MARY ELEANOR JONES, Secretary.

LEXINGTON CHAPTER—The Lexington, Ky., Chapter held its December meeting at the Phoenix Hotel with Miss Mary Lyons as hostess and Mrs. Jo Rena Stallard and Mrs. Paul Westcott assistant hostesses. The dean, Mrs. Aimo Kiviniemi, presided over the business meeting. Following this all enjoyed a Christmas party with games, exchange of gifts, Christmas songs and refreshments.—MRS. LURLINE DUNCAN, Secretary.

GEORGIA CHAPTER—The Georgia Chapter, under the deanship of Mrs. Boyne Smith, is enjoying a boom year. The chapter met at Mrs. Smith's church, Glenn Memorial, Atlanta, in September, with Mrs. Paul Bryan as co-hostess. A turkey dinner preceded a piano recital by Michael McDowell, head of the music department of Agnes Scott College. The beautiful new Morningside Presbyterian Church was the scene of the October meeting, with Mrs. Foster Spain as hostess. After dinner the group heard a recital by Roland Blackburn of the Church of Our Saviour. This program, consisting of master choral, organ and orchestral recordings, was presented over the fine sound system in this church. Our meeting in November was held in the new Lutheran Church of the Redeemer, with C. W. Dieckmann as host. The supper served in the recreation hall preceded an enlightening talk by the pastor of the church, Dr. John R. Brokhoff, on the symbolism used in the sanctuary. Dr. Dieckmann then played several selections on the new Austin organ. The business session which followed was marked by lively discussion and much interest was manifest in the many projects of the year, which include a hymn festival at the municipal auditorium and a spring recital at Agnes Scott by Virgil Fox.—MRS. FOSTER SPAIN.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held its monthly meeting Dec. 8 at the Episcopal Church of the Holy Communion. Final plans were made for the annual May choir festival, which is to be held at St. Matthew's Lutheran Church. Vernon Weston, director of music at the First Presbyterian Church, will direct the festival this year. Mr. Weston demonstrated the interpretation of the anthems to be used and explained the methods he would employ for teaching these anthems to the different choirs. After a business meeting the host church, under the direction of the organist, Miss Sarah Moore, served refreshments in the recreation building.—ELIZABETH McCRAE, Reporter.

LYNCHBURG, VA., CHAPTER—A group from the Lynchburg Chapter drove to Roanoke Nov. 15 and met with the Roanoke Chapter. The two chapters gathered in the Huntington Court Methodist Church and enjoyed a few minutes of fellowship around the punch bowl. An organ tour then began in the church auditorium when Roger B. Arnold played a program on the Möller organ. The group then proceeded to the Hollins College Chapel, where Samuel T. Morris played on the Aeolian-Skinner organ, then to the Second Presbyterian Church, where Paul McKnight played on the new Möller organ, and next to St. John's Episcopal Church, where Jerry Powell played on the large Aeolian-Skinner organ. At each stop an opportunity was given to any one who desired to look at or try the organ. The last stop was at the Cozy Corner restaurant, where a turkey supper was served. The dinner ended the fellowship with the Roanoke group, but the night was such that the ride back to Lynchburg was a delightful ending to an interesting afternoon and evening.—FRANCES C. PETERS, Registrar.

MIAMI, FLA.—Forty-four members of the Miami Chapter met for dinner Dec. 1 at Trinity Methodist Church with the clergy as guests. After dinner they were entertained by a group from the Miami Opera Guild who sang solo, duets and trios from "La Traviata", "Die Fledermaus", "Gianni Schicchi" and "Lucia di Lammermoor." These numbers were beautifully presented under the direction of Mrs. Lina Maddaford. Two of the operas selected are to be sung in Miami in the current season.—ETHEL S. TRACY, F.A.G.O., Secretary.

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News of the American Guild of Organists—Continued

Notice to Candidates.

In reply to a number of inquiries, candidates for the associateship examination are advised that the Intermezzo from Widor's Sixth Symphony and the Purvis Chorale Prelude on "Ton-y-Botel" are not published separately. In reference to the Widor work, it is necessary to purchase the whole symphony. "Ton-y-Botel" is contained in a collection entitled "Seven Chorale Preludes."

T. FREDERICK H. CANDLYN,
Chairman Examination Committee.

BUFFALO CHAPTER—The November meeting of the Buffalo Chapter was held on the 24th in the Church of the Nativity, Kenmore. Mrs. Nanci Foskey and Mrs. Margaret B. McGavin, choir director and organist, were hostesses. Following dinner a forum committee of chapter members, with Frederick C. Wunsch, B.S., M.A., Ch.M., as moderator, discussed the subject "The Eternal Triangle" (minister, organist, congregation). The questions as presented by the moderator were well treated by those on the forum and stimulated lively discussion by the audience. . . . On Sunday evening, Dec. 7, the annual Guild and Christmas carol services were combined in the Central Presbyterian Church. The following choirs sang groups of carols: Kenmore Methodist, Vernon D. Christman organist and choir-master; Amherst Community Choir, Allen L. Giles organist and choir-master; Parkside Lutheran, Roy W. Clare; Central Presbyterian, W. William Wagner. A climax came when the combined choirs sang under the direction of Mr. Wagner. The prelude, offertory and postlude were played by Margery Winter, assistant organist of the Central Presbyterian Church. The Declaration of Religious Principles of the A.G.O. was read by Wallace A. VanLier, M. Mus. Ed., dean of the Buffalo Chapter.—EDNA L. SPRINGBORN, Secretary.

CENTRAL NEW YORK CHAPTER—The December meeting of the New York Central Chapter was held at St. Augustine's Church in Iilon Dec. 2. An organ and choral program was presented. Mrs. Marguerite R. Marshall played the first portion of the program, consisting of several numbers for organ. Anthems were sung by the combined youth and senior choirs of the Herkimer Reformed Church under the direction of Mrs. Jane Roberts, organist-director, accompanied by Mrs. Edwin B. Wires, organist-director of the Herkimer Methodist Church. The closing organ numbers were played by Stacy Simpson. Refreshments were served. Mrs. Nellie Snell and the valley members of the Guild provided the food. Table decorations carrying out the Christmas theme were done by Miss Ruth Baum.—JESSIE A. SHEA, Secretary.

NORTHERN VALLEY, N. J.—The Northern Valley, New Jersey, Chapter held its December meeting on the evening of Dec. 8 in the First Congregational Church of Hackensack. Mrs. Rhoda Osterlund, organist and choir director of the church, was our hostess. The program opened with an organ prelude and was followed with choral singing by the adult choir. It was concluded with a piano and organ duet, with Mrs. Osterlund at the organ and Jean Taylor at the piano. Carol singing was led by the choir. A social hour had been prepared by Mrs. Osterlund and her choir members. Announcement was made that Dr. and Mrs. Clarence Dickinson would be our guests at the next meeting, to be held Jan. 12 at the Tenafly Presbyterian Church.—JOHN HARVEY, Dean.

NORTHEASTERN PENNSYLVANIA—The Northeastern Pennsylvania Chapter met Dec. 9 at the Everhart Museum in Scranton for its annual Christmas party. Records of Christmas music were played and a film was shown. Mr. Aldridge taught the group the art of finger painting and there was much merriment when the resulting Christmas wrapping papers were displayed. Miriam Tretheway and her committee served a buffet luncheon, with a miniature Christmas tree decorating the table. The next meeting will be held Feb. 10 at the home of Miss Ruth A. White.—HELEN FITZE RAWLINGS, Secretary.

TACOMA, WASH.—The Tacoma Chapter held its annual Guild service Nov. 10 in the main chapel at Fort Lewis. The service was conducted by Chaplain Merle W. Bergeson with Harley Christopherson as choir director and Pfc. Robert Dye organist. Committees are busy with plans for the regional convention to be held in Tacoma in April.—GRACE JOHNSON WALKER.

OREGON CHAPTER—Three unusual events took place in the Oregon Chapter since the last report—the annual pastor-organist dinner Nov. 18 at the Cape Cod tea room, Portland, the no-host dinner, also at the Cape Cod tea room, for Catharine Crozier, and the recital by Miss Crozier Dec. 8 at Trinity Episcopal Church. The pastor-organist dinner was attended by over eighty members and guests. Dr. John Stark Evans introduced the speakers—Dr. Robert Russell of the Mount Tabor Presbyterian Church,

GROUP OF MEMBERS OF NEW CORPUS CHRISTI, TEX., CHAPTER



THE NEW CORPUS CHRISTI, Tex., Chapter met Nov. 11 at All Saints' Episcopal Church, with Mrs. W. M. Allen, organist-director, as hostess. After the business meeting Roger Hauenstein, the program chairman, presented a sound film with Emmanuel Feuerman, 'cellist, perform-

ing; also a film of the "Hymn of the Nations," Toscanini. Mrs. Allen played an interesting short recital on the Wurlitzer electronic organ.

PHYLIS BAILEY WALTER,
Corresponding Secretary.

Charles Gray, sub-dean, who spoke for the organists; Mrs. Amy Welch and Howard Backlund, who provided entertainment, and Dr. Jacobson of St. James' Lutheran Church, who led the community singing. Miss Crozier's flawless musicianship and technique provided a satisfying evening and many expressed the desire for a return engagement in the future. A large audience was present.—MARY HAZELLE, Recorder.

TACOMA CHAPTER—A special Christmas service was arranged at the First Lutheran Church, Tacoma, Wash., Dec. 8 by Orpha Moser, organist, and the choir of the First Lutheran Church, directed by Wilbur Arnold, and assisted by the Rev. Reuben Redal, pastor of the church, who is also a tenor soloist. Mr. Redal sang "If with all Your Hearts", from "Elijah", and "The Star of Bethlehem", by Adams. Anthems by the choir included "And the Glory of the Lord", Handel; "Behold, a Simple, Tender Babe", Buszin, and "A Cradle Hymn", Christian-Sen. Organ numbers were "Night", by Cyril Jenkins, and "A Christmas Pastoral", Valentini-Biggs. After the service a business meeting was held and refreshments were served. The Tacoma Chapter is especially busy at this time making plans for the regional convention to be held in Tacoma April 28 and 29. It was announced that the plans include a recital by David Craig-head.

WESTERN IOWA—Members of the Western Iowa Chapter, Sioux City, met Dec. 6 for dinner. At an after-dinner meeting in the home of Miss Bertha Kleckner the members heard Mrs. F. H. Roost speak on Gregorian chant. Books were provided and the organists were led in a practice period by Mrs. Roost. At a previous meeting members presented Christmas music suitable for church use. Those participating were: Mrs. Mildred Keil, Mrs. Mary Jo Weins, Mrs. J. Frank Jewett, and Miss Colleen Lee Connell.

DUBUQUE, IOWA—"Erly Orgyn Musick" was the title of the program heard Nov. 24 by the Dubuque Chapter. The meeting was held at the University of Dubuque chapel. Numbers were played to represent early organ music in Italy, Germany, France and England. The program and players were as follows: "Two Intonations," Gabrieli, and "Toccata per l'Elevazione," Frescobaldi (Pauline Blair); Capriccio, Kerll, and Prelude and Fugue in G minor, Buxtehude (Leonard Raver); "Benedictus," Couperin (Barbara Mattes); "Noel sur les Flutes," d'Aquin (Richard Fettkether); Cornet Voluntary, Gibbons (Miss Mattes); Voluntary on the One Hundredth Psalm-tune, Purcell (Mr. Fettkether).

WATERLOO, IOWA—Between 150 and 200 singers from Waterloo, Cedar Falls, Independence, Hudson, Ames and La Porte City appeared in the Waterloo Chapter's annual presentation of Handel's "Messiah" Nov. 30 in the First Methodist Church, Waterloo. This is the largest public musical event of the Christmas season in Waterloo. To accommodate the large crowds two performances were given—at 3 and 7:30 p.m. For the first time a small string ensemble was used in addition to organ music to provide support and orchestral color to

the massed choir. Soloists were chosen by auditions. Soloists for the afternoon performance were Mrs. Richard Lattin, soprano; Miss Yvonne McCandless, contralto; Robert Raven, tenor; Robert McCowen, bass. Evening soloists were Mrs. Arnett Bening, soprano; Miss Clarice Kendall, contralto; James Tanner, tenor, and Vincent McCowen, bass. Elwood J. Keister of the Iowa State Teachers' College music faculty in Cedar Falls was the conductor this year for the first time and Mrs. S. A. Oellerich was the organist.—BYR DELLA SANKEY FEELY, Publicity Chairman.

PATAPSCO CHAPTER, BALTIMORE, MD.—The monthly meeting was held Dec. 4 in the home of Charles A. Stanley, Dean Luther C. Mitchell presiding. After the usual business we had our Christmas program, discussing carols that are used most often. We sang these carols the way they are generally used. Next we listened to excerpts from Handel's "Messiah", discussing how we can improve our presentations. During our social hour we listened to Bach's Christmas music and other carols as sung by various artists.—MARGARET R. FRANKLIN.

DECATUR, ILL., CHAPTER—The Decatur Chapter held its December meeting at Trinity Evangelical Lutheran Church with about fifty members and friends present. Dean Morris Noland introduced guests from the Springfield Chapter and from the chapter in Champaign-Urbana, and guests from Bedford, Ind. Jerome Markowitz, inventor of the Allen electronic organ, was introduced by Harold Turner. Mr. Markowitz gave a very comprehensive description of the Allen and explained the principles upon which it is based. The organ was then demonstrated by Donald Allured of Springfield and by others who wished to try the instrument.—VAL JAYNE.

MISSOURI CHAPTER—The November meeting of the Missouri Chapter was held Nov. 24 at Grace Methodist Church, St. Louis. Dr. Robert Magin, organist and director at Grace Church, was host and M. P. Möller, Inc., provided the dinner. After dinner Walmer Brummer, representative of the Möller Company, conducted tours through the recently completed four-manual organ in the church. The program at 8:30 was in the form of a lecture-demonstration of the new organ. Dr. Magin playing the Sixth Symphony by Widor. The Grace Methodist sanctuary choir sang numbers from the "Hymn of Praise" by Mendelssohn. Announcement was made of the recital to be given by George Markey Jan. 19 at Grace Methodist Church.—ALICE MACE NOWLAND, Publicity Chairman.

CHESAPEAKE CHAPTER—The December meeting was held on the 8th at Christ Church, Baltimore, where a program of music of the season was presented by the parish choir and the organist and choir-master, Milton Hodgson. Included were these choir numbers: "The Spacious Firmament", Marcello; "The Lord's Prayer", Gretchaninoff; "O Father, Whose Almighty Power", Handel; "I'll Go to Bethlehem", Czechoslovakian Carol; "Ye Pious Folk", J. Sebastian Matthews, and two English carols—"The Friendly Beasts" and "A Merry

Christmas." Mr. Hodgson's organ numbers were: "Psalm 19", Marcello; Chorale Prelude, "O God, Thou Faithful God", Karg-Elert; Prelude in C minor, Bach; the Regner "Weihnachten" (Christmas Night) and Langlais' "Mors et Resurrectio". After a business meeting the members adjourned to the parish hall to enjoy refreshments and a social hour.—BRUCE M. WILLIAMS.

CENTRAL OHIO—The Central Ohio Chapter met for its annual Christmas party at the Broad Street Methodist Church Dec. 8, with Dr. Wave Shaffer as host. We were privileged to hear a Christmas cantata, "Rejoice, Beloved Christians," by Buxtehude, sung by members of the Trinity Episcopal choir, under the direction of Wilbur Held. We then adjourned to a gift exchange of organ music suitable for use in service playing.—MARIE EALY, Secretary.

CENTRAL FLORIDA CHAPTER—The Central Florida Chapter met Dec. 9 for its annual Christmas party at Dr. Rosemary Clark's Conservatory of Music in De Land. The program varied from a rendition of an original trio for piano, violin and cello, by Dr. Clark, to vocal selections and several numbers performed on the Baldwin electronic organ. Novel Christmas carol arrangements were sung and supper was served.

The above is my news item, which I hardly dare expect to see in print. I'm not rushing now to get them in. At the party I read an almost impromptu verse to the members and guests in order to assure them that I have been sending notes to THE DIAPASON. It came to a close with the following lines:

"I'm a perfectionist, I'm told,
As registrar I started cold,
But thought to add a human touch withal.

"I sat up nights to rush my notes
To Gruenstein, commas, briefs and quotes,
But nary yet results have been obtained;

"He doesn't like what I have writ
And so, I'm threatening to quit
As soon as these details have been explained."

They did not accept my resignation, so you'll still be hearing from me, whether you print my reports or no.—B. FORNWALD, Registrar.

[Stop the presses! It is four days after the deadline, but this chapter correspondent deserves the recognition due a poet.—Ed.]

FORT WAYNE CHAPTER—The Fort Wayne Chapter presented Oswald G. Ragatz of Indiana University in a recital Nov. 25 at Plymouth Congregational Church, Fort Wayne. A large representation of members and guests heard an excellent and varied program which Mr. Ragatz played with artistry. The Fort Wayne Chapter provided organ music Dec. 4, 5 and 6 for the Christ-child festival at the Coliseum, sponsored by churches of all denominations and attended by many thousands.—MRS. W. S. FRY, Publicity.

EAST CENTRAL ILLINOIS—The East Central Illinois Chapter met at the home of Mrs. A. Ray Cartledge in Champaign Nov. 24. Mrs. W. Harold Iles, dean of the chapter, presided at the business meeting. "The Eternal Triangle", by Canon Edward West, was read by Ivan Danhof. The speaker of the evening was Dr. A. Ray Cartledge, pastor of the First Presbyterian Church of Champaign. He discussed "Church Music from a Minister's Point of View". Professor Le Roy Hamp of the School of Music of the University of Illinois presented a clever impersonation of an ambitious soprano soloist. A social hour concluded the evening.—MILDRED K. DAWSON, Secretary.

BROCKTON, MASS.—Members of the Brockton Chapter, with their husbands and wives, attended a banquet and Christmas party at the Merrymacs, South Easton, Dec. 13. Table decorations, with favors and gifts, all helped toward a pleasant evening. Each member gave an interesting account of organ solos, cantatas and anthems in his church during the two weeks preceding Christmas. The monthly meeting night has been changed from the first Monday in the month to the fourth Monday, to enable Brockton members to attend the meetings of the Boston Chapter, to which some Brockton members belong.—GLADYS STILWELL PORTER, Secretary.

READING, PA.—The Reading Chapter sponsored Claire Coci in an inspiring recital at the First Baptist Church in Reading Nov. 22. A reception for Guild members was held in Miss Coci's honor after the recital.—MARIAN S. DORWARD, Registrar.

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BEGINNING OCT. 12 William Birdwell, organist-choirmaster at Messiah Church, Denver, is giving a series of organ recitals preceding the family night services. The music period represented in this series of recitals will be from Dunstable to Bach.

MR. AND MRS. ROBERT RAYFIELD of Chicago announce the birth of a son, Ruthford Platt, on Nov. 21. Mr. Rayfield is organist and choirmaster of St. Paul's Episcopal Church.

FRANK M. CHURCH, A.A.G.O., who for ten years has taught at Snead Junior College in Boaz, Ala., left that school in December. Mr. Church plans to spend at least a year in England.

THE FOUR-MANUAL WICKS organ at the University Presbyterian Church in Seattle, Wash., was opened Nov. 24 by David Craighead. This instrument was described in the April, 1952, issue of THE DIAPASON.

"THE DIVINE COMMISSION," by Joseph W. Clokey, will be presented by the choir

of St. Luke's Church, San Francisco, Feb. 8 at 8 p.m. Robert M. Webber is the organist and choirmaster.

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**NORBERT FOX, AT CATHEDRAL
IN TOLEDO 27 YEARS, RETIRES**

Norbert E. Fox, for twenty-seven years organist and choir director of Our Lady Queen of the Most Holy Rosary Cathedral in Toledo, Ohio, has retired because of ill health. In his years of activity in Catholic churches Mr. Fox has won a reputation as a proponent of Gregorian chant. In November Mr. Fox was honored at a dinner at the Northwood Inn, arranged by his pastor, Msgr. A. J. Dean. Gifts were presented to him which included a \$500 purse from parishioners, a gold watch, a service pin and a painting of himself.

Mr. Fox was born in Sandusky in 1881, the oldest child of a family of fourteen. He was reared in a musical atmosphere and his training was begun early in life, studying piano, organ, theory, voice and choir work. Mr. Fox served at various smaller churches in Ohio previous to his appointment to St. Mary's Church in Sandusky, where he served fifteen years before going to the cathedral.

In 1910 Mr. Fox married Miss Eva Minnich of Lorain, Ohio. They have six children, all of whom have studied music. Valerian and Marcellian are organists in Portland, Ore., and Robert has done substitute work for his father. Other children are Geraldine, Patricia and Gregory.

The records indicate that Mr. Fox's family on both sides can boast a succession of organists who have rendered notable service. At St. Mary's, Sandusky, he succeeded his mother, while she in turn succeeded her father. The late Professor Francis Eugene Bonn of Rochester, N. Y., was an uncle of Mr. Fox. Professor Bonn was an ardent student of Gregorian music and taught students at St. Andrew's Preparatory School and St. Bernard's Seminary. Without doubt Professor Bonn was responsible in no small way for Mr. Fox's early training in Gregorian chant and orchestration. Professor Bonn also was one of the family who preceded his nephew as organist at St. Mary's in Sandusky.

Mr. Fox has composed organ and choral music. In 1934 he wrote an "Ecce Sacerdos" for the consecration of Bishop Karl J. Alter. His boy choir has enjoyed wide popularity in Toledo.

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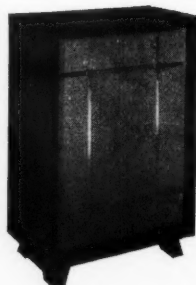
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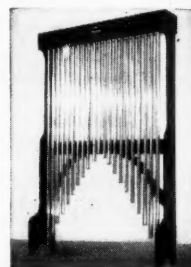


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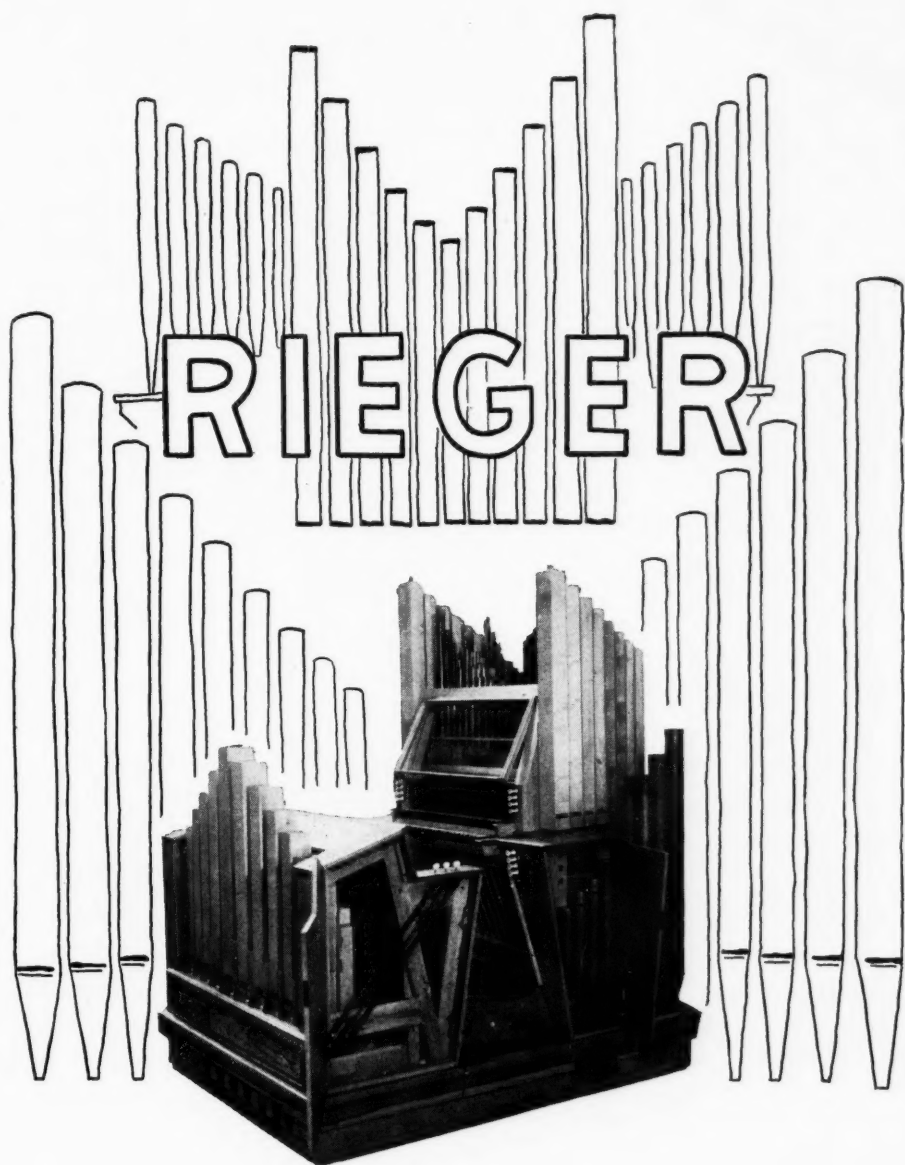
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New Music for the Choir

By JAMES S. DENDY, Mus.B.

"A Devotion with Music on the Life Eternal" is Joseph W. Clokey's subtitle of his new choral work "The Divine Commission," published by J. Fischer & Bro. This is not a cantata in the narrower sense of the word, but rather a musical worship service, especially suitable for Easter. Congregational participation is called for in the singing of two hymns ("O God Our Help" and "Awake, My Soul") and in spoken responses to passages for two readers. The music does not present difficult technical problems and could be handled by a choir of medium size. There are solos for soprano, bass and alto and a prelude and postlude for organ. The text was compiled from different sources by Harland E. Hogue and the composer.

This work is distinctly different from the usual cantata and will no doubt be spiritually impressive in performance. Familiar chant and hymn-tunes are incorporated. There are many beautiful melodic passages and the harmonies are interesting and sometimes unusual, but never rash. Those who plan to do a musical service in the Easter season should by all means examine this work.

Among recent Concordia publications are two anthems by S. Drummond Wolff, the Toronto composer. The first, entitled "Forth in Thy Name," is based on the tune by Orlando Gibbons commonly known as "Song 34." This is a good, straight "utility" anthem—dignified and not difficult. The other Wolff number is "O Lord, Thou Hast Searched Me Out," the text from Psalm 139. This is an easy motet-type number with optional accompaniment. There are two short bass recitatives. It would be a very usable addition to a choir's general repertory. Other Concordia numbers include "Christ the Lord Is Risen Today," set to the tune

"Llanfair," by H. Markworth; "Thou, O God, Art Praised," by Cassler, a short SATB *a cappella* number; "By the Waters of Babylon," by Earl George, a very interesting and stimulating modern setting of a very old text, for unaccompanied voices. There are two new numbers in Concordia's "Anthology of Sacred Music" series. These are Kuhnau's "Tristis Est Anima Mea" and Hassler's "Lord, Let at Last Thine Angels Come."

Walter E. Buszin has edited for Hall & McCreary a collection of 101 Bach Chorales. This includes chorales appropriate to every season of the church year. An index gives the author or source of the text, the translator and the composer or source of the melody of each chorale. In this collection one will find not only the more popular chorales but many beautiful ones which are seldom heard. Mr. Buszin's editing is careful throughout and both music and texts are easy to read in this attractive edition.

Ten numbers appropriate to the various seasons are included in a Flammer publication, "Your Children's Choir," assembled and arranged by Myrtha B. Licht. These are all in two parts and quite simple. New anthems from Flammer include "O Risen Christ," Easter introit for SATB with optional accompaniment, by Ladislav Helfenbein; "Christ among the Lilies," SAB with contralto and baritone solos, by Frances Williams; "Jerusalem, My Happy Home," SATB with accompaniment, a traditional melody set as an anthem by Henry Wellington Stewart; "Easter Bell Carol," unison with optional descant, by Elinor F. Davies.

THE DUKE UNIVERSITY chapel choir presented Handel's "Messiah" in the Duke Chapel at Durham, N. C., Sunday afternoon, Dec. 7. J. Foster Barnes directed the 235-voice choir and Mrs. Mildred L. Hendrix, organist of Duke University, was at the organ. A capacity audience of more than 2,500 heard the performance.

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
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CHICAGO, JANUARY 1, 1953.

At the Opening of 1953

Another Christmas is an event of the past and as this issue reaches its readers we are entering a new year. For THE DIAPASON this is its forty-fourth and at its opening we not only wish all our constituents happiness and prosperity, but extend to them our gratitude for the support which has made the life and growth of the magazine possible and has lent the encouragement that makes a sometimes very difficult task easier.

We enter 1953 with the world in a confused state. For some years Christmas has been approached with the hope that another twelve months would see the civilized world restored to the pursuits of peace, with the fears of another war dispelled. That expectation has not been fulfilled, but we must not abandon hope that at the end of 1953 progress toward peace on earth and goodwill toward men will be nearer reality.

So far as our own land is concerned, the situation presents a paradox. All around us we see spending of our depreciated dollars, with wages at the peak, more automobiles manufactured than ever before—and more people killed by them—the people bent on pleasure and profit, while in Korea men are dying and war clouds are darkening the sky. In our field one finds the organ builders busier than ever before except perhaps during a short period in which the theater organ flourished. The churches are sharing in the good times and more and more of them are engaging full-time ministers of music. This latter has wrought a great change in the church music situation in the last decade and schools are busy training men and women to meet the churches' demand. The trend in organ design, in which there has been a sometimes unreasonable return to so-called "classic" design and worship of the faults as well as the virtues of a past century, now seems to be away from extremes and in the direction of a sensible combination of everything the past has taught and the present can offer. The movement to reform wedding music has spread rapidly and should be encouraged in the hope that extremes in this regard also will be avoided.

Proceedings of the many chapters of the American Guild of Organists, which are set forth from month to month in THE DIAPASON, prove that the organists in this country are not asleep or content to neglect their organized activities. The fine and growing group of concert organists has found an increasing demand

for artist recitals from coast to coast. Two noteworthy conventions have marked the year. The biennial meeting of the A.G.O. was held for the first time on the Pacific coast and the attendance and the enthusiasm were highly encouraging. The Canadian College of Organists had the largest attendance in the history of the organization at its successful convention in St. Catharines, Ont.

So there is much to justify optimism as we begin the new year and look forward to a return to world sanity and to a real new deal in our own country with a changed administration in Washington. Thus we shall gain a greater opportunity for emphasis on the cultural, rather than the warlike, from which music—especially church music—will benefit.

Our Losses in 1952

Every year is marked by losses to the world of organ playing, composition and teaching that emphasize the brevity of life. The twelve months of 1952 seem to have been marked by an unusually large number of deaths of men prominent in our profession. Rather than inject a lugubrious note into our thoughts at the beginning of a new year we should feel gratitude for the useful lives of those that have departed and at the same time take comfort in the assurance that the places of those who have passed on are being taken by a younger generation of men and women who have the gifts, the devotion and the energy of those they succeed and that they are ready to build on the foundation laid for them.

Glancing over the necrology published on another page, one discovers great names in various fields. In Harry B. Jepson of Yale and Wallace Goodrich of the New England Conservatory of Music New England loses two men eminent for a generation not only as organists and composers but as trainers of a large group of organists who are perpetuating the principles which they emphasized. In the Middle West Frank Van Dusen of Chicago left a large group of devoted disciples whose talents were brought out by his meticulous instruction. Another man whose life was devoted to teaching the organ and musical theory, in colleges and privately, and who lived far past the four-score mark, was Rosseter G. Cole, who was admired for his fine character as well as for his ability. In Cleveland Russell V. Morgan's career came to an end after a life of teaching and performance. In Philadelphia Ralph Kinder died after a career in which his recitals and his instruction made his name famous. Others whose names were household words were Powell Weaver of Kansas City, whose compositions for the organ are his monument; Archer Gibson, whose recitals for years delighted the ears of the richest men in America in their palatial homes; Charles A. Sheldon of Atlanta, one of the most prominent organists of the South and the idol of those who knew him; and Louise S. Zabriskie of Omaha, who served the First Presbyterian Church for thirty-five years.

Among organ builders whose lives came to a close were Jacob P. Estey, president of the Estey Organ Corporation and a descendant of a family whose name has been connected with the organ for many years, and J. Herbert Brown of Austin Organs, Inc., widely known among organists, an expert on organ design of the first rank and a genial person who apparently never had or could have an enemy. In the music publishing field Carl T. Fischer, president of J. Fischer & Bro., died within recent months.

Bernard R. La Berge, prominent concert manager, who for thirty years had rendered a valuable service to the field of artist organ recitals, died in 1951, just before the year's end.

In memory of all of these and others not specifically mentioned we stand for a moment of silence as we enter upon 1953.

Comment of Yesteryear

[The following is reprinted from the issue of THE DIAPASON of August, 1937.]
It Spreads to the Violin.

No doubt it was bound to come. Anyway, here it is! We quote from a recent advance notice sent out to the press by one of the principal broadcasting chains in America:

The vibra-violin, a new electrical musical instrument that threatens to replace the familiar fiddle, will be put through its mechanical paces by the inventor, _____, on _____'s broadcast over the _____ network June — at — p. m., EDST.

Besides interpreting music in orthodox fashion, the vibra-violin is capable of doing imitations from fog horns to Mae West.

And so on.

Imitation still is the sincerest flattery—whether of fog horns, or fiddles, or, mayhap, organs. Everything from orange juice to music is now offered us in synthetic form. When we have lived through a modern life surrounded by things that are not what they seem, or seem what they are not, we only hope no one will prepare for us a synthetic heaven, where all is peace and joy—as long as the plug stays in the socket.

But, to remain on earth, it will be interesting to see whether any of the famous violinists will be willing to give up their Stradivarius instruments of fabulous price for something offered them with the assurance that it will do anything their precious "conventional" violins will do.

"A new electrical instrument that threatens to replace the familiar"—we almost see a high-pressure salesman standing before us using this phraseology. Meanwhile it probably never occurred to the h. p. s. that an egg really can be sold to willing purchasers without the necessity of describing it as having become a piece of steak by some electrical legerdemain.

BRUCE PRINCE-JOSEPH BOOKS

SEVENTEEN RECITALS ABROAD

Bruce Prince-Joseph, in Europe as a recipient of a United States government fellowship to study historic organs and harpsichords in the principal countries, will play seventeen recitals in the next six months. His itinerary consists of the following: Dec. 11, Salle Pleyel, Paris, harpsichordist in "The Messiah"; Jan. 15, American Church, Paris, organist, Britten's "Rejoice in the Lamb"; Jan. 28, Cambridge University, England, organ-harpsichord recital; Feb. 1, London, same program; Feb. 4, Oxford University, same program; March 4, American Church, Paris, organ-harpsichord recital and concerto program (Haydn's Concerto in D major for harpsichord and orchestra and Handel's Concerto in B flat major for organ and orchestra as both soloist and conductor); March 11, Geneva, Switzerland, organ-harpsichord recital; March 14, Lausanne, same program; March 17, Basel, Switzerland, same program; April 10, Munich, Germany, organ-harpsichord recital; April 14, Nürnberg, same program; April 18, Bamberg, Germany, same program; April 22, Stuttgart, Germany, same program; May 4, Le Mans, France, organ-harpsichord recital; May 8, Abbey of Solesmes, organ recital; May 12, La Fleche, France, Prytanee Militaire of France, organ recital.

Between appearances Mr. Prince-Joseph will serve as assistant to Dr. Norbert Dufourcq, French musicologist, at the National Conservatory of France in Paris.

BOSTON CHORUS PRO MUSICA

OPENS SERIES OF CONCERTS

The Chorus Pro Musica, under the direction of Alfred Nash Patterson, began its annual series of concerts Dec. 8 at the Church of the Advent, Boston. This organization has built its excellent reputation on the performance of new or seldom-heard choral works. Mr. Patterson has chosen a program of great interest to music-lovers. It is as follows: "Magnificat," by Claudio Monteverdi; "Libera Me," by Thomas Arne; "Brazilian Psalm," by Jean Berger, and "Requiem," by Maurice Duruflé. The Monteverdi "Magnificat" received its first performance in Boston by the chorus two years ago, but the other three numbers are being heard in Boston for the first time. Both the "Brazilian Psalm" and the "Requiem" are contemporary works.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Jan. 1, 1913:

It was announced that T. Tertius Noble had sailed Dec. 28 from England to make an American recital tour.

Dr. William C. Carl gave his 150th recital at the First Presbyterian Church, New York City.

Edwin Lemare, father of Edwin H. Lemare, celebrated his fiftieth anniversary as organist of Holy Trinity Church, Ventnor, England.

Two husky footpads who held up C. Gordon Wedertz, then organist of St. Bartholomew's Episcopal Church, Chicago, were out to flight with a revolver by the quick and doughty Wedertz.

Twenty-five years ago the following news was recorded in the issue of Jan. 1, 1928—

New four-manual organs under construction included one by Möller for the Ninth Street Baptist Church in Cincinnati, an Austin for the Church of the Saviour in Cleveland and one by the Hall Company for the Main Street Methodist Church, Danville, Va.

Announcement was made by the American Guild of Organists that the 1928 convention would be held in Detroit beginning June 19.

G. Donald Harrison was introduced to American organists through THE DIAPASON, having come from England to take a prominent part in the designing of Skinner organs at the Boston factory of the Skinner Organ Company.

Ten years ago the following events were recorded in the issue of Jan. 1, 1943—

The specification of what is considered the largest organ in the world—that in the Philadelphia Wanamaker store—was made public for the first time and the history of the famous instrument was written by Dr. Alexander Russell.

The Princeton Theological Seminary Choir, with its director, Dr. David Hugh Jones, gave its 300th performance in November. The choir, composed of thirty male voices chosen from the student body of the seminary, began making tours five years previously for the purpose of recruiting men for the ministry, making new friends for the school and increasing the appreciation of the average congregation for a beautiful service.

A new orchestral work by the Canadian organist and composer Thomas J. Crawford, entitled "Marche Heroique et Solonnel," in memory of those who gave their lives in the Dieppe raid, was broadcast from Toronto over CBL Dec. 10 by a symphony orchestra under Sir Ernest MacMillan.

RAYMOND A. KELDERMANS GOES TO ST. MARY'S IN TOLEDO, OHIO

Raymond A. Keldermans, brilliant Belgian organist, played a farewell program Sunday evening, Dec. 7, for Olivet College prior to his leaving for Toledo, Ohio, where he will assume the position of organist at St. Mary's Church.

Mr. Keldermans is a graduate of Lemmens Institute in Mechelen, Belgium. He also pursued musical studies at the National Conservatory at Brussels, the University of Music in Berlin and the Conservatory in Graz, Austria. Privately, he studied with Maas in piano, Flor Peeters in organ and Paul Gilson in composition. Before deciding to make his home in this country he concertized with success in Berlin, Austria, France, Belgium and the Netherlands, besides teaching, conducting a chamber choir, directing the Brussels radio station and directing the music school at Hasselt. With his wife and family he came to the United States three years ago to take the position as organist and choir director at St. Philip's Church in Battle Creek, Mich. Since then he has conducted a summer school for church organists for two summers at Nazareth College in Kalamazoo. During the past year and a half Mr. Keldermans has been connected with Olivet College as part-time teacher of piano, organ and composition.

As a fitting farewell he played the following program on the Holtkamp organ in the Olivet Congregational Church: Fantasia in G, Bach; Two Christmas Carols, le Begue; Air in G, Eccles; Air, Fugue and Variation, Franck; Toccata in E, de la Tombelle; Modal Suite, Peeters; Flemish Christmas Carol, Peeters; Elegie (on the death of his mother), Peeters; Finale from Sixth Symphony, Widor.

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Gabriel-Marie Fauré; Memories of a Noted Organist of France

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

I can never think of Gabriel-Marie Fauré without a feeling of profound regret that he never composed anything for organ, for it would indeed have had quality and character. In view of his distinction as a composer—for his name is certainly one of the most honored in the history of modern French music—it is difficult to account for this, for in his lifetime as a practicing musician he spent nearly forty years as an organist. He knew the instrument well, therefore, at first hand, and no one knew better than he how to handle it significantly or how to write for it; but in composing his fancy carried him elsewhere. As an improviser, however, he was in the first rank. Here his imagination, quite untrammelled, expressed itself in the most original and beautiful form. The three occasions on which I heard him improvise—twice privately, at the house of Mlle. Nadia Boulanger, and once at the Madeleine—still remain with me as outstanding and unforgettable experiences. Especially in the improvisation of a quiet movement, where, as Saint-Saëns expressed it, he had ever "une ame reveuse", Fauré was unsurpassed.

It is possible, of course, that his great gift for improvisation caused him to defer actual composition for the organ until it was too late, and we are the losers.

This impression of Fauré's gifts as an improviser is confirmed by many others, and I remember hearing two of Fauré's pupils, Roger-Ducasse and Louis Vuillemin, say that as students their great Sunday pleasure was to be permitted to accompany Fauré to the organ loft at the Madeleine, to hear him play and improvise. When one recalls Fauré's pre-eminence as a *lieder* writer and the distinction and character of his chamber music, as exemplified in the two splendid Piano Quartets, the Piano Quintet and the First Sonata for piano and violin, an organist cannot but think of the way in which the literature of his instrument might have been enriched by works of a like quality.

The particulars of Fauré's early career as a musician are not well known and may usefully be told here. He was born at Pamiers in Ariège in 1845. At the age of 3 he moved with his family to Foix, one of the most picturesque old towns of Provence, where his father was the local schoolmaster. At the age of 10, his musical gifts being outstanding, he was sent to Paris to be a boarder-scholar at the celebrated Niedermeyer Ecole de Musique Religieuse. Here his teachers were Niedermeyer himself and Saint-Saëns. Niedermeyer evidently was a capital teacher and a disciplinarian. This last quality found expression also in the scholars being required to wear a cadet uniform which gloried in braid and brass buttons. As I write I have beside me a photograph of Fauré as a boy wearing the school uniform and looking not unlike Arthur Sullivan as one of the children of the Chapel Royal. Saint-Saëns took special pleasure in the progress of his gifted young pupil and a deep friendship developed between them—a friendship maintained till the close of their days. After ten years' study at the Niedermeyer School, Fauré left as a laureate in organ, piano, harmony and composition.

His first appointment was that of organist at the Church of Saint Saviour at Rennes. Three years later he returned to Paris to take a similar position at Notre Dame de Clignacourt. On the outbreak of the Franco-Prussian war in 1870 he became an infantryman in the Guard of Paris, Saint-Saëns being one of his colleagues. With the signing of the peace he rejoined the Niedermeyer School, but now as a professor, his first pupil being Messenger. He also resumed his church duties, being appointed choirmaster at St. Sulpice as colleague to Widor. Later he moved to a similar office at the Madeleine, being promoted to the position of premier organist in 1896, on the retirement of Dubois. On his appointment as director of the Conserva-

toire in 1905 he resigned his connection with the Madeleine.

I first met Fauré in the summer of 1908, when I was studying and living with Pugno at his country house, "La Maison Blanche", at Gargenville on the Seine. The Pugno were always at home to their friends on Sunday afternoons. On this particular afternoon Saint-Saëns and Fauré came to Gargenville together. After a careful rehearsal of Saint-Saëns' "Africa" (the purpose of the visit) it was suggested that they might now regale themselves with an arrangement for eight hands (two players at each piano) of the "Danse Macabre" of Saint-Saëns. Pugno and Nadia Boulanger settled at one piano, while Saint-Saëns and Fauré took the other. Saint-Saëns acted as generalissimo, saying he would count aloud at the "difficult bits", which he did! The piece was received with acclamation and, being in the mood, Saint-Saëns now asked Pugno if he could find the arrangement they used to play for six hands (at one keyboard!) of Rossini's Overture to "La Gazza Ladra". This was produced, and the three—Pugno, Saint-Saëns and Fauré—sat down. To appreciate the humor of this one had to know Pugno. He was enormous, and when seated at the middle of the keyboard there was very little room for anyone else. However, after much squeezing and suppressed breathing, the other two managed to fit themselves in, Saint-Saëns taking the treble and Fauré the bass. The performance was rapturously applauded and a repetition was demanded, whereupon Saint-Saëns made it an opportunity to introduce some comic cadenzas, which were as much appreciated by the performers as the audience. This was over forty years ago. Given the right atmosphere and congenial company it is a characteristic of the great artist that he has a childlike enjoyment of nonsense.

I did not hear Fauré as organist till the following summer, when he was replacing Dallier for vespers at the Madeleine. He asked me if I would care to accompany him, and of course I was delighted to have the opportunity. He improvised prelude, postlude and a verset or interlude in a highly personal and original manner. He played only one set piece in the course of the service—at the offertory, when he gave us the beautiful Adagio in B major from the Sixth Symphony of Widor. At the close he remarked quietly: "One of the most beautiful slow movements, I think, in the organ repertoire"—an opinion which will be endorsed by all organists who know this elevated number. It is still far too little played.

I heard Fauré as organist on only two other occasions—privately, at the house of his pupil Nadia Boulanger. On the second evening the guests, in addition to Fauré, were Dallier, Roger-Ducasse and myself. Fauré offered to play. He was evidently in a genial mood and in such an intimate circle, where he was loved and admired, everything contributed to aid him, and he improvised like one inspired. It was an experience which made one realize the height to which this art could rise in the hands of a great artist.

Saint-Saëns has remarked that the art of Fauré was "aristocratic", which may be one of the reasons why it has not made a more general popular appeal. Fauré's personality had something of the same quality, though he was at the same time retiring and unassuming. A man of refinement and culture, of wide views of his art and of generosity to his fellow artists, his memory will long be cherished by his friends.

THE FIVE CHOIRS of the Buntyn Presbyterian Church, Memphis, Tenn., directed by Rachael Quant, sang in the annual Christmas carol and joy gift service Sunday night, Dec. 21. The cherub choir (primary grades) appeared first, singing a verse of the traditional Quemapas carol. The title of this carol is taken from the first two syllables of its ancient Latin words: "Quem Pastores Laudavere" ("Whom the Shepherds Praise"). Following the cherub choir the junior and youth choirs each sang a verse. The church choir responded with Praetorius' "Nunc Angelorum". In addition to a group of carols by each choir, the complete "Christmas Cantata" of Vincent Luebeck was sung by the chapel choir, accompanied by organ and strings. The concluding carol, an elaborate setting by Buxtehude of the familiar "In dulci Jubilo," was sung by the combined choirs, accompanied by organ and strings. This was one of the most elaborate musical services ever held in the Buntyn Church.

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"Triptychon on B-A-C-H", by Joseph Ahrens; published by Edition Schott, Mainz and London, Associated Music Publishers, New York agent.

As the title of this massive work indicates, the piece is composed of three sections—listed as Toccata, Ostinato and Ricercare. The four musical letters serving as a motto for the whole composition have been twisted into a significant motive—the composer makes the most of the possibilities therein. He has fashioned a striking piece that has more than ingenuity to recommend it. This is music in the big way, worth the attention of all ambitious players. It is virtuosic stuff, demanding much from both player and instrument, but it will amply repay the effort expended. It is concert music above the average grade.

Fantasia in C, by J. S. Bach; Prelude by Rene Vierne; published in Edition "Le Grand Orgue", Brooklyn, New York.

Two interesting pieces of established value, expertly edited by Dr. Bedell. The Bach is one of the master's lesser works, a cheerful movement with a decidedly Handelian flavor. The Vierne is a lovely melodic slow piece of definite service values.

Finale, from Six Pieces for Organ by Cesar Franck; published by Novello & Co. Ltd., London.

This is a revision (well done!) of a familiar piece by Franck. It appeared first in 1862 as No. 6 of the Six Pieces for Organ. Little has been altered beyond the correction of omitted or misbranded chromatic signs and clarification of tempo indications. The original registration directions have been edited to fit better non-French organs. The editorial work has been well done by Walter Emery.

"Granada," by Agustin Lara, arranged for organ or electronic instrument by Norman Hennefeld; published by Southern Music Publishing Company, Inc., New York.

This familiar light number has been well arranged in its new format by an expert in the field. It is of course not church music and hardly fitted for even light concert use. It is excellent dining-room or night club entertainment, ideal music for the Hammond.

"Messe Basse", Organ music for Low Mass on Eucharistic Themes by Camil Van Hulse; published by McLaughlin & Reilly Co., Boston, Mass.

The material for this low mass has been drawn, with the exception of the "Ita Missa Est", from the Proper of Corpus Christi Feast. The over-all playing time (twenty-four minutes) roughly corresponds to the average duration of the low mass. These short pieces, owing to their liturgical and devotional character, will be found suited also as service preludes and interludes in any type of service. The music is simple but literate and attractive.

"Four Dubious Conceits", by Richard Purvis; published by Harold Flammer, Inc., New York.

My only quarrel with this set of pieces is the title. There is nothing dubious about the set. All four are clever, well-written encore numbers. In a foreword the composer sets out: "These little 'encores' were conceived originally as improvisations while I was on a transcontinental tour and were later written down from tape recordings and altered to their present version. They are called 'dubious' because it is doubtful if they are organ music in its truest sense

and 'conceits' because they are whimsical imaginings of their composer. It is hoped that they will find a place in the organist's repertoire where organ music of a not-too-serious nature is needed. Perhaps it is well that the 'king of instruments' can bring forth a chuckle as well as a mood of exaltation."

The titles, descriptive to the last degree, of the quartet of pieces are as follows: Cantilena ("Green Boughs"), "La Petite Cloche", Nocturne ("Night in Monterey") and "Marche Grotesque."

"The Legato Organist", Book 1, Manual Technique; a method for organ by Virginia Carrington Thomas; published by Mills Music, Inc., New York.

Teachers of organ and electronic instruments will be interested in this new teaching outline. It comprises both technical exercises and attractive short pieces—all of pertinent value in developing playing facility. It will be interesting to see the coming volumes wherein the problems of pedaling and registration are taken up. The present book is a good one and should serve admirably for the purposes intended.

Exercises for Organists, Book I, by C. S. Lang; published by Novello & Co., Ltd., London.

This book is a primer of exercises in sight-reading and transposition suitable for candidates for the A.R.C.O. degrees. The pieces or exercises are short, contrapuntal numbers, covering the whole gamut of keys, major and minor, with a few excursions into the church modes, giving practice in all the metrical patterns. Most of the excerpts would work well for devotional uses in service procedures. The majority of the examples are based on hymn-tunes from the Anglican hymnals.

Folios No. 69 and 70 in "Masterpieces of Organ Music," Fugues in G, B flat, A minor, C minor and C major, by Handel, edited by Ernest White; published by the Liturgical Music Press, Inc., New York City.

These fugues, written by Bach's great contemporary, are not difficult to play, but they are excellent examples of good fugue writing and would be very useful from the teaching standpoint as preliminary studies to the more difficult Bach works. They also will be of real interest to the student of composition. From the standpoint of the service player, all would be acceptable postludes, and they do not require a large instrument.

Overture to "The Messiah," arranged for organ and piano by Louis Hollingsworth, published by the Edwin H. Morris Company, New York.

The arrangement is well worked out and will no doubt be useful to those who cannot have orchestral instruments for performances of Handel's work. No unusual technical difficulties are apparent.

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NOEHREN "PINCH HITS" WHEN

PURVIS INJURES FOOT IN L.A.

To find a "man on the street" who could "pinch hit" at an organ recital in the ordinary sense of the expression probably would not rate a news story in THE DIAPASON, but for a recitalist to injure his foot the day before he is scheduled to play a difficult Bach program and be able to call in a colleague whose home base is 2,000 miles away to play the program as announced is a rare happening. This is what took place in Los Angeles Nov. 19 when Richard Purvis was to have played as a feature of the Bach festival at the First Congregational Church. Robert Noehren, who was touring the west coast, had played in Pasadena the preceding day and was called upon to take Mr. Purvis' place. Mr. Noehren presented the program just as announced by Mr. Purvis. The numbers, all by Bach, which he played were as follows: Prelude and Triple Fugue in E flat; Duetto in F, No. 2; Three Chorale Preludes on the Kyrie; Trio-Sonata in E flat; Three Chorale Preludes; Fantasie and Fugue in G minor. The Duetto was played on a Neupert harpsichord. Mr. Purvis' foot injury prevented his attendance at the recital.

HUGH GILES RETURNS AFTER FIVE-MONTHS' TOUR OF EUROPE

Hugh Giles, minister of music of the Central Presbyterian Church in New York City, recently returned from a five-month stay in Europe. Mr. Giles played in England, France, Belgium and Italy and attended the music festivals in Salzburg, Munich, Bayreuth, Venice and Siena. Vacation time was spent in Austria and Italy. With Mr. and Mrs. Henry Willis of London Mr. Giles motored through Germany, inspecting old and new organs of interest. Several days were spent with Dr. Albert Schweitzer and Edouard Nies-Berger at the former's summer home in Günsbach, France. Mr. Giles began his oratorio season at Central Church with a performance of Benjamin Britten's "St. Nicolas" Nov. 30.

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beginning in the Winter issue will include a series of articles of value and interest to choral conductors, and reviews of organ recordings by Rudolph Elie, distinguished Music Editor of the *Boston Herald*.

FORTHCOMING ISSUES

will contain articles by Louis L. Balogh, Paul Boner, Archibald T. Davison, Rowland W. Dunham, Rudolph Elie, Edward B. Gammons, Donald Harrison, Otto Hofmann, Arthur Howes, Ralph Kirkpatrick, Robert Noehren, Lawrence Phelps, Leopold Stokowski, Carl Weinrich, and Ernest White, as well as by other American and European authorities.

FORMER ISSUES

of which a few copies are still available, contain, in addition to succinct editorial comment on church service playing, choirs, hymns, chants, organ tuning, and the late lamented "baroque" controversy, the following:

SUMMER 1951 . . . (Price 25¢)

- "From Baroque to Modern Organ Music" by Carl Weinrich
- "Registration with a Small Unenclosed Positiv" by Ernest White
- "The Methuen Organ" by Arthur Howes

WINTER 1952 . . . (Price 25¢)

- "The Short Octave" by Louis L. Balogh
- "Organ Tone Compared with Tone of Other Instruments" by Arthur Howes
- "Piano Practice for Organists" by Rowland W. Dunham
- "The Great Organ" by Ernest White

SPRING 1952 . . . (Price 25¢)

- "The Importance of Acoustics" by Ray Berry
- "Evolutionary Types" by Peter Hardy and Kenneth S. Minard
- "Back to Methuselah" by Henry Willis
- "The Swell Organ" by Ernest White

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- "My View of Organ Building Today" by M. A. Vente
- "Re-designing the Old Organ" by Thomas W. Byers
- "Ornaments in Bach's 'O Mensch, Bewein Dein Sünde Gross'" by Klaus Speer
- "Bas Relief" by Arthur Howes
- "The Pedal Organ" by Ernest White

AUTUMN 1952 . . . (Price 50¢)

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- "Invitation to Improvisation" by T. Carl Whitmer
- "A Letter" by Henry Willis
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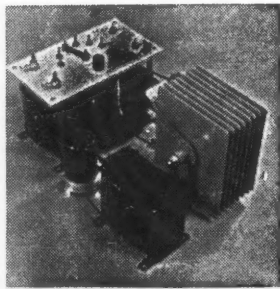
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EDWARD FISSINGER, CHICAGO, WINS ANTHEM COMPETITION

Edward Fissinger, a former student of Leo Sowerby and at present on the faculty of the American Conservatory, Chicago, won the anthem competition sponsored by Plymouth Congregational Church, Fort Wayne, Ind. The title of the anthem is "Long, Long, Ago." Honorable mention went to Dr. Richard Warner, organist and choirmaster of St. Paul's Church, Rochester, N.Y. The judges were Igor Buketoff, director of the Fort Wayne Philharmonic Orchestra; Varner Chance of Baldwin-Wallace College, Berea, Ohio, and Warren Martin of the composition department of Westminster Choir College, Princeton, N.J.

the people of Mexico by a Holland industrialist and will be placed in Chapultepec Park.

Mr. Marriott was entertained in the homes of Julian Suniga, organist at the National Shrine of Guadalupe, and Jesus Estrada, concert organist. He heard some of their latest compositions, which are to be published in Europe and the United States. Miguel Jimenez, one of the foremost composers of Mexico and organist for the Cathedral at Moralia, attended one of the carillon concerts. Mr. Marriott played some of his latest choral compositions on the carillon. An organ recital was played by Mr. Marriott preceding the mass Nov. 10, at the Basilica, the Shrine of Guadalupe.

FREDERICK MARRIOTT PLAYS DUTCH CARILLON IN MEXICO

Frederick L. Marriott recently returned from Mexico City, where he was invited by the Netherlands government to play a Dutch carillon at its exposition in Mexico City from Oct. 30 to Nov. 13. At the official opening of the exposition he was presented to Prince Bernhard of the Netherlands, who attended the event, and to President Aleman of Mexico, by the Dutch minister of economic affairs, G.E.F. Manuel, after playing the carillon for them.

This is the first carillon in Mexico and it was heard every Sunday by more than 100,000 people. The carillon was given to

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**C. GRIFFITH BRATT RECEIVES
HIGH HONOR AS A COMPOSER**

Selection of C. Griffith Bratt of Boise, Idaho, as one of twenty-six outstanding composer delegates from as many states to attend the First International Contemporary Music Festival in Pittsburgh, was made by the Idaho Federation of Music Clubs. This festival was held in Pittsburgh, Nov. 24 to 30. Mr. Bratt, head of the music department of Boise Junior College, is one of the youngest composers to be selected for what Ada Holding Miller, president of the National Federation of Music Clubs, describes as a "great and signal honor". The N.F.M.C. was asked to make selections on the basis of performed and published compositions.

Mr. Bratt's compositions have been performed on both coasts. He is dean of the Idaho Chapter of the A.G.O., is an associate of the Guild, is organist and choirmaster of St. Michael's Cathedral, Boise, and is the only graduate of the Peabody Conservatory of Music, Baltimore, to hold both a master of music degree and the Peabody artist's diploma in organ.

**GEORGE W. VOLKEL AT ORGAN
FOR N. Y. ORATORIO SOCIETY**

Dr. George William Volkel, organist of All Angels' Episcopal Church, New York City, was organist with the orchestra in Carnegie Hall when the New York Oratorio Society gave its annual uncut presentation of Handel's "Messiah." On the same day, Dec. 19, he played the seldom-performed Sonata in E flat of Horatio Parker in its entirety at a concert in Town Hall, on a program commemorating Henry Hadley and the composers of his period.

Dr. Volkel, official organist for the Telephone Hour, will give a pre-broadcast recital in Carnegie Hall, New York, at 8:15 Jan. 19. At 9 o'clock Don Voorhees conducts the now famous Telephone Hour orchestra, heard from coast to coast. Mr. Volkel will play: "Water Music," Handel; Spinning Song, Palmgren-Volkel; "Chant de Bonheur," Lemare; "Will-o'-the-Wisp," Gordon B. Nevin; "Up The Saguenay" (St. Lawrence Sketches), Russell.

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By REGINALD L. McALL, MUS.D.

The latest meeting of the society, held in New York Dec. 2, was a thought-provoking symposium on the use of hymns in children's worship. It was led by Miss Edith Lovell Thomas, who used her new song-book, "The Whole World Singing," for her illustrations. On the panel were also Miss Leola C. Anderson, organist of the Jackson Heights Community Church, and Mrs. Margaret D. Edwards, director of the junior department of the Riverside Church School.

Emphasis was laid on the responsibility of the church for the worship life of children. Its leaders must have a real understanding of them and be like them in spirit and realize their point of view in worship. Mrs. Edwards showed a handmade loose-leaf collection of hymns and simple worship material used at the Riverside Church, some of it produced by the scholars there or made in other schools. It contained about thirty hymns and carols—as many as they could use to advantage. The words were given without the music, thus being in the form of poems. In the process of learning these songs children were brought closer to the people who wrote them. In addition they were led to express themselves in prayers, responses and especially in their own melodies. Children had keen curiosity about the adult church and its liturgy and symbolism. They could be led to dramatize parts of some hymns in class just as they did stories from the Bible. Each choir member had a notebook, recording the backgrounds of hymns, etc. One problem was nearly always present—the lack of assistant pianists in the various departments.

Afterward Miss Thomas presented a dozen songs from her book, all well related to specific themes for worship. Some of the hymns were suitable equally for all ages. Many had unfamiliar but simple singable tunes.

The next three meetings will be as follows: On Jan. 19 Edward H. Johe, organist of the First Congregational Church of Columbus, Ohio, will describe his methods of interesting a congregation in singing hymns. W. Richard Weagly will be the speaker March 9 at the Riverside Church, where he is choir director. His subject will be editing a hymn-book and he will tell of his experiences as musical editor of "At Worship", recently issued by Harper's. The next event will be one of the most significant in the history of the Hymn Society. We are to hold a mass hymn festival Sunday afternoon, April 12, at 5 o'clock in St. Bartholomew's Church. This will be an official service on the program of the biennial convention of the National Federation of Music Clubs, to be held in New York April 8 to 18. Word of the decision to include the festival in the convention program has just been received from Mrs. C. Arthur Bullock and confirmed by the president, Mrs. Ada Holding Miller. The convention will have a record attendance of women prominent in over 1,500 music clubs throughout the country—probably exceeding 3,000. We expect to maintain a fine exhibit of hymnic material at the convention, with a consulting service.

The pamphlet of representative American hymns of this century is in demand and the sale of the Bible Hymn is encouraging. Both may be obtained at the society's office, together with *The Hymn* for October, 1952.

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ETHEL WIDENER KENNEDY ENDS THIRTY-FIVE YEARS' SERVICE

Mrs. Ethel Widener Kennedy has retired as organist of the First Presbyterian Church of San Diego, Cal., after thirty-five years, thirty-two of which she was organist-director. On her last Sunday at the church, Oct. 12, a scroll paying a warm tribute to Mrs. Kennedy was presented to her and the service was broadcast over station KCBO. A television set also was presented to her and the choir gave her a long-playing record attachment for her radio-phonograph. Afterward a reception was held.

Mrs. Kennedy will continue to teach organ and piano at a studio she has built, as well as at the church.

Mrs. Kennedy is a graduate of Montana State College and Toronto Conservatory of Music and received her degrees in piano and theory under Dr. A. S. Vogt, founder of the famous Mendelssohn Choir and head of the conservatory. Her organ work was with Jessica Perry, then accompanist for this great choir and teacher at the conservatory. Mrs. Kennedy took her first lessons at the age of 16 on a small organ with a water motor in Corning, Iowa. She moved to San Diego forty years ago. The third Sunday in the city she played at the First Methodist Church and continued there for one and a half years. When the organist of the First Presbyterian Church took a year's leave for health reasons she tried out and won the position. At the end of that year she went to the First Congregational Church, staying there over a year. When the position at the First Presbyterian became vacant she was asked to return as organist and director of a paid quartet. As years went on she augmented this to a double quartet and for several years had a girls' chorus to supplement the quartet for special occasions. The chorus also sang at several special services in the city, it being the only one of its kind in the city. This grew into a young people's choir.

About this time Mrs. Kennedy began giving Sunday musical vespers and occasionally used the first high school chorus for a full program. She then introduced her famous candle-light service at Christmas, giving a beautiful program. This was continued for twenty-five years.

Then she started the service of lights on Easter with Lenten music and at midnight the "Hallelujah Chorus" with all the lights on. Up to that time the church had been dimly lighted with candles. This was considered the most impressive and beautiful service of the year. For many years her Christmas service had to be repeated to take care of crowds.

Meanwhile Mrs. Kennedy has kept up with the times, taking special organ and choir courses.

CANDIDATES FOR DEGREES GIVE "MESSIAH" IN NEW YORK

Candidates for the master's and doctor's degrees in the School of Sacred Music of Union Theological Seminary, New York City, presented Handel's "Messiah" at James Memorial Chapel Dec. 2. The conductors were Helen Johnson, Mary Day, Charles Wilhite, Pierce Getz, Dona Lee Banzett, Jerome Meachen, Betty Lumby, Margaret Lehrecke, Adolph Teichert, Gloria Iacone, William Byrd, LeRoy Hanson, John Mitcheltree, Marcia Hannah and Jerry Evenrud. Vocal soloists included: Margaret Hamm, Jean Ranck and Rosella Duerksen, contraltos; Marie Meachen, Dona Lee Banzett, Ethel Smith and Harriet Ilse, sopranos; Charles Greene and Henry Cordy, tenors; Charles Fisher and Paul Modlish, basses. The organ accompanists were Betty Lumby, Gloria Iacone, Dona Lee Banzett, Jerry Evenrud, LeRoy Hanson, Warren Geisinger, Mary Day, Morgan Simmons, Jerome Meachen, Marcia Hannah, Robert Schanck, Adolph Teichert, Walter Davis, Bernard Smith, Charles Wilhite, Patricia Page, Doris Parr, Pierce Getz, Alan Walker and Helen Johnson.

The annual candlelight carol services of the School of Sacred Music, Union Theological Seminary, New York City, were held in James Memorial Chapel Dec. 15 and 16. Dr. Hugh Porter directed the chancel choir, Paul Jones directed the gallery choir and Marcia Hannah was the organist. Vocal soloists were Ethel Smith, Marie Meachen, Margaret Hamm and Albert Cambetas. Ramona Dahlborg, flutist, and Sara Reinking, oboist, assisted. Also participating in the programs were the youth choir and "Bell Ringers" of the Brick Presbyterian Church, Doris Watson directing.

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In addition, Mr. Heaps concludes his seminar by playing a full concert number, such as "Thou Art the Rock" by Henry Mulet and "Tocatta from the 5th Symphony" by Widor.

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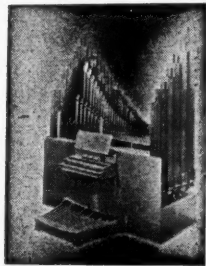
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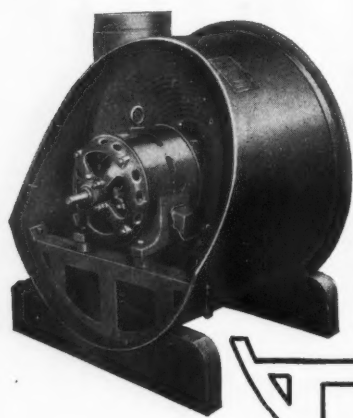
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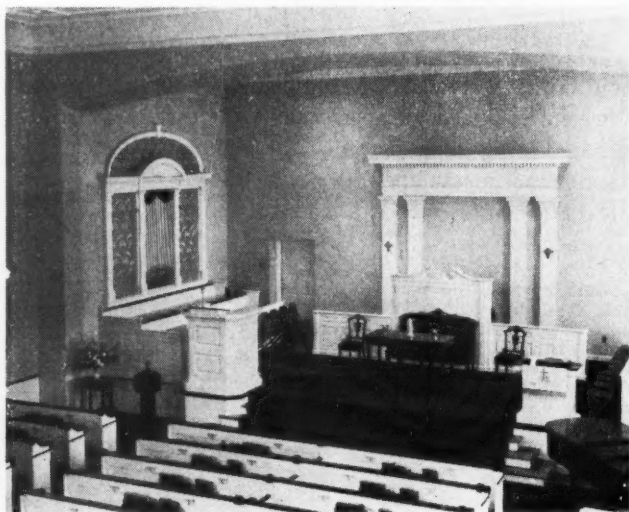
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BEATRICE HATTON FISK is the organist and choir director of St. James' Episcopal Church in New London, Conn., where the large four-manual organ was rededicated Nov. 30. This instrument has been rebuilt by M. P. Möller, Inc., as announced in the September issue of THE DIAPASON. The opening recital was played by E. Power Biggs.

Mrs. Fisk has served St. James' Church for two years. Before going to that church she was for fifteen years organist and choir director of the First Congregational Church of New London. At St. James' Mrs. Fisk directs a male choir of twenty boys and twelve men and a choir of twenty-six girls.

DR. ROSEMARY CLARK'S Mass for Unison Voices was sung at the Thanksgiving services in St. Barnabas' Episcopal Church, De Land, Fla. Dr. Clark's setting includes music for the Kyrie, Gloria and Laus Tibi, Credo, Sursum Corda, Sanctus, Benedictus, Pater Noster, Agnus Dei and Gloria in Excelsis.

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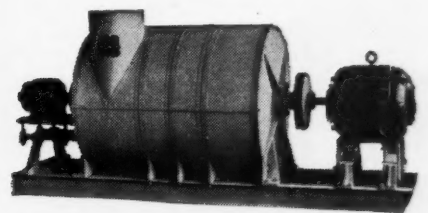
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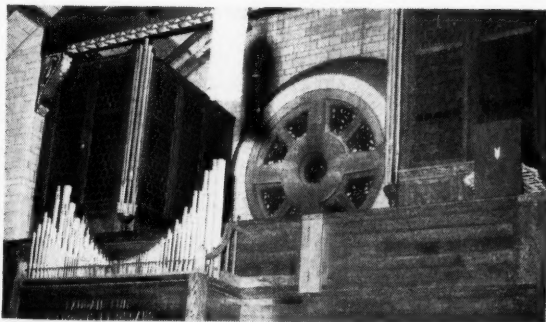
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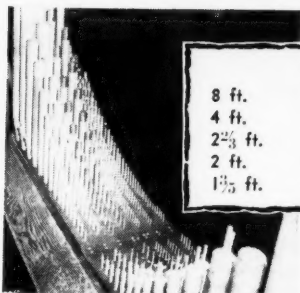
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Oshawa and District Centre.

The November meeting of the Oshawa Centre was held in the chapel at St. Andrew's United Church and was a forum on wedding music. Members of the Oshawa clergy were invited to attend the meeting. George Rapley, chairman of the centre, led the discussion, which centered on what music can properly be used in the marriage ceremony and how the use of such music can be encouraged or enforced. He read excerpts from "Music for Church Weddings", a publication released by the joint commission on church music of the Protestant Episcopal Church in the United States. Kelyin James introduced the soloists of the evening and explained that their purpose was to introduce solos chosen by Mr. James (from those submitted to him by publishers) with a view to suitability of text and simplicity of performance. The solos used were "True Love's the Gift", by Chambers; "We Lift Our Hearts to Thee", by Lovelace; "O Love Be Deep" and "Here at Thy Altar, Lord," by Rowley. Mr. James accompanied all the soloists. The last solo was favored by both organists and clergy as being most appropriate.

In the general discussion which followed many problems were brought forward. The Rev. Stuart Coles felt that the raising of the standard of wedding music called for concerted action by the clergy. Canon David Rose suggested that the problem would be simplified if the clergy had two sacred solos available as alternatives to the inevitable "Because." The Rev. E. H. McLellan urged a wider use of congregational hymns in the service and suggested that during the coronation year brides be encouraged to use as their processional the hymn "Praise, My Soul, the King of Heaven", as our queen did at her wedding. It was decided that a general letter embodying the suggestions discussed at the meeting should be sent to all organists and members of the clergy in the district.

MRS. G. K. DRYNAN, Secretary.

HAMILTON CENTRE—The December meeting, held at the Church of the Ascension parish hall Dec. 7, took the form of an evening of entertainment with films. Of particular interest was a film covering the Vienna art treasures in all their magnificence. Also on the program were "The Man in the Peace Tower", showing Robert Donnell, the Dominion carillonneur in Ottawa, and a colorful travelogue, "Guadalajara."—N. PLUMMER, Vice-Chairman.

GALT CENTRE—Galt Centre had its fourth annual carol service Sunday evening, Dec. 7, in Wesley United church, with a massed choir of nearly 300 voices from thirteen churches in the city. W. U. Lethbridge, chairman of the local centre, was the conductor for the massed choir numbers, which were: The Westminster Carol, "Deck the Halls" and the "Hallelujah Chorus." Frank L. Haisell was at the organ for the prelude and offertory, and A. F. M. Timms, A.C.C.O., was the accompanist and Miss Doraine Ross played the postlude. Through the efforts of the Galt Centre, the co-operation of the organists and choirmasters was excellent.—CLAUDE P. WALKER, Secretary.

OWEN SOUND—Members of the Owen Sound Centre met in the West Side United Church Nov. 11 and enjoyed a social evening. A feature of the evening was a presentation of colored films, taken by Mr. Kerslake, at the C.C.O. convention in St. Catharines. Mr. Kerslake also reported interesting highlights of the convention. Games were conducted by Vansi Okler and Mr. Tucker in which everyone present shared. The chairman, Thomas Morrison, outlined plans for future meetings. Refreshments were in charge of Mrs. Dougherty, assisted by a group of organists' wives.—RETA MARSHALL, Secretary.

BRANTFORD CENTRE—The November meeting of the Brantford Centre was held in the Brant Avenue United Church on Nov. 19. Plans were made to bring the French organist, Mme. Jean Demessieux, early in

the new year. An enjoyable and interesting hour was arranged by Mrs. Cooke, Miss Frances Lewis, G. Sweet and William Findlay. The following program was played: First Movement, Sonata No. 5, Rheinberger, and Chorale Prelude on "Old 104th", Parry (Miss Lewis); Arias, "Be Thou Faithful unto Death" ("St. Paul"), Mendelssohn, and "Waft Her, Angels, to the Skies" ("Jephtha"), Handel (Mr. Sweet); First Movement, Concerto in A minor, Vivaldi-Bach, and Chorale Preludes by Ernst Pepping and Healey Willan (Mr. Findlay).—ELSIE I. SENN, Secretary.

VANCOUVER CENTRE—A program of unusual appeal was presented in the bishop's room of St. James' Anglican Church Sunday afternoon, Oct. 26. A lively discussion took place on the topic "Organist and Clergy Relationships," and the clergy who spoke were the Rev. David Somerville, rector of St. James', and the Rev. M. W. Stevenson, minister of the Ryerson United Church. Father Somerville spoke of the music of the early church to the present day and Mr. Stevenson brought us right up to date and cited some problems he had confronted. . . . On Saturday afternoon, Nov. 22, another type of program was offered in the chapel of Nunn & Thomson, Vancouver, where a Casavant organ of three ranks and thirty stops was capably demonstrated by the chapel organist, Herald Keefer, and in addition to the demonstration, four members of the centre played organ numbers that were, in the opinion of the players, suitable for church services. Those playing the organ were George Gibson, Norman Newman, Ronald Price and Herald Keefer. . . . The fourth in a series of choral demonstrations took place in Chown Memorial Church Sunday afternoon, Dec. 7, before a capacity audience. The choirs taking part in the demonstration of Christmas music were: Kerrisdale Baptist Church, Miss Helen Horton organist and choirmaster; Grandview United Church, Wilfred Webster organist and choirmaster; St. Philip's Anglican senior and boy choirs, G. Herald Keefer organist and choirmaster, and the Chown Memorial United Church choir under Burton L. Kurth, who also directed the full arrangements. The massed choirs sang the following numbers: "Eternal Ruler of the Ceaseless Round", by the Canadian composer Richard Bevan of Kamloops; "As I Walked in Bethlehem", by the Canadian composer William H. Anderson of Winnipeg, and Handel's "And the Glory of the Lord".—G. HERALD KEEFER, Secretary.

OTTAWA CENTRE—The November meeting of the Ottawa Centre took the form of a dinner and a recital by Georges Lindsay of Montreal. Twenty-four members sat down to a dinner Nov. 27 at the Morrison-Lamothe dining-room. The guest of honor was the organist of the Cathedral of Montreal. Short speeches were made by Mr. Saint-Pierre, Mr. Lindsay and Mr. Hill, with remarks on the side by the chairman, W. France. The members then adjourned to the Basilica, where Mr. Lindsay gave a recital. An audience of 400 to 500 people filled the ground floor of the church. The program lasted exactly an hour and a half, with an intermission of ten minutes. There was not a dull moment in the recital and at the close the members of the Ottawa Centre went home feeling that they owed Mr. Lindsay of the Montreal Centre a great debt of gratitude.—HARRY HILL, Secretary-Treasurer.

THE SIXTEENTH ANNUAL prize song competition sponsored by the Singing Teachers' Guild of Chicago for the W. W. Kimball award of \$200 is announced by David Austin, chairman of the competition. The prize will be given to the composer who submits the best song for solo voice and piano. For complete information, address David Austin, American Conservatory of Music, 25 East Jackson Boulevard, Chicago 4. Enclose a self-addressed, stamped envelope for reply. The contest closes March 1, 1953.

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**TWO ORGANISTS OF HOUSTON
RECEIVE SPECIAL HONORS**

Unusual recognition has come to two organists of Houston, Tex. Edwin F. Cady, past dean of the Houston Chapter of the A.G.O., marked his tenth year as minister of music at Riverside Methodist Church. The church designated Sunday, Nov. 23, as "Edwin F. Cady Day" and at the morning service presented Mr. Cady with a check for \$350.

Arthur Hall, director of music at Christ Church Cathedral, has received word that his String Quartet No. 1 will be performed in Washington, D.C., April 12 as a special feature of the National Gallery's American Music Festival, which yearly honors outstanding native composers. The quartet, composed in 1949, will be played by the American University Quartet under the direction of George Steiner. This ensemble, an adjunct of Washington's American University Chamber Music Society, is considered one of the best of the nation's small instrumental units. Mr. Hall's composition is a work in four movements. It was performed for the first time in 1950 by the Chamber Music Players of the Houston Music Guild.

**GORDON M. EBY IS HONORED
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Gordon Meredith Eby resigned as organist and choir director of the Millersville, Pa., Methodist Church Sept. 14, 1952. In the two and a half years he served the church two cantatas and twelve vesper musicales were presented. In addition Mr. Eby taught a Sunday-school

class; was an advisor of the Methodist Youth Fellowship and was active in other work of the church. In recognition of the services rendered by him a testimonial service was held Sept. 14, at which time the Rev. J. Vincent Townsley, the pastor, and John G. McElhenny, president of the Methodist Youth Fellowship, paid tribute to Mr. Eby. A Geneva gown made entirely by hand by Mrs. Margaret Goodman, a former president of the senior choir, was presented to the retiring organist.

Mr. Eby is now director of music at Perkiomen Preparatory School for Boys in Pennsburg, Pa. In addition to directing and accompanying the twenty-voice glee club and playing for chapel services he will teach music appreciation, world history and civics.

THE NORTHWESTERN UNIVERSITY A Cappella Choir gave what is believed to be the first performance in the Chicago area of "The Christmas Story," by Heinrich Schuetz, Sunday afternoon, Dec. 7. Two performances of this, the thirteenth annual Christmas concert, took place in Cahn Auditorium that afternoon—one at 3 o'clock and the other at 5. Orchestral accompaniment was provided by a chamber orchestra. Also appearing on the program were the combined choral organizations. George Howerton, dean of the school of music, conducted the sixty-five-voice choir and the orchestra, made up of the University Symphony Orchestra. Dorothy Lane, harpsichordist, provided the basis of the baroque orchestration being used. Two recorders, ancient ancestors of the flute, also were used. They were played by Floyd Peterson and Louise Gantner, two school of music seniors.

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Programs of Recitals

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—Mr. Kraft gave a recital Dec. 11 at Christ Church Cathedral in Louisville, Ky. His program was as follows: Fantasie from Sonata in D flat, No. 12, Rheinberger; Scherzo, Hofman; "Romance" in A flat, Turner; Sinfonia, "We Thank Thee, O God," Toccata in G and Chorale from Cantata No. 22, "Subdue Us by Thy Goodness," Bach; "Autumn Song," Tschaiakowsky-Kraft; Overture in D minor, Matthews; Allegro Maestoso from Sonata in G, Elgar; "The Night of the Star," Elmore; Chorale Preludes on "St. James" and "Thy Life Was Given," Van Hulse; Allegro Appassionato, Dethier; Cantabile, Franck; Toccata in E minor, de la Tombelle.

John Fay, Portland, Maine.—Mr. Fay gave a recital Dec. 2 at the City Hall Auditorium with the assistance of the Portland Polyphonic Society, under the direction of Dr. Alfred Brinkler. Organ numbers were: Trumpet Voluntary, Purcell; Arioso, Bach; "Finlandia," Sibelius; "A Rose Breaks into Bloom," Brahms; "The Holy Night," Buck; "Noel," d'Aquin; "Now Is Born the Divine Christchild," Bedell; "The Nativity," Langlais; "Dance of the Candy Fairy," Tschaiakowsky; "Caprice Viennois," Kreisler; Rhapsody on Christmas Themes, Gigout.

Philip Gehring, Davidson, N. C.—Mr. Gehring gave a recital Nov. 23 at the Davidson College Presbyterian Church on the three-manual Schlicker organ. He played: Concerto 5, Handel; Piece for the Elevation, Couperin; Passacaglia and Fugue, Bach; Five Preludes, Milhaud; "Benedictus" and Fantasy on "A Mighty Fortress," Reger.

Stanley Plummer, Walla Walla, Wash.—Mr. Plummer played Nov. 16 at the First Presbyterian Church of Wenatchee, Wash., using these numbers: Fantasie in G major and Chorale Preludes, "In dulci Jubilo," "Hark, a Voice Saith All Are Mortal" and "Lord Jesus Christ, Be Present Now," Bach; Introduction, Air and Finale from "Water Music Suite," Handel; Fantasy in C major, Franck; "Carillon de Westminster," Vierne; Chorale in E major, Franck; "Modal Trumpet," Karam; Interlude, Dallin; Suite for Organ, Plummer.

Donald W. Allton, Eugene, Ore.—Mr. Allton, who is assistant professor of organ at the University of Oregon, played a recital there Nov. 2. This served as the monthly meeting of the newly-organized Eugene Chapter of the A.G.O. Mr. Allton's program was as follows: "Preludi," Elias; "Tres Versillos de Segundo Tono," Eznarriaga; "Paso en Do Mayor," Casanovas; Prelude in G minor, Bach; "Aberystwyth," Whitney; "Benedictus," Reger; Two Chorale Preludes on "Herzlich thut mich verlangen," Brahms; Chorale in A minor, Franck.

William Birdwell, Denver, Colo.—For a recital Dec. 7 at Messiah Lutheran Church Mr. Birdwell chose: Chorale from "Suite Gothique," Boellmann; Trumpet Voluntary, Purcell; Chorale Prelude, "How Brightly Shines the Morning Star," J. C. Bach; "Lord Christ, the Only Son of God," Krieger; "Dernier Kyrie," Raison; Fantasie in G minor, Bach; Processional from "Judas Maccabaeus," Handel; Prelude in G major, Bach; Third Chorale, Andriessen.

Charles Van Bronkhorst, Chico, Cal.—Mr. van Bronkhorst was assisted by Joseph M. Wilson, trumpet soloist, in a recital Nov. 30 at the Bidwell Memorial Presbyterian Church. The program: Chorale Prelude on "Sleepers, Wake," Krebs; Pastorale, "The Faithful Shepherd," Handel-Biggs; Andante from Concerto for Trumpet, Haydn; "Little" Fugue in G minor, Bach; "Now Thank We All Our God," Bach-Biggs; "Harmonies du Soir," Karg-Elert; Aria, Peeters; "Dreams," McAmis; Trumpet Voluntary, Purcell.

William Dinneen, Providence, R. I.—Mr. Dinneen and Francis Madeira gave a recital of organ and piano music at Brown University Nov. 20. The program: Prelude and Fugue, Buxtehude; Chorale from Cantata 22, Bach-Grace; "A Christmas Symphony," Goldsworthy; "Romanza," from Concerto in D minor, Mozart; Seven Variations on "Mary Had a Little Lamb," Balantyne; Fantasy and Fugue for piano and organ, Mason; "Danses" and "La Cathedrale Engloutie," Debussy; Sinfonia for piano and organ, Dupré.

Thomas J. Tonneberger, Toledo, Ohio.—Mr. Tonneberger played in Tipton, Mich., Dec. 14. His program was as follows: "Psalm 18," Marcello; Arioso and "Jesus, Joy of Man's Desiring," Bach; Noel in G major, d'Aquin; Trumpet Tune, Clarke; Pastorale on "Forest Green" and Canzona on "Liebster Jesu," Purvis; "Evening Prayer," Humperdinck; "Now Thank We All Our God," Karg-Elert; "Gesu Bambino," Yon.

Harold Landis Abmeyer, Fredericksburg, Va.—A recital was played by Mr. Abmeyer Nov. 21 at the Fredericksburg Methodist Church. The program: Trumpet Voluntary, Purcell; "Ave Maris Stella," Titelouze; Chorale Preludes, "To God on High Be Praise" and "Have Mercy upon Me, O God" and Prelude and Fugue in C minor, Bach; "Communion," Quef; "Now Thank We All Our God," Karg-Elert; Scherzoso, Rheinberger; Meditation on "Brother James Air," Darke; "Piece Heroique," Franck;

"Bell Benedictus," Weaver; "Thanksgiving," Purvis.

Harold L. Turner, Clinton, Ill.—Mr. Turner played Dec. 7 at the Ebenezer Reformed Church in Morrison, Ill. His numbers were as follows: Allegro Vivace and Air from "Water Music," Handel; "Jesu, Joy of Man's Desiring" and Fugue in G minor, Bach; "Gesu Bambino," Yon; "The Squirrel," Weaver; "Ave Maris Stella," Bedell; "Yuletide Echoes," Hodson; "Humoresque Americana," Murphree; "Deep River," Spiritual; "Softly and Tenderly," Thompson; "Hallelujah" from "The Messiah," Handel.

R. Kenneth Holt, San Francisco, Cal.—A recital was played Dec. 7 at the First Congregational Church by Mr. Holt. His program: Prelude, Fugue and Chaconne, Buxtehude; "How Brightly Shines the Morning Star," Pachelbel; "Evening Harmonies" and "Now Thank We All," Karg-Elert; "Divinum Mysterium," David Stanley York; "A Rose Breaks into Bloom," Brahms; "Noel Suisse," d'Aquin; Adagio and Gavotte from Concerto in G minor, Matthew Camidge; Second Movement, Sonata 1, Hindemith; "Marche Pastorale," Yon; "Jubilate Deo," Silver.

John Hamilton, Wenatchee, Wash.—For a recital Dec. 14 at the First Presbyterian Church Mr. Hamilton chose the following: Pastorale, Bach; Chorale Preludes, "Now Rejoice, Good Christians," "Sleepers, Wake" and "Come Now, Saviour of Our Race," Bach; "Noel Grand Jeu et Duo," d'Aquin; Variations on "Jesús, Priceless Treasure," Walthier; Toccata in B minor, Gigout.

Margaret Herrera, Millbrae, Cal.—Miss Herrera gave a recital Nov. 16 at the Church of St. Matthew, San Mateo, Cal. She played: Fugue in B minor and Three Chorale Preludes, Bach; Chorale with Variations from Sonata 6, Mendelssohn; Two Pieces on Gregorian Themes, Titcomb; Bourree and "The Night," Karg-Elert; "Jesus Meets His Mother," Dupré; Toccata, Andriessen.

Laeta Wentworth, Chatham, Va.—Miss Wentworth gave a recital Nov. 16 at St. Mary's Chapel. She played: Prelude and Fugue in C major, Böhm; Chorale Preludes, "Wir glauben all' an einen Gott, Vater," and "Jesus Christus, unser Heiland," Bach; Fantasie in F minor, Mozart; Passacaglia and Fugue, Bach.

Richard C. Warner, Paterson, N. J.—The last in the series of four recitals marking his twenty-fifth anniversary at the First Baptist Church was played Nov. 21 by Mr. Warner. His program: Prelude and Fugue in D, Bach; Chorale Prelude, "We Pray Now to the Holy Spirit," Buxtehude; "O World I'Een Must Leave Thee," Bedell; Fugue in E flat, Bach; Ballade, Clokey; Chorale in A minor, Franck; "Sketches of the City," Nevin; Finale from Sonata on the Ninety-fourth Psalm, Reubke.

Royal A. Brown, San Diego, Cal.—Mr. Brown and Dorothy Kelly, pianist, were heard in a program of organ and piano music Nov. 2 at the Union Congregational Church in La Jolla, Cal. They played these numbers: Sonata in G major, Op. 49, No. 2, Beethoven; Second Movement from Concerto in D major, Mozart; Fantasy in F sharp minor, Federer; Intermezzo in E flat major, Op. 117, No. 1, Brahms; Second Movement from Concerto in D minor, Mendelssohn; Concerto on Familiar Themes, Stanley R. Avery.

Henry J. Eikhoff, Ellensburg, Wash.—In a recital Dec. 7 at the Central Washington College of Education Mr. Eikhoff played the following numbers: Fugue in E flat major, Bach; "Blessed Are Ye, Faithful Souls," "My Faithful Heart Rejoices" and "Behold, a Rose Is Blooming," Brahms; "Baroques," Bingham; "Litanies," Alain; "Song of Peace," Langlais; "Noel," d'Aquin; "From Heaven Above," Pachelbel; Toccata in F major, Bach.

John M. Thomas, Wellington, Kan.—Mr. Thomas gave a recital Nov. 23 at the First Methodist Church. He was assisted by Shirley Bailey, cellist. Organ numbers were: Prelude, Fugue and Chaconne, Buxtehude; "Basse et Dessus de Trompette," Clerambault; "O Whither Shall I Flee" and "My Soul Doth Magnify the Lord," Bach; Toccata in F, Bach; "Litanies," Alain; "Speranza," Elmore; "My Heart Is Filled with Longing" and "Deck Thyself, My Soul," Brahms; "In Babilone," Purvis.

Harold L. Turner, Clinton, Ill.—Mr. Turner played Oct. 12 at the Methodist Church in Virginia, Ill. His numbers were: "Fireside Fancies," Clokey; "An Autumn Sunset," Harris; Prelude and Fugue in C major and Sonatina, Bach; "Ave Maria," Arkadelt; Nocturne, Grieg; "Romance sans Paroles," Bonnet; "Sweet Hour of Prayer," Thompson; "Psalm 18," Marcello. The same program was played by Mr. Turner Oct. 15 at the Concordia Lutheran Church in Warsaw, Ill.

Maurice John Forshaw, La Jolla, Cal.—Mr. Forshaw chose the following numbers to play at Stanford University Dec. 4: "Eli, Eli, Lamma Sabachthani," Tournemire; Andante from Sonata 4 and Rondo from Sonata 3, Bach; "La Vierge et l'Enfant," Messiaen; Allegro-Vivace from Symphony 1, Vierne; "Hommage a Frescobaldi," Langlais.

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VOL. 2, No. 1—JANUARY 1953

(Vol. 1, No. 1—December 1952)

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Three-Day Festival of the Works of Bach Is Held in Baltimore

A three-day Bach festival was held Nov. 16, 17 and 18 at Brown Memorial Church in Baltimore under the direction of Richard Ross, well-known organ recitalist, head of the School of Sacred Music at Peabody Conservatory and director of music at the church. Eugene Belt, associate organist and director, conducted the Sunday performance and appeared as organ recitalist on the Monday program. Mr. Ross opened the festival with the following organ program: Pas-sacaglia in C minor, Allegro from Sixth Trio-Sonata, Chorale Preludes, "We All Believe in One God," "Sleepers, Wake!" and "Come, Saviour of the Gentiles," and Sinfonia from Cantata No. 29.

The vesper musical service following this program included several chorale settings and the Magnificat, performed by the Brown Memorial choir and soloists.

On Monday evening the following program of instrumental and vocal music was presented, with Eugene Belt, organist; Hugh O'Meagher, harpsichordist; Herbert Bangs, violinist; Lois Darling and Lynn Taylor, sopranos; Jack Marvin, tenor, and Neil Darling, baritone: Chorale Prelude, "O Lamb of God, Most Holy" (organ); Soprano Aria (Cantata 208), "Flocks in Pastures Green"; Prelude and Fugue in A minor for harpsichord; Tenor Aria (Cantata 93), "Calmly Abide", and (Cantata 21), "Rejoice, O My Spirit"; Invention in B minor for harpsichord and violin; Four Chorale Preludes for organ: "Lord Christ, God's Only Son," "In dulci Jubilo," "O Man, Bewail Thy Grievous Sin" and "On Earth Has Dawned This Day of Days"; Soprano Aria (Cantata 80), "Within My Heart of Hearts"; French Suite in G major for harpsichord; duet for soprano and bass (Cantata 140), "My Friend Is Mine"; Fantasie in G major for organ.

On Tuesday evening Mr. Ross directed a chorus of eighty, the boy choristers of St. Michael and All Angels' Church, soloists and an orchestra composed of members of the Baltimore Symphony Orchestra in a performance of the "Passion according to St. Matthew."

The entire festival drew enthusiastic support from the people of Baltimore, and many had to stand for the performance of the Magnificat and the "St. Matthew Passion." Under the sponsorship of the church, the festival will become an annual event in the city.

Tribute To Ralph Kinder.

Wilmington, Del., Dec. 1, 1952—Editor of THE DIAPASON:

One rarely becomes an organist without the guidance of a teacher. The instruction imparted by this individual means much, but when it is coupled with a powerful Christian personality the result is twofold for the student. I am speaking of my former teacher for many years—Ralph Kinder—who passed from this earth on Nov. 14. His many pupils will join me in the above statement, I am sure, because one could not study with Ralph Kinder without receiving also the benefit of his strong Christian character. We who have known him so well rejoice in the qualities of a great teacher.

SARAH HUDSON WHITE,
Dean, Delaware Chapter, A.G.O.

IVAR SJOSTROM directed the choir of the Second Church in Newton, West Newton, Mass., in a concert of Advent and Christmas music Dec. 7. Britten's "A Ceremony of Carols" and the Christmas section of "The Messiah" were performed. Lawrence Argue was at the organ and a string orchestra assisted.

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Dr. Wheelwright has specialized in music and art appreciation for the layman and has served as organist in Chicago, Washington, Salt Lake City and at Stanford University, and was formerly choral chairman of the National Federation of Music Clubs.

**FRANCIS H. HOPPER STUDIES,
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Francis H. Hopper, organist of the University of Louisville, Ky., is spending the current academic year at Oxford University, having been awarded the Humphrey Centennial research scholarship by his university. While in England Mr. Hopper is giving recitals. He played a Bach program Nov. 19 at Jesus College Chapel, Cambridge, including these works: Fugue in G; "Wenn wir in höchsten Nöthen sein"; Fantasie and Fugue in A minor; Concerto in G major; "Von Gott will ich nicht lassen"; Prelude and Fugue in G minor. Mr. Hopper was heard Oct. 29 at the University Church of St. Mary the Virgin. He played compositions by James, Walther, Bach, Hayes, Schroeder, Mottu and Hopper.

PACHELBEL'S "MAGNIFICAT", Vaughan Williams' Fantasia on Christmas Carols and a Handel Concerto for organ and orchestra were heard Dec. 7 at the First Methodist Church of Pasadena, Cal. Marian Craighead was at the organ and John Burke directed the choir and orchestra.

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Compound Stops in Mother Church Organ of Christian Science

By LAWRENCE I. PHELPS

[Mr. Phelps was commissioned by the authorities of the Christian Science Church to supervise the design and construction of the great new organ of whose resources he writes.]

The stolist of the new organ in The Mother Church, The First Church of Christ, Scientist, in Boston, built by the Aeolian-Skinner Company, was published in these pages in the July issue along with a general description of the tonal resources and outstanding features of the instrument. Publication of this information seems to have inspired a genuine interest among students and practitioners of tonal design and many requests have been received for additional information. Inasmuch as most of this interest seems to center in the compound stops it is hoped that the following information regarding these stops will prove helpful.

There are twenty-six harmonic-corraborating compound stops in the instrument. One hundred and eight of the 235 ranks of pipes which comprise the tonal resources of the organ are contained in the compound stops. Together these stops total 6,051 pipes. The compound stops fall roughly into three groups. The first of these is that of the "full mixture" variety. The primary purpose of these stops is to impart power and richness to the ensemble rather than brilliance. The great full mixture, the swell plein jeu, the bombarde grande fourniture and the pedal fourniture are examples of this type. The second group are those whose purpose is primarily to impart brilliance while improving the clarity and definition of all combinations into which they enter. Among the stops of this type are the hauptwerk mixture and scharf and the positiv scharf and zimmel. In the third group are those stops which are used primarily alone as solo stops or which, together with other stops, form combinations especially suited for solo use. Among these are the positiv and bombarde cornets, the choir sesquialtera and carillon and the hauptwerk sesquialtera.

There are other stops which do not fall strictly into any one of these groups. Their functions are common to two, and in some cases all three, of the groups. A good example of this is the great cornet, which, although it is suited for use as a solo stop, also functions admirably as a stop of the first group, adding richness and power to the full great ensemble. The great scharf, which by nature of its construction might be primarily considered a stop for imparting brilliance to the great ensemble, also adds considerable power to the ensemble.

The motives of the designer in endowing this organ so richly with compound stops were several. First among these was the wish to create an instrument in which each division would be complete and in every way independent and in which octave couplers, though included as recognized and legitimate mechanical aids, would be entirely unnecessary to the tonal design. Some might ask: "But couldn't this result be gained just as well through the use of a greater number of independent ranks instead of compounding so many ranks together?" While the writer acknowledges the possibility of achieving divisional independence through the use of many independent ranks, and heartily recommends this practice in the design of small instruments, it is his considered opinion that real cohesion of ensemble cannot be produced by independently winded ranks of pipes. (Independently winded ranks of pipes refers here to the practice of using one chest valve per note.) He is convinced that well intergraded and truly musical results are possible only when pipes are winded from a common channel or key chamber. It is quite possible to apply the key chamber to the pitman type windchest, and this was accomplished very successfully through the skill of Aeolian-Skinner craftsmen. However, with pipes standing on common chambers over pitman chest action, it is not practical to attempt such independent control of the ranks as can easily be attained in the more usual type of "barred" windchests—slide chests, for example. Therefore it can be stated that the use of

many influential compound stops was adopted in the case at hand as a device for effecting the greatest possible cohesion in the ensemble with the minimum of mechanical complication. It should be pointed out, however, that the time consumed in the tonal finishing of this instrument occupied about eight months and this should warn that the devices used here should not be attempted elsewhere unless accompanied by an equal determination to see the work through to its glorious conclusion.

As the organ is now finished and has been in use for six months the various elements of its design are no longer academic issues, and although the following discussion of the most important features and functions of each stop is concerned primarily with the designer's point of view, it should be remembered that the occasional remarks as to the merit of this or that effect are made by one who has been privileged to hear the instrument many times each week in the actual playing of a great variety of music since it first went into service.

The scaling of the hauptwerk is based on the 8-ft. prinzipal, which has a diameter of five and five-eighths inches at low C and continues to the top according to a fairly rapid decreasing diameter scale. The scale of each successive independent rank comprising the principal "chorus" begins proportionately smaller than the 8-ft. prinzipal in the bass but continues progressively slower, so that as these stops ascend the diameters of their pipes gradually become equal to the pipes of similar pitch in the 8-ft. prinzipal and eventually, as the treble is reached, attain diameters which surpass those of the 8-ft. prinzipal. For example: the diameter of low C of the 4-ft. oktav is one semi-tone smaller than the 4-ft. C of the 8-ft. prinzipal, and by the time the 4-ft. oktav has advanced through three octaves, the diameter of treble C is one full semi-tone larger than the pipe of similar pitch in the 8-ft. prinzipal. The 2-ft. super oktav, which begins at low C two semi-tones smaller in diameter than middle C of the 8-ft. prinzipal, a pipe of similar pitch, has become, by the time it reaches treble C, three semi-tones larger than high C in the 8-ft. prinzipal, which again is a pipe of similar pitch. This principle is applied in the same way to each rank of the chorus.

The bass and tenor of the ranks constituting the upper work of the chorus must be suppressed in order that they may not become assertive and that they blend well with the 8-ft. prinzipal. The treble of these ranks must not be too thin in color or they will seem to screech and produce a disagreeable effect. Therefore this system of scaling is necessary in order that the suppression of the strength of the upper-work in the lower end does not produce a too fluty tone, resulting in a thickening effect, while the trebles, due to the necessity for increase to make contrapuntal playing clear, do not become too thin and scratchy, producing the screechy effect so often objected to.

The compositions of the three hauptwerk compound stops is as follows:

SESQUIALTERA II				122 Pipes
12 - 17 = 49 notes				
10 - 12 = 12 "				
61				
MIXTUR IV-VI				287 Pipes
15 - 19 - 22 - 26 = 18 notes				
12 - 15 - 19 - 22 = 12 "				
8 - 12 - 15 - 19 - 19 = 12 "				
1 - 8 - 12 - 12 - 15 - 15 = 12 "				
1 - 8 - 8 - 12 - 12 = 7 "				
61				
SCHARF IV-VII				318 Pipes
22 - 26 - 29 - 33 = 12 notes				
19 - 22 - 26 - 29 = 12 "				
15 - 19 - 22 - 26 = 6 "				
15 - 19 - 22 - 26 - 26 = 6 "				
12 - 15 - 19 - 19 - 22 = 6 "				
12 - 15 - 15 - 19 - 19 - 22 = 6 "				
8 - 12 - 15 - 15 - 19 - 19 = 6 "				
1 - 8 - 12 - 12 - 15 - 15 = 7 "				
61				

The compound stops follow exactly the same principle of scaling, except that they begin much smaller than the 8-ft. prinzipal and the increase toward the treble is such that the diameter scales of the 8-ft. prinzipal are equal but not surpassed; the effect being that the individual ranks in the mixtures have a thinner and less powerful tone than the independent ranks of similar pitch. The whole object of this scaling method is to produce a clear ensemble for contrapuntal playing. Clarity in the lower end is pro-

vided by a closely-knit, brilliant color in which no single rank becomes more prominent than the 8-ft. prinzipal, but all ranks contribute to color the 8-ft. prinzipal. As we ascend toward the treble the color changes, becoming fuller and stronger, but never aggressive or screechy. This results in beautiful, well-balanced clarity in fugue playing. The upper voice is always audible because of its fullness and superior strength. The inner and lower voices are clear due to their rich color rather than by the protrusion of the ranks of higher pitch. The mixtur, when added to the ensemble, produces the effect of added fullness in the treble while brightening the lower end. The scharf adds a sheen to the entire ensemble and, due to the care with which it is regulated, the lower end never seems over-assertive. Thus the scharf does not destroy the clarity, but rather adds a nearly equal sheen throughout the compass.

The sesquialtera, though usable in the chorus, is primarily useful in smaller combinations and is intended especially for use in solo combinations with the flutes. The seventeenth has been regulated especially with the thought in mind of avoiding, as much as possible, disagreeable cross-relations which sometimes occur in trio playing. Thus this stop is especially satisfactory in the playing of trio-sonatas, in which it works equally well for either of the manual parts.

The composition of the two positiv mixtures is as follows:

SCHARF IV-VII				337 Pipes
22 - 26 - 29 - 33 = 6 notes				
19 - 22 - 26 - 29 = 6 "				
15 - 19 - 22 - 26 = 12 "				
12 - 15 - 19 - 22 - 22 = 6 "				
12 - 15 - 19 - 19 - 22 - 22 = 6 "				
8 - 12 - 12 - 15 - 15 - 19 - 19 = 6 "				
1 - 8 - 8 - 12 - 12 - 15 - 15 = 13 "				
61				

ZIMBEL III				183 Pipes
36 - 40 - 43 = 6 notes				
33 - 36 - 40 = 6 "				
29 - 33 - 36 = 6 "				
26 - 29 - 33 = 6 "				
22 - 26 - 29 = 6 "				
19 - 22 - 26 = 6 "				
15 - 19 - 22 = 12 "				
12 - 15 - 19 = 6 "				
8 - 12 - 15 = 7 "				
61				

These two positiv mixtures are scaled along lines similar to those used in the hauptwerk, but they are based on the 4-ft. harmonic series. The mouths of the pipes in these mixtures are cut very low, an average cut-up of about one-sixth for all ten ranks, and the languids are virtually without nicking. The scharf, due to its small-scale low cut-up, doubled ranks and absence of nicking, produces a glow and warmth not always evidenced in mixtures of this type. It can be used in chorus with either the flutes or the principals. When playing fugue episodes on the positiv, in contrast to the hauptwerk, the scharf is especially useful.

The zimmel is not strictly a chorus mixture. The tone of the individual pipes in this stop is somewhat more fluty than that of the principals. It can be used in chorus, with or without the scharf, but it is more effective when used in light combinations with the flutes or when used with only one of the ranks of principal tone in the combination. This stop actually can be used in combination with any of the three 8-ft. stops, without any intermediate pitches being present and with-

out fear of the results. Of course it is especially good in fast-moving music, where its effect is quite bell-like.

The cornet is primarily a solo stop. The pitches of its five ranks are 8, 4, 2 2/3 and 1 3/5-ft. They are completely without breaks with the exception that the 1 3/5-ft. repeats at top G sharp. The 8-ft. rank is a gedeckt. All the other ranks are open. The cut-up of all open ranks is no higher than one-fifth and nicking is used only in the bass. The 2 2/3-ft., 2-ft. and 1 3/5-ft. ranks are tapered slightly in the bass, the taper becoming less as the pipes ascend, and all ranks are straight, without taper, in the treble. The scales of the pipes at low C are as follows: 8-ft. = 4 15/16"; 4-ft. = 4 7/8"; 2 2/3-ft. = 3 7/16" at the mouth, tapered to 2 7/8" at the top of the pipe; 2-ft. = 2 11/16" at the mouth, tapered to 2 7/16" at the top; 1 3/5-ft. = 2 1/4" at the mouth, tapered to 2 1/16" at the top. The scales of all ranks are special irregular scales and do not correspond to any standard halving ratio. The fact that this stop continues from low C to the top, instead of beginning at middle C or tenor G, as many classical examples do, makes it very useful in many ways not previously imagined. It is especially good for figurations in the left hand in certain old music, particularly in variations, and there is a great wealth of music written especially for the cornet stop by such as Couperin, Clerambault, Gibbons, Cornet and Sweelinck. The cornet has a clear tone and individual character which gives it a penetrating effect that makes possible its use as a solo voice, with accompaniments which seem too strong for it when compared note for note. This makes the stop especially useful in playing chorale preludes of various types. Due to the careful scaling and regulation of the pipes, this stop can be used down to its lowest note without any disagreeable separation of the ranks. It is not a powerful stop, being perhaps equivalent in strength to the swell oboe. It is much different in character from the cornet effect made up by drawing individual ranks in the positiv. One of the reasons for this is that all of the ranks of the cornet stand on a key-chambered table and thus all the ranks of each note have a common wind supply. This produces a wonderfully blended full effect and the five ranks speak truly as one stop. The scaling of the cornet is much bolder than that of the individual positiv ranks.

In every case where the pitch has been duplicated by an additional rank in the mixtures throughout the organ the added rank is two semi-tones smaller in scale and is provided with extra-long feet. This was done as an aid to tuning as it reduces the tendency of closely placed ranks of similar pitch to quarrel.

[To be continued.]

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CELEBRATING THE TWENTY-FIFTH ANNIVERSARY SCHOOL OF SACRED MUSIC UNION THEOLOGICAL SEMINARY 1928-1953

ALUMNI PROGRAMS HONORING THE FOUNDING OF THE SCHOOL

November 1952

- 2 First Presbyterian Church
Englewood, N. J.
Parker—Hora Novissima; John Harvey,
MSM '52
- 30 First Presbyterian Church
Clinton, Iowa
Organ; James M. Winn, MSM '48

December 1952

- 7 East Congregational Church
Grand Rapids, Mich.
Hanna—Messian; Wilmer T. Bartholomew,
MSM '41
- 7 Emmanuel Episcopal Church
Staunton, Va.
Organ; Ruth McNeil, DSM '45
- 12 New Jersey College for Women
New Brunswick, N. J.
Organ; Ruth McNeil, DSM '45
- 14 "Old First" Reformed Church
Passaic, N. J.
Choir; Mildred David Toone, MSM '34
- 14 First Presbyterian Church
LaGrange, Ill.
Choir and Organ; Robert Glover, DSM '52
- 18 Indiana Central College
Indianapolis, Ind.
Choir; Allan F. Schirmer, MSM '37
- 21 First Methodist Church
Modesto, Calif.
Choir; Glenn Shields Daun, MSM '49
- 21 Shady Side Presbyterian Church
Pittsburgh, Pa.
Choir and Organ; Russell G. Wickmann,
MSM '36
- 21 Immanuel Lutheran Church
New York City
Choir and Organ; George Wehmeier,
MSM '42
- 21 First Congregational Church
Wakefield, Mass.
Choir; Stephen J. Ortlip, MSM '51
- 22 Indiana Central College
Indianapolis, Ind.
Choir broadcast; Allan F. Schirmer,
MSM '37

January 1953

- 11 Mt. Vernon Place Methodist Church
Baltimore, Md.
Organ; Frederick L. Swann, MSM '54;
DeWitt Wasson, MSM '47, Minister
of Music
- 25 Second Presbyterian Church
Newark, N. J.
Choir and Instruments; Elmer Lancaster,
MSM '46
- 25 St. Clement's Episcopal Church
St. Paul, Minn.
Britten—St. Nicholas; Jack Fisher, MSM '49
- 25 Forest Hill Presbyterian Church
Newark, N. J.
Choir and Organ; Mary Elizabeth Jenkins,
MSM '42
- 25 First Congregational Church
LaGrange, Ill.
Choir; Russell Wing, MSM '39
- 27 Old South Church
Worcester, Mass.
Organ; Myrtle Regier
- 28 Mt. Washington Presbyterian Church
New York City
Choir and Organ; Lyn Davies, MSM '44

February 1953

- 5 Illinois Wesleyan University
Bloomington, Ill.
Organ—Frank Bohnhorst, MSM '43-'48
Choir—Lloyd Pfautsch, MSM '48
- 9 Agnes Scott College
Decatur, Ga.
Organ; Ray Martin, MSM '48
- 15 Methodist Church
Bloomburg, Pa.
Mendelssohn—Elijah; Franklin and Aline
R. Perkins, MSMs '51
- 15 Community Church
Garden City, N. Y.
Choir; Robert M. McGill, MSM '49
- 15 Madison Avenue Presbyterian Church
New York City



Interracial Junior Choir Festival of Goodwill; Robert B. Lee, MSM '48; Dorothy K. Lee, DSM '50; and other alumni choirs participating

- 22 Riverside Church
New York City
Choir; Richard Weagley, MSM '40
- 22 Bethel Mennonite Church
Mountain Lake, Minn.
Organ; Orlando Schmidt, MSM '51

March 1953

- 1 First Methodist Church
Evanston, Ill.
Choir Festival: Austin C. Lovelace, DSM '50;
Mrs. John Dubocq, MSM '42; G. Russell
Wing, MSM '39; Robert Glover, DSM '52;
Chester A. Tucker, MSM '42

- 8 Methodist Church
Bloomburg, Pa.
Organ; Franklin E. Perkins, MSM '51
- 8 First Presbyterian Church
Staten Island, N. Y.
Organ; Mary Louise Wright, MSM '35
- 15 First Congregational Church
Stratford, Conn.
Brahms—Requiem; M. Louise Miller,
MSM '42
- 22 Hanover College
Hanover, Ind.
Choir; Ruth Graham, DSM '51
- 22 Westminster Presbyterian Church
Lincoln, Neb.
Bach—St. Matthew Passion; Josephine
Waddell, MSM '42
- 29 First Congregational Church
Vermillion, S. Dak.
Handel—Messiah; Jack L. Noble, MSM '51

Other programs to be announced later.

PROGRAMS BY THE SCHOOL OF SACRED MUSIC

Jan. 28 Organ and Chamber Music—James Chapel. Margaret Hillis, conductor; Hugh Porter, DSM '44, soloist.
Feb. 15 Works of Hindemith and Janacek—Carnegie Hall. To be sung

with the Collegiate Chorale. Robert Shaw, conductor.
Apr. 14 Works of Bach and Kodaly—James Chapel. To be conducted by candidates for the MSM degree.

—MAY 5—

ALUMNI DAY AND 25th ANNIVERSARY FESTIVAL

3:30 Organ Recital—James Chapel—Clarence Dickinson, Director Emeritus. . . 8:15 Choral Festival—Riverside Church.

Broadway at 120th Street

New York 27, N. Y.

- 29 East Congregational Church
Grand Rapids, Mich.
Brahms—Requiem; Wilmer T. Bartholomew,
MSM '41
- 29 University of Arkansas
and Fayetteville, Ark.
Organ recitals; Kenneth R. Osborne,
MSM '42

April 1953

- 3 St. Paul's Episcopal Church
Columbus, Ohio
Steiner—Crucifixion; Harold D. Smith,
MSM '40
- 12 Methodist Church
Bloomburg, Pa.
Organ; Aline Ruple Perkins, MSM '51
- 19 First Congregational Church
Glen Ellyn, Ill.
Choir; Mrs. J. Stanley Stevens, MSM '33
- 26 First Presbyterian Church
Evansville, Ind.
Mendelssohn—Elijah; Raymond H. Ocock,
MSM '52
- 26 Christ Church Cranbrook
Bloomfield Hills, Mich.
Choir and Organ; Maurice Garabrant,
MSM '45
- 8, 15 First Presbyterian Church
22 and Brooklyn, N. Y.
- 29 Organ recitals; Robert Baker, DSM '44

May 1953

- 3 Westmoreland Congregational Church
Washington, D. C.
Clokey—Divine Commission; Robert H.
Hieber, DSM '47
- 3 Covenant Presbyterian Church
Charlotte, N. Car.
Choir; Richard Peck, MSM '52; First Pres-
byterian, Earl Berg, MSM '50; Trinity Pres-
byterian, Virginia Smith Sinclair, MSM '48
- 11 Methodist Church
Fredericksburg, Va.
Choir and Organ; Harold L. Abmyer,
MSM '49
- 17 First Presbyterian Church
Evansville, Ind.
Organ; Raymond H. Ocock, MSM '52
- 24 University Presbyterian Church
Madison, Wis.
Choir and Organ; Miriam Bellville, MSM '43

Dates Not Yet Determined

- Southwestern College
Winfield, Kan.
Mendelssohn—St. Paul,
Orceuth S. Smith, DSM '51
- First Presbyterian Church
Youngstown, Ohio
Brahms—Requiem; Chester E. Morsch, MSM '32
- First Methodist Church
Red Bank, N. J.
Organ; John Ferris, MSM '52
- Mt. Holyoke College
South Hadley, Mass.
Organ; Myrtle Regier, MSM '40
- Emmanuel Lutheran Church
Hartford, Conn.
Organ; Frances Beach Carlson, MSM '32
- University of Missouri
Columbia, Mo.
Organ; Douglas Breitmayer, MSM '51
- Trinity Lutheran Church
Staten Island, N. Y.
Organ; Sarah M. Newton, MSM '50
- First Presbyterian Church
Passaic, N. J.
Organ; Arthur J. Hatch, MSM '50
- First Presbyterian Church
Cranbury, N. J.
Organ; Marie Mackay Cowan, MSM '45
- St. Paul's Episcopal Church
Columbus, Ohio
Choir; Harold D. Smith, MSM '40
- Central Methodist Church
Brooklyn, N. Y.
Choir; Ruth M. Harsha, MSM '31
- First Presbyterian Church
Greensboro, N. Car.
Organ; Arden R. Whitacre, MSM '48