

# THE DIAPASON

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## MAGNIFICENT TEMPLE TO HAVE LARGE ORGAN MASONIC ORDER TO MOLLER

Contract for George Washington Memorial in Alexandria, Va., Awarded—Organ Will Speak into Two Rooms.

Across the Potomac River from Washington, in historic Alexandria, Va., is a magnificent temple, built and supported by contributions from Masons throughout the United States, which stands as a memorial to George Washington. Inspired by the ziggurat towers of antiquity which the men of old built at the harbor entrances of the Mediterranean Sea to carry a burning flare as a guiding light to the homeward bound, storm-tossed mariner, this temple rises to a point over 400 feet above the City of Alexandria and dominates the surrounding country for miles.

The George Washington Masonic National Memorial Association, C. D. Jory, president, at its annual meeting late in February negotiated a contract with M. Möller, Inc., for an organ for the great structure. The instrument will be placed that it will speak into a large amphitheater and also into the memorial hall. Over a quarter of a million people visit this shrine yearly and the organ is to be played daily.

The stoplist of the organ is as follows:

**GREAT ORGAN.**  
Spitzprincipal, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Quint, 5½ ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Bombarde (from Choir).  
Chimes (from Choir).

**SWELL ORGAN.**  
Flute Conique, 16 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Flute Conique, 8 ft., 12 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Gambe, 8 ft., 73 pipes.  
Gambe Celeste, 8 ft., 73 pipes.  
Geigen Octave, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Contra Fagotto, 16 ft., 73 pipes.  
Trompette, 8 ft., 12 pipes.  
Fagotto, 8 ft., 12 pipes.  
Claron, 4 ft., 73 pipes.  
Tremulant.

**CHOIR ORGAN.**  
Viola, 8 ft., 73 pipes.  
Cor de Nuit, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Erzähler Celeste, 8 ft., 73 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Prestant, 4 ft., 73 pipes.  
Nasat, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Cromorne, 8 ft., 73 pipes.  
Bombarde, 8 ft., 73 pipes.  
Chimes, 25 tubes.  
Tremulant.

**PEDAL ORGAN.**  
Diapason, 16 ft., 32 pipes.  
Spitzprincipal, 16 ft. (from Great).  
Bourdon, 16 ft., 32 pipes.  
Flute Conique, 16 ft. (from Swell).  
Quint, 10½ ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Bourdon, 8 ft., 12 pipes.  
Spitzprincipal, 8 ft. (from Great).  
Flute Conique, 8 ft. (from Swell).  
Octave Quint, 5½ ft., 12 pipes.  
Super Octave, 4 ft., 12 pipes.  
Contra Bombarde, 16 ft. (20 from Choir).  
12 pipes.  
Contra Fagotto, 16 ft. (from Swell).  
Bombarde, 8 ft., 32 notes.  
Claron, 4 ft., 32 notes.

**SCHUTZ'S "SEVEN LAST WORDS"** was performed on Ash Wednesday at the First Methodist Church of Fort Worth, Tex., under the direction of Robert R. Clarke, minister of music. The work was accompanied by three violins, viola, cello and organ. Mr. Clarke played Brahms' "O World, Now Must Leave Thee," Bach's "I Call Thee" and Couperin's "Benedictus."

## MASONIC WASHINGTON MEMORIAL TO HAVE ORGAN



## ELMORE DEDICATES ORGAN

### BY WICKS IN PHILADELPHIA

A Wicks organ of three manuals and an echo division was dedicated Feb. 17 in St. Stephen's Church, Philadelphia. This instrument was described in the November, 1952, issue of THE DIAPASON. It contains 2,806 pipes and is installed in the gallery, with the echo division in a chamber at the sanctuary end of the church above the chancel.

Under the direction of Dr. H. Alexander Matthews, the organist and choir-master, the choir sang a chorus from Handel's "Ode on St. Cecilia's Day," Holst's Festival Te Deum and Matthews' "Lord, I Have Loved the Habitation of Thy House." A program of organ solos was played by Robert Elmore, organist and choir-master of the Church of the Holy Trinity in Philadelphia. His numbers included the following: Passacaglia, Bach; Chorale Improvisation on "O Filii et Filiae," Matthews; Scherzo in G minor, Bossi; "The Chimes of St. Mark's," Russolo; Toccata, Renzi.

## MARILYN MASON WILL GIVE

### RECITAL IN OAK PARK MAY 4

Marilyn Mason, well-known concert organist, will be sponsored in a recital May 4 at the First Methodist Church of Oak Park, Ill., by the Chicago Club of Women Organists. Miss Mason is a member of the organ faculty at the University of Michigan, where she was a student of the late Palmer Christian. Her recitals have elicited praise from critics in many cities and she is ranked as one of the outstanding woman organists of America.

**FRANCK'S "THE BEATITUDES"** will be sung by the Apollo Musical Club April 7 at Orchestra Hall, Chicago. The chorus will be accompanied by the Chicago Symphony Orchestra. Henry Veld will conduct.

## DR. HAGBARD BRASE, NOTED

### CHORAL CONDUCTOR, IS DEAD

Dr. Hagbard Brase, who was conductor of the famous Lindsborg, Kan., Messiah Chorus for more than thirty years, died March 18 at the age of 75 years.

Dr. Brase was born in Rada, Sweden, in 1877. He attended the College of Skara and in 1900 was graduated from the Royal Conservatory of Music in Stockholm. He came to America that year to be organist of the Bethany Oratorio Society in Lindsborg and professor of organ and theory at Bethany College. In 1915 he was made conductor of the society. In 1932 Augustana College conferred on him the degree of doctor of music. He was organist of Bethany Lutheran Church from 1921 to 1943.

Dr. Brase retired from the faculty of Bethany College in 1946 and in 1947 he was made a knight of the Royal Order of Vasa in recognition of his contributions to culture. Dr. Brase was the composer of songs, choruses, organ music and orchestral works.

Dr. Brase married Lydia Minna Maria Hernwall of Halmstad, Sweden, in 1901. They had five children.

## DOROTHY R. ADDY COMPLETES

### FOURTH SERIES IN WICHITA

Dorothy R. Addy, organist of the Central Christian Church in Wichita, Kan., has completed her fourth annual series of Lenten recitals under the sponsorship of the Wichita Council of Churches. The series began Feb. 20 and contained six programs. In her last recital, March 27, Mrs. Addy was assisted by Geraldine Wright, harpist. They played these numbers: Two Preludes for harp and organ, Fournier; Aria, Pergolesi; Hymn Meditations on "Sun of My Soul" and "Holy Spirit, Truth Divine"; "Angels' Song," Rubinstein.

## LARGEST MILWAUKEE ORGAN IS DEDICATED

### BUILT BY LA MARCHE BROS.

St. Paul's Episcopal Church Jammed for Recital by Frederick Marriott on Instrument of Sixty-three Ranks and 3,772 Pipes.

Milwaukee celebrated the opening of its largest organ, and believed to be the largest in Wisconsin, when the instrument in St. Paul's Episcopal Church was heard March 8 in a recital by Frederick L. Marriott, organist and carillonneur of Rockefeller Memorial Chapel at the University of Chicago. The organ was built by La Marche Brothers of Chicago. The recital, played in the afternoon, drew a congregation which filled every seat in the church and all the chairs that could be placed in the aisles.

Mr. Marriott gave a program that not only demonstrated the resources of the organ but had a variety and character that brought enthusiastic praise from the people of the parish and from the Milwaukee organists, many of whom were present. He closed his performance with an improvisation which proved a special attraction, for Mr. Marriott has developed a talent as an improviser which has brought him fame. That those present had a special interest in this feature was made evident by the fact that twenty-five themes were submitted from the audience. Selecting from this number he played four movements, none of them injured by too great length, which reminded one of the improvisations of his teacher, Marcel Dupré, which are familiar to American audiences. To supplement his announced program Mr. Marriott closed the recital with a splendid performance of "The Tumult in the Praetorium" from de Maleingreau's Passion Symphony. The set list of offerings included the following: Echo Voluntary for Double Organ, Purcell; Pastorale, Zipoli; Fantasie and Fugue in A minor, Bach; "Comest Thou, Now, Jesus, from Heaven", Bach; Chorale in B minor, Franck; Fantasie on a Sarum Plainsong, Marriott; "Moonlight on the Lake", Marriott; Toccata in A minor, Bonset. One of the outstanding numbers, which brought out the varied qualities of the organ, was the Franck Chorale, while the composition of Jacques Bonset, the Dutch composer, was a vehicle not only for the display of the performer's technical equipment but for the satisfying resources of the organ. His own two pieces also elicited admiration for their style.

The stop specifications of the new organ, over which Earl V. Morgan presides as organist and choir-master of St. Paul's, was published in the December, 1951, issue of THE DIAPASON. There is a total of sixty-three ranks of pipes and 3,772 pipes, played from the new three-manual console built in the La Marche factory. Use has been made of many of the pipes of the original organ, which was built by Hook & Hastings in 1883. To these have been added many new flue pipes, a brilliant double reed chorus, an antiphonal organ, and a set of Deagan cathedral chimes. The chancel organ has been enlarged from thirty-seven to fifty-five ranks of pipes and is now divided into two sections. The great, choir and main pedal divisions occupy the position of the old organ in a chamber at the left of the sanctuary. The swell division with suitable pedal pipes is on the right, near the console. The antiphonal division contains eleven ranks of pipes and is installed in the nave over the main entrance. The original organ contained 2,238 pipes. Of these, 290 were discarded as unsuitable and 1,824 new pipes were added, including the all-new antiphonal division. All mechanism, together with the console, was manufactured by La Marche Brothers. The additional pipes which have been incorporated in the organ were made by the Jerome B. Meyer & Son Company of Milwaukee.

## Festival as Climax of 25th Anniversary at Union Seminary

More than 600 singers will march into the chancel and upper gallery of the Riverside Church in New York City May 5 to take part in a choral festival, the climax of a series of celebrations which have been taking place all over the United States since November to commemorate the twenty-fifth anniversary of the School of Sacred Music at Union Theological Seminary. These singers will come from churches in the metropolitan area whose choir directors and organists are alumni of the school. They will honor the Rev. Dr. Henry Sloane Coffin, Dr. Clarence Dickinson and his wife, Dr. Helen Dickinson, founders of the school. All three founders will be present and will participate in the ceremonies.

A feature of the afternoon ceremonies May 5 will be an organ recital by Dr. Clarence Dickinson in James Memorial Chapel. Choral music of all faiths will be presented at the evening festival, as well as a group of compositions by Dr. Dickinson, conducted by the composer.

Alumni of the school have celebrated the anniversary with a total of seventy-seven programs. One of the concerts was given at the Maasin School of Music, Leyte, Philippines, of which A. B. Espina, a graduate in 1950, is director.

This school is unique in the music world in that it is the only graduate school granting degrees of master of sacred music and doctor of sacred music exclusively. The school, like the seminary, is interdenominational. Founded in 1836, Union Seminary offered courses in sacred music nearly ninety years prior to the opening of its School of Sacred Music in 1928. All music students are required to take basic courses in religion. Since its founding, the school has granted 397 master's and thirty-four doctor's degrees.

In New York City the school has been celebrating the anniversary with a number of special events. In January there was a

concert by its chamber orchestra, conducted by Margaret Hillis, featuring a Handel concerto and also a Poulenc organ concerto played by Dr. Hugh Porter, present director of the school. In February the choirs of the school and their director joined forces with the Collegiate Chorale, under the direction of Robert Shaw, to present Hindemith's "When Lilacs Last in the Dooryard Bloom'd" and the first American performance of Leos Janacek's "Festival Mass", with symphony orchestra and organ, at Carnegie Hall. In April a concert by the school choirs and orchestra conducted by graduating students will take place at the school. Bach's cantata "Christ lag in Todesbanden" and Kodaly's "Missa Brevis" will be performed at that time, as well as a group of Russian *a cappella* selections.

The school is further celebrating its silver anniversary with a major expansion program. The James Memorial Chapel tower is being rebuilt and equipped with eight practice organs, piano practice rooms, listening rooms and a teaching studio with a new three-manual organ. It will also contain a choral reference library of carefully selected music.

### THREE-DIMENSIONAL SOUND DEMONSTRATED IN CHICAGO

The first piano and organ recital utilizing three-dimensional recorded sound was sponsored March 2 by the Chicago Club of Women Organists at the Baldwin organ salon. The program consisted of duets played on the piano and organ, a piano and organ duet reproduced three-dimensionally with special "stereosonic" equipment developed by the DuKane Corporation of St. Charles, Ill., and a demonstration of other three-dimensional sound effects. The piano was played by Mrs. Ethel Wonnell Squire and the organ by Mrs. Helen Gerard Shoemaker. The featured music was Clokey's Symphonic Piece for piano and organ.

#### THE DIAPASON.

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One feature of the organ is the fact that the antiphonal, played from the main console in the rear choir gallery when used for services, has a separate console in the basement, so that this section may be used as a chapel and community hall organ. This is accomplished by having one tone opening for the antiphonal speaking into the upper church, with expression louvres controlled from the main gallery console, while a separate tone opening speaking into the chapel hall has louvres controlled by the two-manual console in the basement. Louvres in the church automatically shut off when the chapel organ is used in the basement and basement louvres automatically shut off when the antiphonal is used from the main console in the gallery. The tonal design of the antiphonal differs when used in church and when used in the basement chapel.

The pastor of the church, the Right Rev. Monsignor Richard S. Kelly, has planned for installation in the fall of 1953.

The resources of the organ are to be as follows:

**GREAT ORGAN.**  
(Expressive in Chamber I)  
Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Koppel Flöte, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.

**SWELL ORGAN.**  
(In Chamber II)  
Rohr Bourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 12 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Nasard, 2 2/3 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.

**ANTIPHONAL ORGAN.**  
(In Chamber III)  
Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 85 pipes.  
Salicional, 8 ft., 85 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave, 4 ft., 73 pipes.  
Flauto Amabile, 4 ft., 73 pipes.  
Mixture, 3 ranks (19-22-26), 183 pipes.  
Trumpet, 8 ft., 73 pipes.

**PEDAL ORGAN.**  
(Expressive with Manuals)  
Resultant, 32 ft. (low 12 resultant), 32 notes.  
Major Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Contra Salicional, 16 ft. (ext. 8-ft. Salicional—Ant.) 12 pipes.

Rohr Bourdon, 16 ft. (from Swell), 32 notes.  
Octave, 8 ft., 32 pipes.  
Bass Flute, 8 ft. (ext. 16-ft. Bourdon), 12 pipes.  
Cello, 8 ft. (from Antiphonal), 32 notes.  
Rohrflöte, 8 ft. (from Swell), 32 notes.  
Super Octave, 4 ft. (ext. 8-ft. Octave), 12 pipes.  
Block Flöte, 4 ft. (ext. 8-ft. Bass Flute), 12 pipes.  
Trombone, 16 ft. (ext. 8-ft. Trombone), 12 pipes.  
Trompette, 8 ft. (from Swell), 32 notes.

Following is the arrangement of the antiphonal organ when played from the two-manual basement console:

**GREAT.**  
Principal, 8 ft., 73 notes.  
Concert Flute, 8 ft., 73 notes.  
Octave, 4 ft., 73 notes.  
Fern Flöte, 4 ft. (Concert Flute extended), 12 pipes.  
Quinte, 2 2/3 ft. (from Octave), 61 notes.  
Super Octave, 2 ft. (from Quinte), 61 notes.

**SWELL.**  
Concert Flute, 8 ft., 73 notes.  
Salicional, 8 ft., 73 notes.  
Voix Celeste, 8 ft., 61 notes.  
Salicet, 4 ft. (ext. Salicional), 12 pipes.  
Flauto Amabile, 4 ft., 73 notes.  
Mixture, 3 ranks, 183 notes.  
Trumpet, 8 ft., 73 notes.

**PEDAL.**  
Contra Salicional, 16 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Bass Flute, 8 ft. (from Concert Flute), 32 notes.  
Flute, 4 ft. (from Flauto Amabile), 32 notes.  
Trumpet, 8 ft., 32 notes.

A five-horsepower Spencer Orgoblo will furnish the wind for the main organ and a one and one-half horsepower Orgoblo is specified for the antiphonal organ.

A NEW \$50 PRIZE choral composition contest has been announced by the New York Chapter of the Eastman School of Music Alumni Association. Works submitted must be scored for SATB with no *divisi*, sacred or secular text. The time limit is six minutes. The winning work will be published by Carl Fischer, Inc., and will be performed at the American Music Festival in February, 1954. The deadline for submitting manuscripts is June 1. Full information may be obtained by writing: Darrell Peter, president, New York Chapter, Eastman Alumni Association, 64 East Thirty-fourth Street, New York 16, N. Y.

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**BROADCASTS FROM NEW YORK  
WILL CLOSE SEASON IN APRIL**

The series of organ broadcasts sponsored by the American Guild of Organists will close the season with the Saturday afternoon performances in April. The recitals over station WQXR and its network have been played from Temple Emanu-El in New York City and have featured the following artists: Marilyn Mason, Vernon de Tar, Richard Ross, Robert Baker, Jeanne Demessieux, Hugh Porter, Walter Baker, Alexander McCurdy, Catharine Crozier, John Huston, Robert Owen, Edward Linzel, Andrew Tietjen, Edouard Nies-Berger, Daniel Pinkham, Joseph Coutret and Marie Schumacher. The binarual system of broadcasting is used.

Programs for April are as follows:  
 April 4—Edouard Nies-Berger: *Sinfonia to Cantata No. 29, "We Thank Thee, God"*; Bach: *"When in the Hour of Utmost Need"*; Bach; *"St. Francis and the Swallows"*; Bossi; *"Resurrection"*; Nies-Berger; *"Carillon"*; Vierne.  
 April 11—Daniel Pinkham: *Chaconne*, Buxtehude; *Flute Solo*, Arne; *"Pieces d'Orgue"*, Marchand; *"Epitaph"*, Pinkham.  
 April 18—Joseph Coutret: *Prelude and Improvisation from "Suite Medievale"*, Langlais; *Toccata in D minor*, Reger; *Folk-tune*, Whitlock; *"Primavera"* and *"Twilight at Fiesole"*, Bingham; *Fugue from Ninety-fourth Psalm Sonata*, Reubke.  
 April 25—Marie Schumacher: *"Priere"*, Jongen; *"Fugue a la Gigue"*, Bach; *Three Chorale Preludes*, Zechiel; *Toccata on "O Sons and Daughters"*, Farnam.  
 All members of the Guild and friends of organ music are urged to write to station WQXR, 229 West Forty-third Street, New York City, if they wish these programs to be resumed in the fall. Unless there is a demand for fine organ music on the air it is impossible to continue such a series.

THE UNITED TEMPLE CHORUS of Long Island, New York, Isadore Freed conductor, announces its eighth competition for the Ernest Bloch award. Compositions must be based on a text from the Old Testament and suitable for women's chorus. Manuscripts must bear a pseudonym with the composer's name in a sealed envelope and must be submitted before Oct. 5. All composers are eligible. The award consists of a prize of \$150 and publication by the Mercury Music Corporation.

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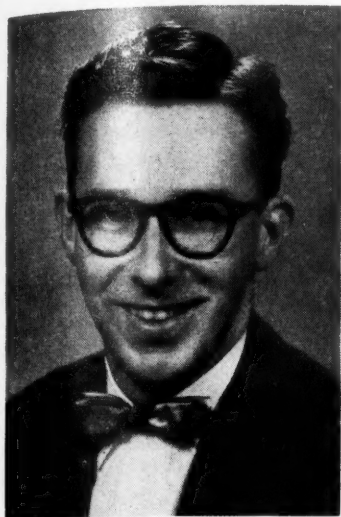
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FRED TULAN



FRED TULAN WAS PRESENTED Feb. 23 as soloist in the Poulenc Organ Concerto with the Stockton, Cal., Symphony Orchestra, Manlio Silva conducting. Mr. Tulan is the first organist to appear in the orchestra's twenty-six-year history. He was appointed after the concert as regular organist of the orchestra.

Elsie Flower, writing for the KGDM City Journal radiocast, commented on the "magnificent interpretation by the brilliant young organist" and called the evening "quite the most remarkable musical offering Stockton has ever had placed before it." She wrote that the audience of 1,600 was "delighted and pleased, and Fred Tulan responded to applause that amounted to an ovation and played as encores an unpublished prelude by Ellis Kohs and the Finale from 'La Nativité' by Messiaen."

Gail Scheere, writing in the Stockton Record, called the concerto an introduction to a new musical horizon and said that the night "was not only a new experience but one to ponder for some time to come."

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## PROMINENT COLUMBUS CHURCH ENTERS ORDER

### NEW MOLLER REPLACES OLD

**St. John's Evangelical and Reformed Church Will Have Large Three-Manual and Antiphonal Instrument—The Stoplist.**

St. John's Evangelical and Reformed Church in Columbus, Ohio, has contracted with M. P. Möller, Inc., for a large three-manual and antiphonal organ. This will be the second instrument Möller has built for that church. In 1910 this firm installed a three-manual in the old church building and in 1925 that instrument was rebuilt and installed in a new edifice. The stoplist of the original organ was one of those published in the early days of THE DIAPASON, having appeared in the September, 1910, issue.

The instrument now under construction will be completely new. There is an active music program at St. John's under the direction of Glenn Grant Grabill, Mus.D., A.A.G.O., the organist, and Robert Cotner, minister of music. Dr. Grabill was for many years head of the department of music at Otterbein College and was awarded the degree of doctor of music by that college in 1951. Mr. Cotner studied at Capitol University and with Fred Waring.

The stop specifications of the new organ are as follows:

#### GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Chimes, 25 bells.

#### SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viola de Gambe, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.

Cymbel, 3 ranks, 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Hautbois, 4 ft., 73 pipes.  
Tremulant.

#### CHOIR ORGAN.

Viola, 8 ft., 73 pipes.  
Nachthorn, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Nazard, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Cromorne, 8 ft., 73 pipes.  
Chimes (from Great).  
Harp (console only).  
Tremulant.

#### ANTIPHONAL ORGAN.

Gedeckt, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Tremulant.

#### PEDAL ORGAN.

Contrebasse, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaten, 16 ft., 32 notes.  
Rohrgedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Rohrflöte, 8 ft., 32 notes.  
Quint, 5½ ft., 32 pipes.  
Super Octave, 4 ft., 12 pipes.  
Bourdon, 4 ft., 12 pipes.  
Quint, 2½ ft., 12 pipes.  
Octavin, 2 ft., 12 pipes.  
Double Trompette, 16 ft., 12 pipes.  
Trompette, 8 ft., 32 notes.  
Chimes (from Great).

### ELLSASSER CHALKS UP 112

#### RECITALS FOR THE SEASON

Richard Ellsasser returns to Los Angeles in April after a tour which began in October. In the course of this tour Mr. Ellsasser has driven more than 50,000 miles and has traveled 35,000 miles by plane. In February he gave recitals in Colorado, Canada, Indiana, Ohio, Florida, Texas, Nebraska, Iowa and South Carolina, with twenty-five engagements for the month. In March he played in New York, Rhode Island, Ohio, North and South Carolina, Michigan, Tennessee, Idaho, Oregon, Illinois, Louisiana and California. In April he will leave on another tour of two months. After completing that tour he will have played 112 recitals this season.

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**DEATH OF MRS. HUGH WRIGHT,  
GRAND FORKS, N. D., ORGANIST**

Mrs. Hugh Wright, organist of the First Presbyterian Church in Grand Forks, N. D., from September, 1947, to February, 1953, died in a Grand Forks hospital Feb. 18. She had served as organist of the First Presbyterian Church of Bismarck, N. D., from 1940 to 1943 and of the First Presbyterian Church of Fargo from March, 1943, to April, 1944.

Mrs. Wright had retained her membership in the Fargo Chapter, A.G.O., for several years after leaving there and in the summer and fall of 1952 was influential in organizing the Greater Grand Forks Chapter, of which she was secretary at the time of her death.

Ruth Pearl Zimmerman was born Feb. 8, 1902, in Durbin, N. D. She was graduated from the Buffalo, N. D. High School in 1919 as valedictorian of her class. Then she majored in music at Jamestown College, Jamestown, N. D., and was graduated in 1923. She attended the MacPhail School of Music in Minneapolis during summer sessions and was graduated there in 1929. Miss Zimmerman was supervisor of public school music in the high schools of Bottineau, Hankinson and Casselton, N. D., and Anoka, Minn., from 1923 to 1935.

Sept. 14, 1935, Miss Zimmerman was married in Casselton, N. D., to Hugh Wright, who survives with a daughter, Joyce, 8½ years old. After her marriage she lived in Englevale and Ambrose, N. D., where Mr. Wright was principal of the high schools. They also resided in Baltimore, Md., Bismarck and Fargo, N. D., Havre, Mont., Omaha, Neb., and Grand Forks, N. D., where Mr. Wright was employed by the social security administration.

Mrs. Wright was interested in many activities, was camp fire supervisor in Casselton, N. D., had been a member of the American Association of University Women and had served as teacher in Sunday-schools and as superintendent of the Sunday-school in Casselton.

Services were held in the First Presbyterian Church, Grand Forks, Feb. 21, and in Westminster Presbyterian Church, Casselton, Feb. 23.

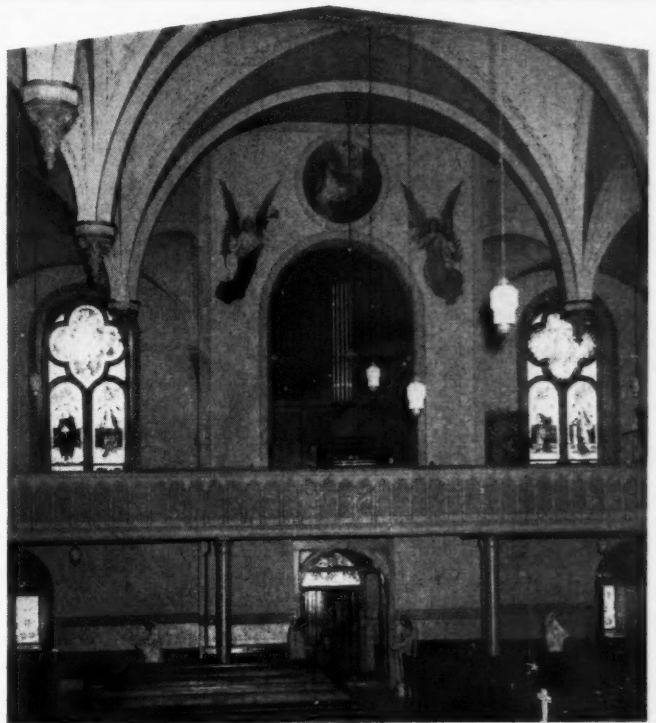
**ALLEN ORGAN COMPANY BUYS  
NEW PLANT IN PENNSYLVANIA**

The Allen Organ Company, for many years located in Allentown, Pa., has purchased and moved into a new plant at Macungie, a nearby community in the rolling Pennsylvania hills, approximately eight miles south of Allentown. The new plant is a modern, fully air-conditioned one-story structure, providing approximately 40,000 square feet of working area. It is attractively situated on a plot of several acres and its facilities are more than triple those of the old Allentown plant. The plant's added facilities will make possible an expansion in the manufacture of stock model as well as custom-built Allen electronic organs. The building is divided so that design, development and testing are accomplished in complete quiet, without factory noises. Another division of the plant is devoted solely to the manufacture of consoles, pedalboards and speaker cabinets, while still another section is devoted solely to electronic assemblies. A showroom will be maintained for the benefit of visitors.

THE UNIVERSITY OF CHICAGO choir, using approximately the same number of artists Johann Sebastian Bach had in the 1729 Leipzig performance of "The Passion of Our Lord according to St. Matthew," presented the "Matthew Passion" Sunday, March 29, in Rockefeller Memorial Chapel. Richard Vikstrom, director of chapel music, conducted the concert with members of the Chicago Symphony Orchestra supporting the forty-five-voice choir. Heinrich Fleischer was the organist. The presentation, like the 1729 Leipzig performances, used two choirs, each supported by its own orchestra of flutes, oboes and strings. The Bach choir numbered thirty-four singers.

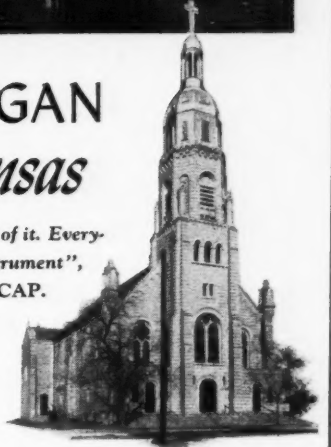
WORD HAS COME from Indianapolis of a misfortune suffered by Amy Cleary Morrison when thieves broke into her car and took articles which included a brief case containing organ music, a flashlight, overnight luggage, a camera with flash attachment and a collection of Christmas pictures. The only thing of value not taken was money, which she had concealed in the ash tray. Mrs. Morrison had left her new Plymouth in a paid parking lot next to the Masonic Temple. The robbers gained entrance by smashing a window. Mrs. Morrison is organist of the Woodruff Place Baptist Church in Indianapolis.

**WICKS ORGAN OF THE MONTH**



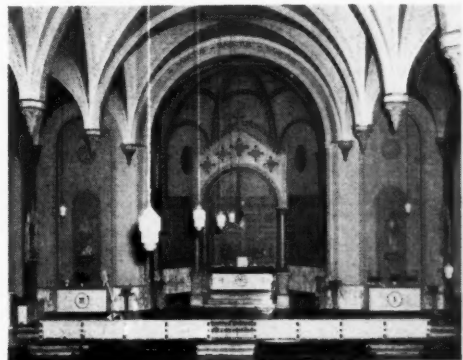
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potentialities of the small, two-manual organ constantly kept in mind. All of the pieces are of a medium degree of difficulty and all are arranged on three staves, with independent pedal. As in the other books Mr. Schreiner has made his choices from the whole literature, not only that especially written for the organ; but all his arrangements fit the nature of the instrument well and are excellently suited to service use.

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## New Music for the Choir

By JAMES S. DENDY, Mus.B.

Of prime interest to all who are interested in choral literature, and especially to Episcopal choirmasters, is the publication of the Coronation Service Book by Novello & Co., Ltd. All of the music to be performed at the coronation in June is reproduced in this volume, the publication date of which is April 20. This edition will be a photographic facsimile of the edition which will be used in Westminster Abbey. The music occupies 160 of a total of 192 pages. The book will be available through the British American Music Company in Chicago.

Publication of a series of early American choral literature by the Edward B. Marks Music Corporation opens to choral directors a field of music which hitherto has been virtually unavailable. The first three numbers in this series have just been received and provide a real stimulus to further investigation. The three composers are eighteenth century and their music is real American literature. Irving Lowens, the editor, has this to say:

"This eloquent music is characterized by strong modal tendencies, unorthodox voice leading, a generally horizontal conception of part writing, emphasis upon open intervals, irregular phrase lengths, sudden dissonance, rhythmic and melodic virility—and a thoroughly nonchalant and apparently conscious disregard for 'the Laws of the Science of Musick.' Despite opposition, it then dominated New England. Eventually it joined forces with 'spiritual folk-song' and migrated west and south, where it has remained a living tradition to this day."

"Morpheus" and "Paris," by William Billings, are compositions of the Psalm-tune type. The titles are merely the names of the tunes and the words associated with them are of the folk-religious type so common in that era. Of "Salisbury," by Oliver Brownson, the editor says: "Salisbury," a set-piece probably intended to be sung around Easter time, is a good example of the composer's attractively simple yet expressive technique and his characteristic use of the aeolian-minor tonality." "Complaint" is Daniel Read's setting of a poem by Isaac Watts. It has interesting polyphonic characteristics not found in the other settings. To quote a hackneyed advertising phrase, these "must be seen to be appreciated"—or, better still, be heard!

Thomas Stoltzer's setting of Psalm 86 is one of a small number of contemporary settings of Martin Luther's German translations of the Psalms. This thirty-six-page edition, just published by Concordia, is ably edited by Otto Gombosi, the Harvard musicologist. We find very little biographical information about Stoltzer. He was a German composer and conductor, who was born at Schweidnitz, Silesia, about 1480 and died in 1526. He was choirmaster to King Louis of Hungary and Bohemia. His compositions were mostly psalms, hymns and other church music. The scoring of the setting under consideration is for soprano, mezzo-soprano, alto, tenor, baritone and bass. The editor points out the sensitive text treatment and the clarity of the form. He describes the unusual form as follows: "Each verse of the Psalm, and within

each verse each sentence, forms a musical block, mostly in the shape of a polyphonic imitative exposition. Within the block, or from block to block, the six voices are woven into ever-new combinations, into ever-varying two or three-part textures opposing or answering one another."

A short cantata by Buxtehude, "Aperite Mihi Portas Justitiae" ("Open to Me the Gates of Justice"), has been published by the C. F. Peters Corporation. The scoring is for alto, tenor, bass, two violins and basso continuo. The editing is by Walter Buszin. This is music of real worth and the vocal demands are not great.

A setting of "Suffer Little Children," by Everett Jay Hilty, published by J. Fischer, is especially for Children's Day or baptism. The music has an attractive "modern" flavor and is not difficult. The scoring is for SATB with organ. This number merits examination. From the same publisher we have "Dismiss Me Not Thy Service, Lord," SATB with organ, by William J. Skeat, arranged from the "Union Harmony," published in Virginia in 1848. The tune is that found in "The Hymnal 1940" (Episcopal) with the text "Awake, Awake to Love and Work." "Let All Mortal Flesh Keep Silence," SATB *divisi* with organ, by Garth Edmundson is a pleasing setting of this well-known text.

Heading the Birchard list this month is an appealing, simple number by Everett Titcomb, "Antiphon of Spring," for SATB *a cappella*. The words are adapted from the Song of Solomon. Other Birchard publications are as follows: "Thanks Be to God," Mendelssohn-Whitford, SATB with organ; "O Most Loving Father," Samuel Walter, a motet for mixed voices *a cappella*, easy and effective; "Let All the Seas and Earth Around," Angers melody arranged by Gladys Pitcher for SAB with organ; "Praised Be the Lord," by Everett Titcomb, motet for SATB.

Carl F. Mueller's "The Lord's My Shepherd" is based on the tune "Crimond." It is available for TTBB or SA with piano or organ. This is published by Carl Fischer, as are the following: "Surely the Lord Is in This Place," Mueller, SATB with organ or piano; "Greater Love Hath No Man," by Vincent H. Percy, for chorus of men's voices with piano or organ; "Mother of Exiles," Mueller, SATB *divisi*, *a cappella*.

THE RECENTLY FORMED English Cinema Organ Society held its first general meeting Jan. 11 at the Ritz Cinema, Richmond, with a recital by Joseph Seal, musical director of Associated British Cinemas. The society has as its aims the holding of an annual meeting at an important "movie" with a worthy organ, with a recital, meal and discussion of official business; production of a journal containing articles of interest concerning theater organs and organists, and district meetings arranged by local secretaries for various types of activities. There are nine districts. The society's first journal of sixteen pages contains an article by the founder, Hubert Selby, on the need for the society; "The Development of the Cinema Organ," by Reginald Stone; "Some Parisian Organs," by Donald Inkster, and a bibliography. The object of the society as set forth in its rules is "to cater to those interested in the organ as a means of entertainment by providing opportunities for the exchange of information and facilities for the enjoyment of organ music."

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- PHILIP JAMES, MUS. D., F.A.G.O., F.T.C.L.
- JAMES PHILIP JOHNSTON, F.A.G.O.
- ALBIN D. MC DERMOTT, A.A.G.O.
- ANNE V. MC KITTRICK, F.A.G.O., CH.M., F.T.C.L.
- JACK H. OSSEWAARDE, A.A.G.O.
- E. BRONSON RAGAN, F.A.G.O.
- REGINALD MILLS SILBY, MUS. D., F.T.C.L.
- ANDREW TIEFERT, F.T.C.L.
- GEORGE W. VOLKEL, SAC. MUS. D., F.A.G.O.

## NATIONAL OFFICERS

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S. LEWIS ELMER, A.A.G.O., F.T.C.L.
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## The President's Column

Realizing keenly the value and importance of the American Guild of Organists to all organists, directors of choirs, clergymen, churches and communities, we have instituted an ambitious national publicity campaign. The newly-formed Guild department of publicity will undertake its first project in publicizing the ninth annual Guild Sunday, April 26, under the direction of Lee Hastings Bristol, Jr., L.T.C.L. This new national program has just gotten under way with the mailing of more than 3,000 releases to newspapers across the country.

Describing the new process of publicity, Mr. Bristol said: "This is to be no 'flash-in-the-pan' or one-shot operation but part of a continuing long-range plan to tell the Guild story over and over again to the general public and to non-member church musicians as well."

"No national publicity program," he continued, "will ever have the impact of carefully-prepared publicity from local sources. What we are trying to do at Guild headquarters is merely to supplement on a national scale what the Guild has always counted on each chapter to do at its local level in more custom-tailored fashion. Both local and national publicity efforts should complement each other."

Mr. Bristol called on Guild members everywhere to send in suggestions as to how the department of publicity can best tell the Guild story. He said that it is planned later to prepare "Guild publicity kits" for local chapters to use in handling their local A.G.O. publicity most effectively. These will contain guides for preparing news stories covering Guild activities, a short history of the Guild, a list of "ways to get better cooperation from your home town paper and radio-TV station," etc.

The next pamphlet in the A.G.O. series, to be mailed to all deans and regents for use at chapter meetings, will be Pamphlet No. 8, "The Origin, Decline and Restoration of Gregorian Chant and its Interpretation", by the Rev. Robert Hayburn, A.A.G.O., Ch.M. We are greatly pleased with the reception accorded to all of these pamphlets by A.G.O. members everywhere and additions to the series are being made. Copies are available at national headquarters for a nominal price.

The following chapters have been organized recently: Pocatello, Idaho; Hawaii, in Honolulu; Sabine, in Beaumont, Tex.; Carlsbad, N. Mex.; Canacadea, in Alfred, N. Y., and Wabash Valley, in Terre Haute, Ind.

Advance programs of 1953 regional conventions (see list in another column) are being received at national headquarters and give every indication of richly demonstrating from the Atlantic to the Pacific the benefits and pleasures to be derived from attending these A.G.O. gatherings and participating in the wonderful variety of events so expertly planned.

S. LEWIS ELMER.

### National Annual Meeting.

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 18, at 3 o'clock, in the choir room of St. Bartholomew's Church, 109 East Fifth Street, New York City, for the following purposes: (1) To elect national officers and counselors; (2) to transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting but those who cannot attend in person are requested either to cast their ballots at the meetings held by their local chapters for this purpose or to sign the proxy attached to the national ballot and mail the ballot with proxy to national headquarters, so that it will be received at headquarters not later than May 18. National ballots have been sent in quantities to all deans and regents, thus enabling all members of chapters and branches to vote in the national election. A list enumerating the national A.G.O. activities and church positions of the nominees for council has also been sent to deans and regents, for the information of the members in voting.

During the past few years we here at headquarters have been very much gratified at the large number of ballots cast in the national election. We confidently expect a truly representative ballot this year—even larger than last year—from all parts of the country.

M. SEARLE WRIGHT, National Secretary.

*Nominations For National Officers.*  
President—S. Lewis Elmer, A.A.G.O., F.T.C.L.

Vice-President—Seth Bingham, F.A.G.O.  
Secretary—M. Searle Wright, F.A.G.O.  
Treasurer—John Holler, A.A.G.O.  
Registrar—Jack H. Ossewaarde, M.M., A.A.G.O.  
Librarian—Harold W. Fitter, F.A.G.O.  
Auditors—Harold W. Friedell, F.A.G.O., F.T.C.L., and George Mead, Mus.D., A.A.G.O.  
Chaplain—The Rev. John O. Mellin.

Councilors, term ending 1956 (Vote for eight)—Frank Campbell-Watson, Arthur H. Christmann, A.A.G.O., Henry S. Fusner, Sac.Mus.D., A.A.G.O., John Groth, John Harms, F.A.G.O., Russell E. Hayton, A.A.G.O., John Huston, Edward E. Margetson, A.A.G.O., Claude Means, F.A.G.O., F.T.C.L., Willard I. Nevins, F.A.G.O., Anna Shoremount Rayburn, F.A.G.O., Ch.M., Clinton H. Reed, A.A.G.O., Lilly Andujar Rogers, F.A.G.O., Svend Tollefsen, M.M., F.A.G.O., L.T.C.L., Everett Tutchings.

Nominating Committee—Hugh McEdwards, A.A.G.O., Albin D. McDermott, A.A.G.O., Willard I. Nevins, F.A.G.O., G. Darlington Richards, F.A.G.O., Harold W. Friedell, F.A.G.O., F.T.C.L., Chairman.

### Regional Convention in Utica.

The 1953 regional convention for northern New Jersey and New York will take place in Utica, N. Y., June 22 to 24. Situated in Central New York, on the crossroads of the state, Utica is easily accessible from any direction. Convention headquarters will be in the parish-house of Grace Episcopal Church. The convention chairman, John L. Baldwin, Jr., is dean of the Central New York Chapter. Virgil Fox will play the evening recital June 22 in Grace Church. Tues'ay the scene of the convention will change to the chapel of Hamilton College, Clinton, N. Y. After a welcome by President Robert W. McEwen, G. Donald Harrison of the Aeolian-Skinner Organ Company will speak "Off the Cuffs" about organs. At 11:15 the Johnson organ rebuilt in classic style will be played by Ernest White, the designer. The afternoon will open with a lecture by Lee H. Bristol, Jr. A recital will follow, played by Catharine Crozier of Rochester.

A caravan of cars will start for Syracuse University at 3 o'clock. On arrival, Arthur Poister, head of the organ department, will speak informally about the Holtkamp organs at the university. The last event of the day will be a recital by Robert Owen in Crouse College. At St. John's Catholic Church in Utica Angela Bonomo Nasser will play a prelude-recital Wednesday and for the high mass which will follow this J. Paul Mc-

Mahon will conduct a large choir of singers from Utica churches. M. Searle Wright will be chairman for a program of compositions by Guild members at 2:45 in the parish hall. At 4 Dr. Norman Coke-Jephcott will lecture on Guild examinations. A concerto recital at 9 o'clock will end the musical events, with George Markey at the organ of Grace Church.  
HORACE DOUGLAS,  
Chairman of Publicity.

### Far Western Convention in Redlands.

The far Western regional convention will be held at the University of Redlands, Redlands, Cal., under the auspices of the Riverside-San Bernardino Chapter. Miss Margaret Whitney Dow is the dean of the chapter. The dates set are June 23, 24 and 25.

### John Upham in Widor Program.

The New York City Chapter presented John Upham, A.A.G.O., March 9, in the sixth of a series of recitals at which the complete organ works of Charles Marie Widor were played. Mr. Upham, playing on the Aeolian-Skinner organ at St. Paul's Chapel, Columbia University, gave a romantic and personal reading of the Allegro Cantabile from the Fifth Symphony and the "Symphonie Gothique." Unhampered by technical difficulties, Mr. Upham was able to give his complete attention to the projection of the music. At the conclusion of the recital G. Donald Harrison, president of the Aeolian-Skinner Organ Company, gave an informative address on tonal design with special reference to the organ in St. Paul's Chapel. Herbert Burtis, assistant organist at St. Paul's Chapel, demonstrated the stops of each division singly and in ensemble. It being subscribers' night, refreshments were served at the close of the program.  
PHYLLIS HORNE.

### Illinois Chapter Mourns Late Dean.

A luncheon meeting was held by the Illinois Chapter March 2 at the Republic dining-room, Chicago. Several out-of-town guests were introduced by the acting dean, Robert Rayfield. This was the first meeting of the chapter since the death of its dean, Allen W. Bogen, Feb. 12. A period of silence was observed in memory of Mr. Bogen and there was a brief talk by S. E. Gruenstein. The speaker told of the many valuable services rendered the cause of organ music in Chicago by Mr. Bogen and his wife. He praised the late dean for his untiring efforts in behalf of the Guild. A letter from Mrs. Bogen was read by Mrs. Hazel Quinney.

The featured speaker was Robert Lodine, faculty member of the American Conservatory and organist-choirmaster of the United Lutheran Church, Oak Park. He gave an interesting account of the months he spent in France in 1951-52 and his study with Andre Marchal. Mr. Lodine described many French organs and churches which he visited.

### Compositions by Baumgartner Heard.

The monthly meeting of the New Haven Chapter was held at the Church of the Redeemer March 9. Following a business meeting there was a program of organ music and sacred songs composed by H. Leroy Baumgartner, organist of the Church of the Redeemer and a member of the chapter. Mr. Baumgartner, a teacher of theory and composition in the Yale Music School, is known best for work in the fields of organ music and anthems. Although his compositions have been heard in New Haven, as well as in New York, Chicago and many other cities, the program was believed to be the first anywhere consisting entirely of his works.

## Regional Conventions

Following is a schedule of 1953 regional conventions arranged to date:

- April 19, 20 and 21—Boston, Mass.
- April 21, 22 and 23—Shreveport, La.
- April 28 and 29—Tacoma, Wash.
- May 11 to 14—Miami, Fla.
- May 5 to 7—Albuquerque, N. Mex.
- May 15—Salt Lake City, Utah.
- June 2, 3 and 4—Jackson, Miss.
- June 16 to 19—Kalamazoo, Mich.
- June 16, 17 and 18—Pittsburgh, Pa.
- June 22, 23 and 24—Utica, N. Y.
- June 22, 23 and 24—St. Louis, Mo.
- June 23 and 24—Manchester, N. H.
- June 23, 24 and 25—Redlands, Cal.

With the exception of one chorale prelude composed in 1951 all were written during the summer of 1952 and most of them were performed by the musicians to whom they are inscribed. The participating organists were H. Frank Bozyan, Yale University; G. Huntington Byles, Trinity Church; Eldon Hasse, First Methodist Church; Frank Honey, New Britain First Church of Christ; Loyde Ortel, a student in the Yale Music School; Mary Reid, First Baptist Church; Hugh L. Smith, St. Paul's Church; Reginald A. E. Smith, Trinity Church, Branford, and Pauline Voorhees, Center Church. Polly Clark, soprano, and Ruth Coe Keller, soprano, were accompanied in two songs by the composer.

LOUISE M. FISHER, Registrar.

### Ragatz Plays in Cincinnati.

Oswald Ragatz, A.A.G.O., was presented in a recital by the Southern Ohio Chapter in the Odeon of the Cincinnati College of Music March 9. Members and lovers of organ music were treated to a richly varied program. The organ is a Hillgreen-Lane. Mr. Ragatz played the following selections: Prelude and Fugue in F major, Buxtehude; "Capriccio Cucu", Kerll; "O Lord, We Poor Sinners", Zachau; Concerto No. 5, in C minor, Telemann; Four Chorale Preludes, Bach; Chorale in B minor, Franck; "The Soul of the Lake", Karg-Elert; Air with Variations, Sowerby; "Carillon", Roberts; "Carillon-Sortie", Mulet. Following the program a reception was held in the green room with a St. Patrick theme reflected in the table decorations. . . . On April 7 Wayne Fisher, A.A.G.O., will play a program for members of the Guild and their friends at the College of Music. This is another of a series of informal recitals, with audience participation, prepared for our members and performed by Cincinnati's outstanding organists.

Every month it is necessary to omit some items of Guild news from this department. The reasons are varied. One is the limitation of precious space. Another is late receipt of chapter reports from correspondents who send their communications after most of the pages are closed and ready to go to press. Routine items and those which tell of events from one to three or four months after they happen must make way for reports of recent happenings. Failure to give dates of meetings, illegible manuscripts, reports written on both sides of the paper, relatively unimportant occasions described at unnecessary length, which require extensive editing—all these delay operations in the news department. The help of all registrars and chapter correspondents in making their items crisp and of interest not only to their members but to other chapters is urgently requested.

## News of the American Guild of Organists—Continued

### Pittsburgh Composers'

#### Works Make Up Program of Guild Chapter Meeting

The Western Pennsylvania Chapter met in the parish-house of the Church of the Ascension Feb. 23 with a program devoted entirely to compositions by members of the chapter. In the dining hall the two music stores of Pittsburgh, Volkwein's and Wagner-Bund, each had extensive displays of published music, instrumental and vocal, by members of our own chapter. Many bouquets of fresh spring flowers on the tables, a family style dinner, hot plates and everyone wearing a red, white and blue U. S. shield with his name on it made for an atmosphere of good fellowship.

After dinner Dean Watkins conducted a business meeting at the table. In addition to new members, Victor Zuck, new representative for M. P. Möller, was introduced. The program for the regional convention in Pittsburgh June 16, 17 and 18 was read. One program for each morning, afternoon and evening is planned.

Norris Stephens played three of his own chorale preludes, based on the style of Bach: "Jesu, meine Freude," "Ich ruf zu dir, Herr Jesu Christ" and "Vater unser im Himmelreich." Reuel Lahmer played his own Scherzo on "In dulci Jubilo," "Praise God in Heaven" and "King All Glorious." Valentina Fillinger played Alan Floyd's "Anno Domini 1865" and Garth Edmundson's Toccata on "Vom Himmel hoch."

Going to the choir room, our host for the evening, Reuel Lahmer, who has come to us from an assistant professorship at Colorado College, took charge. He presented concisely some basic principles to be adopted in appraising and selecting music quickly, which is necessary for busy choir directors. So that we may know our own composers better those present became the choir and sang "God Watches over All the World" in unison and "Rejoice, O Lord," SSA, written on a bell theme of Donald Ketting's; "God Be In My Head," by Franklin Bentel; "Our Lord and Comforter," Catherine Croker. An interesting tempo was found in Russell Wichmann's "Come Thou, My Light" in 5/4, 7/4 and 4/4, SATTB form.

We continued with more of Alan Floyd's compositions. His "Ode To Easter," "At Thy Table, Lord" with soprano solo, and "Prayer for Rest," all SATB, were sung and followed with "Blessed Lord," by Carl Anstine, which is SSAATB; Homer Wickline's Christmas anthems, "A Virgin Most Blessed" and "He Is Born the Divine Child," Mr. Lahmer directed his "Hear, Lord." Another interesting composition in modal harmony was Alfred Johnson's "Agnus Court Song." Another "Easter Alleluia" of J. J. Baird and a spiritual, "He's Got the Whole World in His Hand," edited by Cyrus Halperin, concluded the program. Five of the composers were present.

ANN LYNN YOUNG, Registrar.

#### Model Church Service in Syracuse.

A complete church service was conducted for members and friends of the Syracuse Chapter March 2 by Professor Arthur Poister in Hendricks Chapel of Syracuse University. Mr. Poister was assisted by the ninety-voice chapel choir, which he conducted from the console in appropriate anthems to make this a completely inspiring musical service. The Rev. Walter Welch, rector of Grace Episcopal Church, spoke of the relation of the organist to the church service, the church, the minister, the choir and the congregation. At the close Dean Gladys Bush presided over a business session at which plans for a brilliant finish to the year's activities as well as plans for our cooperation with Dean Baldwin in the Central New York Chapter's planned regional conference in June were presented.

MISS M. LILLIAN JEROME, Recording Secretary.

ELMIRA N. Y.—The Elmira Chapter met for a picnic supper at the home of Mr. and Mrs. Ray L. Tucker Jan. 6. After the business meeting organ and choral recordings were heard. On Jan. 25 the chapter presented Richard T. Gore, F.A.G.O., head of the music department of the College of Wooster, in a fine recital on the four-manual Möller at the First Baptist Church, Elmira.

The chapter met at St. Anthony's School Feb. 10 as guests of the Rev. Albert L. Simonetti, pastor of St. Anthony's. Father Simonetti described the meaning and history of the mass and gave a demonstration, assisted by the Rev. Frederick W. Bush acting as the celebrant. He directed fifty boys and girls of St. Anthony's youth choir in the musical portions of the mass, with Mary Forte as organist. After a question period in which Father Simonetti was assisted by Father Bush, the Rev. Benedict Ehmman of St. Mary's-of-the-Lake Church at Watkins Glen and three priests from St. John's Seminary of the Atonement at Montour Falls, N. Y., refreshments were served.—L. KENNETH MOSHER, Secretary.

BUFFALO CHAPTER—The January meeting was held in the Parkside Lutheran Church Jan. 19, with Roy W. Clare, M. Mus., as host. It was a smörgasbord dinner meeting with a business session following. The highlight of the evening was a talk by Harold W. Friedell, F.A.G.O., choirmaster-organist of St. Bartholomew's Church, New York City, on the subject "Guild Degrees". The large number of members attending was an indication that there is a growing interest in Guild examinations. Mr. Friedell, an authority on this subject, presented it in a most interesting manner. Mrs. Friedell also spoke of her experiences as a chorister in the group of singers used in giving the choir-master's test. . . . Feb. 4 the Buffalo Chapter presented George Faxon of the Cathedral Church of St. Paul, Boston, in a recital in St. Paul's Episcopal Cathedral. Mr. Faxon's program included a group by Early Italian masters—Vivaldi, Frescobaldi and Pachelbel. Following this came a group by Pachelbel, Bach, Brahms and Schumann; then American composers: Titcomb, Barnes and Parker. The closing group of modern French numbers was by Messiaen, Vierne and Dupré. The entire program was played with clarity, showing excellent technique and well-chosen registration. . . . The annual minister-organist meeting, which is always on the Washington's Birthday holiday, was held Feb. 23 with a luncheon in Grace Lutheran Church, Edna L. Springborn hostess. The Greater Buffalo Ministerial Association, Rev. Carl E. Backstrom president, united with the Guild for this meeting. A large number of both organizations attended to hear Dr. Donald D. Ketting from the East Liberty Presbyterian Church, Pittsburgh, speak on the topic: "A Church Musician's Credo".—EDNA L. SPRINGBORN, Secretary.

AUBURN CHAPTER—Two members of the Auburn Chapter gave interesting talks before the group on various phases of choral conducting and church musicianship in the Calvary Church parlors March 9. Mrs. Leroy Mount, program director, first introduced James P. Autenrith, director and organist at the Second Presbyterian Church. He gave a comprehensive report on the recent Vernon de Tar seminar on choral conducting and service playing at Syracuse University. Lindsay A. J. Lafford, F.A.G.O., head of the Hobart College music department, was the second speaker. His wealth of experience, tempered with his witty comments, made the book review "The Art of the Choral Conductor," by the Rev. William J. Finn, most enjoyable and instructive.—MRS. GLENN MORSE, Registrar.

CENTRAL NEW YORK—The monthly meeting of the Central New York Chapter was held at the Munson-Williams-Proctor Institute, Utica, March 3. Mrs. Angela Bonomo Nassar, organist of St. John's Church, played an interesting program of numbers by Bach, Frescobaldi, Zechiel and Alain.—JESSIE A. SHEA, Secretary.

EASTERN NEW YORK—The monthly meeting of the Eastern New York Chapter was held Feb. 17 at the First Methodist Church, Schenectady. Roy Severance, assistant minister of the church, showed slides on the installation of the new Wicks organ. . . . Claire Coci is to appear April 21 at the First Reformed Church, Albany.—WINFRED A. WAGNER, Registrar.

AKRON CHAPTER—The Akron, Ohio, Chapter held its March meeting March 2 in the chapel of the First Methodist Church. After a business meeting Elmer Ende, associate professor of music at the University of Akron, lectured on "The Music of the Bible." Following this we retired to the sanctuary, where Eleven Chorale Preludes, Op. 122, by Johannes Brahms, were played by Ruth Veruleck, one of our members. Mr. Ende commented on the style and mood of the preludes as they were played.—MRS. R. H. MARTIN, Registrar.

LEHIGH VALLEY—The Lehigh Valley Chapter and Muhlenberg College, Allentown, Pa., sponsored a recital by Heinrich Fleischer Sunday afternoon, Feb. 22. The recital was played in the Gideon F. Egner Memorial Chapel on the college campus. The program was greatly enjoyed by the audience that filled the chapel and included works by Bach, Praetorius and Reger, as well as two chorale fantasias by Ludwig Lenel, a member of the chapter who is on the faculty of Muhlenberg College. . . . On March 21 the group met in the Central

Moravian Church, Bethlehem, to hear a talk on Moravian music by Dr. Joseph A. Maurer, Ph.D., associate professor of classical languages at Lehigh University, Bethlehem. Mark Davis, organist of the host church, was chairman of this meeting.—SUE F. ENRIGHT, Secretary.

NORTHEASTERN PENNSYLVANIA—The chapter met March 10 at the home of the sub-dean, Mrs. William Newman, Jr., Clarks Green, Pa., and held a short business meeting with Robert W. Rosenkrans, the dean, presiding. The current Lenten recitals at St. Luke's Episcopal Church were discussed and also the recital to be sponsored by the chapter on April 28 by Robert Rayfield of Chicago. The chapter will meet April 14 at the home of Mrs. N. M. Tacij, Scranton.—HELEN FITZ RAWLINGS, Secretary.

WESTERLY, R. I., BRANCH—The Westerly Branch, Rhode Island Chapter, presented the A Cappella Choir of the Providence Bible Institute in a program of sacred music at Grace Methodist Church Sunday, March 1, under the able direction of Donald E. Brown. The program contained such numbers as "We Adore Thee," Palestrina; "O Magnify the Lord with Me"; "Bay Psalm," Lynn; "Thou Wilt Keep Him in Perfect Peace," Redman; "Beautiful Saviour," Christiansen; a White spiritual, "On Jordan's Stormy Banks," Shure; "Lonesome Valley," Lynn; "Alleluia," Randall Thompson; Negro Spiritual, "Set Down, Servant," Shaw; "Come to the Saviour," Marryott. For the benediction "The Lord Bless You and Keep You," Lutkin, proved a fitting close to an hour spent with "The Gospel in Music and Message." During the intermission three members of the Providence Bible Institute, representing thirty-three different denominations, twenty states and eleven foreign countries, gave testimonies, and a girls' trio sang Robert Shaw's arrangement of "When I Survey," with piano accompaniment.—ALBERT M. WEBSTER, Regent.

PORTLAND, MAINE—The Portland Chapter held its monthly meeting Feb. 16 in the vestry of the Chestnut Street Church, Portland. After a business meeting Cantor Zimelman and the Hear O Israel Quartet presented an inspiring program of Jewish music. Morris Cox, leader of the quartet, described each selection and its place in the service. Refreshments were served after the program.—FRED THORPE, Secretary.

FLORIDA STATE UNIVERSITY STUDENT GROUP—A program of music by Franck was given by this group at Opperman Music Hall, Tallahassee, Jan. 25. They were assisted by the choirs of Trinity Methodist and the First Presbyterian Church. The chorus was conducted by Walter James and Herman Gunter and accompanists were Ray James and Ramona C. Beard, the group sponsor. Organ numbers were played by Josephine Pettit, Doris Johnson, Lelagene Wilson, Helen Phillips and Robert Carwithin. These included the Fantaisie in C major, Pastorale, "Piece Heroique," Cantabile and Chorale in A minor.

WHEELING, W. VA., CHAPTER—Professor Clyde English, M.S.M., A.A.G.O., of the faculty of West Virginia University in Morgantown, was sponsored by the Wheeling Chapter in a recital Feb. 24 at St. Matthew's Episcopal Church. Mr. English gave a masterly performance on the four-manual Aeolian-Skinner organ. His program was as follows: Toccata, Muffat; "O Man, Bemoan Thy Grievous Sin" and Toccata, Adagio and Fugue, Bach; "Carillon," Sowerby; Allegro from Symphony 2, Vierne; "The Tumult in the Praetorium," de Maleingreau; Symphonic Movement, Weitz; "The Fountain," DeLamar; Toccata, Widor. After the recital an informal reception was held in the church social rooms in honor of Mr. and Mrs. English. Mrs. Ruth Helfrich was in charge of arrangements.—RUTH B. DILMORE, Publicity Chairman.

WHITEWATER VALLEY, INDIANA—The March meeting of the Whitewater Valley Chapter was held in St. Gabriel's Catholic Church, Connorsville. Mrs. Roy W. Adams, the dean, opened the meeting and read "The Ten Commandments of the Organist." The Rev. Arthur Mooney, pastor of the host church, gave greetings. For the program Miss Loretta Heeb gave a comprehensive "Treatise on Gregorian Music." She displayed and explained charts containing the eight modal scales used in Gregorian chant. Lawrence Appar, of the organ department of Earlham College, Richmond, played the following organ numbers containing Gregorian themes: "Adoro Te Devote," "Salve Regina," "Ave Verum" and "Veni Creator Spiritus." Sister Elizabeth Marie, O. S. F., gave the closing prayer.—MRS. J. URBAN JOYCE, Secretary.

INDIANA CHAPTER—The Indiana Chapter met Feb. 17 at the new Trinity Church, Indianapolis. In design this is an early thirteenth century English church. It was dedicated this year and is unlike any other church in the city. The tower and quaint lych gate are copies of those seen in the English countryside. Roof decorations, ceiling cloister, font cover, pews, and polychromed rood

### Ninth Annual Guild Sunday

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

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

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

If when you apply to a publisher for such a list you find that he has been overlooked in our canvass of publishers will you assist us by seeing that we are notified? It might be possible at this time for him to compile a list of compositions by A.G.O. members. In that case we would appreciate being notified that his list is available.

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

GEORGE MEAD, Chairman.

screen are all copied from authentic decorations in churches at Ufford, Palgrave and Ranworth, England. The colors are very bold, and are used symbolically. The organ is a new three-manual Casavant which still lacks ten ranks of being completely installed. Naturally the service of Anglican evensong was impressive in this setting. A dinner in the adjoining parish-house and a tour of the church preceded the program. L. Davies Bewes, organist and choirmaster, spoke on the differences between the Anglican and American evensong. The sung portions of the service included the introit, "Heavenly Light," Kopyloff-Wilhouky, the Anglican chants, "Psalm 89," Hopkins; Magnificat, Ouseley, and Nunc Dimittis, Macfarren, and the anthem "Praise," by Alec Rowley.—SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

DUBUQUE CHAPTER—A program of Handel and Haydn music was presented for the Dubuque Chapter Feb. 23 at St. Peter's Lutheran Church. Mrs. E. Harold Kettner, program chairman, presented a paper on the lives of the featured composers and played Haydn's "Musical Clock" Suite. Introduction to the "Passion Music" and "The Heavens Are Telling" from the "Creation" were played by the Rev. Gerhard Bunge. The Handel section of the program included: Arioso and Hornpipe, from "Water Music," by Mrs. Janaan Dickey, and Concerto in G major, No. 16, by Richard Fettiether. Miss Maureen Julius, guest vocalist, sang "I Know that My Redeemer Liveth" from the "Messiah".—MRS. E. H. KETTNER.

MASON CITY, IOWA—The Mason City Chapter met Feb. 17 at the First Christian Church. Eight towns were represented by the thirty members in attendance. Mrs. Roy Servison played two organ numbers—Fantasia, by Sjögren, and "Shepherds in the Field," by Malling. Mrs. Wallace Allen played the "Piece Heroique" by Franck and "Spiritual," Purvis. The two then joined in two piano and organ duets—"Rhapsody" and "Fantasie," both by Demarest. Earl Stewart of Charles City, dean of the chapter, brought to the group an interesting report of Guild news. Following the business session refreshments were served by Miss Hope Hawkins, Mrs. R. J. Galvin and Mrs. Servison.—MRS. W. C. ALLEN, Registrar.

BLACKHAWK CHAPTER—The chapter held its February meeting at St. John's Methodist Church in Davenport, Iowa. A discussion was held on Gregorian and other chants, with recordings to illustrate. Later the group had a chance to try out the new Möller organ in the recently-decorated chancel.—MRS. HOWARD LUNDVALL, Secretary.

## News of the American Guild of Organists—Continued

## Central Ohio Guild Service.

One could not have been in the large audience at the First Community Church in Arlington for the annual Guild service of the Central Ohio Chapter Sunday evening, Feb. 15, without feeling the inspiration derived from hearing this beautiful service. The preparation for worship, played by Betty Lange, organist of the Broad Street Presbyterian Church, Columbus, included as preludes "Magnificat," Buxtehude; "Prayer," Jongen, and "Hymne d'Actions de Graces," Langlais. Service music was played by Lowell Riley, organist of the First Community Church, and included the offertory, Chorale Prelude on "Eventide," by Alec Rowley. The postlude, Fugue in E flat minor, by Healey Willan, was played by Dean Lawrence Frank, organist of the Indianola Presbyterian Church. Anthems by the combined choirs included "Psalm 150," Curry, and "Lord, Let at Last Thine Angels Come," Hassler-Buszin.

Choirs participating included those of the Livingston Avenue Methodist Church, Norman Broadway director; First Congregational, Edward Johe director; Indianola Methodist, Gertrude Schneider director, and First Community Church, Lowell Riley director. Brass players for the occasion were trumpeters Clair Barnard and Ziggy Coyle and trombonists Herbert Germaine and Robert Becker.

An inspiring sermon on "In the Beauty of Holiness" was preached by Dr. Roy A. Burkhart of the First Community Church. He was assisted in the service by the Rev. Richard I. Porter of the same church.

MARIE EALY, Secretary.

## Junior Choir Seminar in Fort Wayne.

A seminar dealing with junior choir work will be held in Fort Wayne, Ind., Saturday, May 2. The meeting will open with luncheon at Trinity English Lutheran Church. Mrs. Ruth Krehbiel Jacobs, from the First Methodist Church of Memphis, Tenn., will conduct the seminar, discussing problems that face the junior choir and the best materials for use with this age group. The seminar will be conducted under the auspices of the Fort Wayne Chapter of the A.G.O. and will be for those interested in junior choir work in Fort Wayne and vicinity.

ROCHESTER, N. Y.—On Feb. 23 Guild members were guests of the Rochester Greek Orthodox Church. The Rev. George Gallos conducted the meeting in the form of a liturgical service. He divided the service into four parts and before conducting each section in Byzantine Greek, elucidated such things as the text and music therein. The chants and hymns are based on Byzantine modes. A question period followed the service. Greek and Turkish delicacies were then served to the guests by members of the choir. . . . From the land of duck-billed platypi and Kola bears came boxfuls of china and wooden objects, recordings and books to put on the Rochester Chapter's auction-block. These articles came from our seafaring friend, a merchant marine captain, who has spent the year in the Pacific. Through his generosity, the chapter was able Feb. 10 to add a substantial amount to its treasury.—DELIGHT SMITH NASON, Registrar.

WILKES-BARRE, PA.—The Wilkes-Barre Chapter met Feb. 9 in St. Clement's Episcopal Church, at which time a program of old music was presented. Donald Cobleigh, organist and choir director at the Green Ridge Presbyterian Church, Scranton, Pa., gave a short talk on the music of the pre-Bach and Bach eras, as well as a description of the clavichord, the one used being an English reproduction. Following the talk a program was presented by members of the Guild. A social hour followed this. . . . Sunday afternoon, March 8, the Wilkes-Barre Chapter met in St. Clement's Church for a discussion and demonstration of the possibilities of the small church organ, conducted by Mrs. Louie Ayre, organist and choir director at St. Clement's, and Henry C. Johnson, a well-known authority in northeastern Pennsylvania on final rehabilitation of organs. Mr. Johnson first gave the specifications of the organ when he first became interested in its rebuilding. It is interesting to note that no new pipes have been added, all of the work being accomplished by Mrs. Ayre, Mr. Johnson and Mr. Bullions, organ builder, the pipes being sent to the Aeolian-Skinner factory for revoicing. Church members have become interested in the organ and have given stops as memorials. These new stops are awaited and it is hoped they will be installed this spring. Some of the changes which have been made in the original organ include cutting a great gamba in two and having it revoiced to produce an octave; the swell flauto traverso being made into a nazard, 2 2/3 ft.; the clarabella becoming a swell flute, 4 ft., by scrap-

ing the leather lips and upper lip and dropping the bottom octave; and the oboe being dropped an octave to become an oboe-clariation. A question and answer period followed the talk and demonstration. . . . During Lent the Wilkes-Barre Chapter has been sponsoring a series of six recitals at noon on Fridays in St. Stephen's Episcopal Church. The response of the public has been gratifying and indicates an interest in organ playing outside the church service.—PHYLLIS CLARK, Registrar.

CENTRAL NEW JERSEY—The Central New Jersey Chapter met in St. Bartholomew's Lutheran Church, Trenton, March 2. Raymond E. Rudy, dean of the Princeton, N. J., Chapter and widely known organist and choral director, was the guest speaker. His subject was "Interpretation of Bach Chorale Preludes." Mrs. Norman Hartman showed color "movies" taken on her recent European tour of the festivals and concerts. Elsie Gebhard, who planned the program, conducted a tour of the educational unit recently completed at St. Bartholomew's Church. Refreshments were served.—GERTRUDE BERGEN, Registrar.

NORTHERN VALLEY, N. J.—Organists and choir directors from the cities and towns of the Northern Valley and their guests had a memorable evening at the monthly meeting of the Northern Valley Chapter March 9 at the Broadway Temple, Washington Heights Methodist Church, in New York. William D. Caldwell, a member of the New Jersey Chapter, organist of the Broadway Church, was host and presented an outstanding program on the newly-installed three-manual Austin organ. The program consisted of "Benedictus" (Mass in D), Beethoven, with violin, solo quartet, chorus and organ. The choir also sang "Et Incarnatus" and "Crucifixus" from the Mass in B minor. Mr. Caldwell played the Chorale in B minor by Cesar Franck and Fantasy and Fugue on "B-A-C-H" by Liszt. The chancel choir was augmented by the quartet of soloists and Arthur Hawek, violinist. Following the musical program the Rev. Mr. Claxton gave an interesting talk on the new edifice. John Wright Harvey, dean of the Northern Valley Chapter, then introduced J. B. Strickland, New York representative of Austin Organs, who explained the installation of the new organ. Members of the chancel choir conducted the guests on tours of the building. The evening drew to a close with refreshments and fellowship. . . . The next meeting of the chapter will be held April 13, when the Rev. Edwin O. Kennedy, D.D., secretary of Union Theological Seminary and instructor in hymnology, will speak on "Hymns."—MRS. EDWARD WINFIELD, Secretary.

METROPOLITAN NEW JERSEY—The Metropolitan New Jersey Chapter met Feb. 9 at Grace Episcopal Church, Newark, where Frank C. Smith is organist and choirmaster. Available for our use were the fine facilities of the choir room, where we read through a number of anthems both old and new. Ten of our members brought anthems and played and directed as we sang. There was much contrast among the selections and they included such composers as Bach, Titcomb, Robert Baker, Sowerby, Kitson, Clokey and our own Helen Rockefeller. The organists participating were Wilbur Forschler, Newell Guillan, Florence Malby, William J. Jones, Marion Wohlfarth, Frank C. Smith, John O. Gerrish, Mary Elizabeth Jenkins, J. Clifford Welsh and Russell E. Hayton. We welcomed to our meeting several members from the Northern New Jersey Chapter.—MILDRED E. WAGNER, Registrar.

LOUISVILLE CHAPTER—The Louisville Chapter met for dinner and a program at St. Francis-in-the-Fields Episcopal Church at Harrods Creek, Ky., March 9. Among the guests were Robert Hobbs, our former dean, from Indianapolis, and the new organist and choirmaster at St. Mark's Episcopal Church, Philip Malpas, who succeeded Mr. Hobbs. Mr. Malpas comes to us from Grace Church in Sandusky, Ohio. Miss Ruth Graham of Hanover College had two guests from Madison, Ind. Evensong for Lent and Easter music were conducted by Grant Graves. The program for April will be performed by the Bach Cantata Group of Louisville at the Speed music-room.—HAZEL FERGUSON, Registrar.

KNOXVILLE, TENN.—The Knoxville Chapter met at the First Methodist Church Feb. 2 for dinner and a business session at which plans were completed for the recital and student program by Virgil Fox the following week. Members and guests then journeyed to the sanctuary, where we heard a talk by Miss Dorothy Horne of Maryville College (Tennessee) on "Family Relationships: Plainsong—Folksong—Hymn." Miss Horne was assisted by Glenn Gentry, a Maryville student, who played selections on the Allen organ. The chapter sponsored Virgil Fox in a recital Feb. 9 and Feb. 12 he gave an afternoon program for students. The March meeting was held on the 2nd at Gatlinburg. The dinner at Rocky Waters restaurant was followed by a business session, after which we adjourned to the First Baptist Church, where the Madrigal Singers of Maryville College, directed by Harry Harter, presented a program. Claire Coci was sponsored by the chapter in a per-

formance March 9 and a student program the next day.—MARY ELEANOR JONES, A.A.G.O., Secretary.

WATERBURY, CONN., CHAPTER—A joint meeting with the Hartford Chapter was held in St. John's Episcopal Church, Waterbury, March 9. A short recital was played by Barbara F. Williams, assistant organist at the Church of Christ in West Hartford. Mrs. Williams played with real facility and understanding a Ricercare of Palestrina, the Bach Toccata and Fugue in D minor and the Finale from the First Sonata, and Mulet's "Carillon-Sortie." A social hour and refreshments followed in the parish-house.—ROBERT A. REQUA, Registrar.

BROCKTON, MASS.—The Brockton Chapter held its monthly meeting in that city Feb. 23 at the home of Mrs. Emma Nelson. Frank W. Reynolds, a member and an accountant, gave a very interesting talk on "Taxes and the Musician." The nominating committee submitted a slate of new officers to be elected in May. Further plans were made for the coming of Virgil Fox to Brockton Oct. 19 at the First Baptist Church. After a very instructive meeting, the members seated themselves about a beautifully decorated table, where they were served sandwiches, cakes, cookies and beverages by the hostess, Mrs. Nelson, and Mrs. Ethel Luttet.—GLADYS STILLWELL PORTER, Secretary.

DELAWARE CHAPTER—The Delaware Chapter held its March meeting March 2 in the Mary C. I. Williams School. Dean Sarah Hudson White turned the meeting over to the social chairman, Mrs. Carolyn Conly Cann, who showed the film "Hymn of Nations."—CAROLYN CONLY CANN, Registrar.

PATAPSCO CHAPTER, BALTIMORE, MD.—The Patapsco Chapter held its meeting March 7, Dean Luther Mitchell presiding. The feature of the meeting was a visit to the Govens Presbyterian Church, where Forrest C. Barrett is the minister of music. Mr. Barrett gave an interesting demonstration of choir procedure, with suggestions on making the music of the service a correlated part of the message brought by the pastor. A soprano soloist of the choir sang a solo beautifully, which provided an opportunity for us to see and hear what should be done in organ accompanying. After an informal discussion refreshments and a social hour were enjoyed.—MRS. MARGARET R. FRANKLIN, Registrar.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter met March 10 at Zion Evangelical and Reformed Church in South Bend, Ind. The purpose of the meeting was to present Christmas and general music for organ and choir for discussion. The choir numbers were sung by the group. Plans are being laid for a recital by Oswald Ragatz April 7 at the First Presbyterian Church in South Bend. The dedication of this church and the new organ took place in January. The Kalamazoo Chapter has voted to attend this recital in a group.

SOUTHWEST MICHIGAN—The Southwest Michigan Chapter held its March meeting March 2 at the Third Christian Reformed Church in Kalamazoo. Mrs. A. C. Tilma, organist of the church, was hostess. Dinner was served by the women of the church to about thirty members and guests. Dean Max Newkirk presided at the business meeting, with Frank Owen speaking of the latest plans for the regional convention in June. Following the business meeting Miss Johanna Oranje, program chairman for the evening, presented Dr. Henry Bruinisma, head of the instrumental department at Calvin College, Grand Rapids. Dr. Bruinisma spoke on the Genevan Psalter, discussing its history and use, especially in the Reformed Churches of the Netherlands. Dr. Bruinisma is an authority on the subject and spent a year in the Netherlands recently in research on the Genevan Psalter for his doctor's thesis.—PAUL A. HUMISTON, Registrar.

TOLEDO, OHIO—The Toledo Chapter held its March meeting at St. Mary's Roman Catholic Church March 17. Dr. Raymond S. Keldermans, newly-appointed organist and choir director of that parish, played a program for members of the Guild. Dr. Keldermans was a student of Flor Peeters and included in his recital two works by that organist-composer. The program consisted of Prelude and Fugue in G minor, Frescobaldi; Noel No. 2, in G major, d'Aquin; Ciaccona in C minor, Buxtehude; Adagio in C sharp minor, Gelsus; Toccata, Adagio and Fugue in C major, Bach; "Maria die Zuode naar Bethlehem Gaan." Peeters; Elegy on the Death of His Mother, Peeters; Finale on the "Magnificat," Keldermans; Paraphrase on "Ave Maris Stella," Keldermans; Finale, Symphony No. 6, Widor.

WISCONSIN CHAPTER—Three members of the Wisconsin Chapter will appear in major roles at the spring concert of the Arion Chorus' seventy-sixth anniversary year April 26 in the Milwaukee Auditorium. John K. Christensen will conduct the chorus of 200 voices, accompanied by an orchestra of forty, in Faure's Requiem and Brahms' German Requiem. Edward A. Wise will appear as baritone soloist and James Baumann as organist-accompanist.

CHIPPEWA VALLEY CHAPTER—The February meeting of the Chippewa Valley Chapter was held Feb. 16 at the home of

Miss Jennie M. Hanson, Eau Claire, Wis. A program of recorded music was heard. Included were the following: Cantata No. 140, Bach; Motet No. 3, "Jesu, Dearest Master," Robert Shaw conducting the RCA Victor Choral and Orchestra, and these Bach chorale preludes: "Wachet auf, ruft uns die Stimme," "In dulci Jubilo," "Nun freut Euch, lieben Christen," "Nun komm, der Heiden Heiland" and two d'Aquin Noels. E. Power Biggs organist. Refreshments were served by the hostess.—EDA STRAND, Secretary.

HOUSTON, TEX.—A program of choral and organ music by Bach was presented by the Houston Chapter at the First Presbyterian Church, Feb. 16. The choir of the church, under the direction of Charles Pabor, sang Bach's Cantata 106 and the choir of St. Luke's Methodist Church, directed by Edward Acton, sang Cantata 79. Anthony Rahe, organist of Trinity Episcopal and Temple Beth Israel, played the Fantasia and Fugue in A minor and Toccata and Fugue in D minor. . . . The chapter was pleased to have S. Lewis Elmer, national president, as its guest and a reception in his honor was held at the home of Mrs. Willard M. Wood, the evening of Jan. 10.—RUTH MARY RUSTON, Reporter.

DECATUR, ILL.—The Decatur Chapter entertained the Springfield Chapter at a joint meeting March 10 at St. Francis Convent, near Springfield. About fifty members and guests enjoyed the evening, which included a discussion of the Casavant organ recently installed under the direction of Harold Turner, an inspection of the organ chambers, a short program in which Don Allured of Springfield played "A Group of Five" by Bach-Edmundson; Paul Swann played Largo, Handel, and "Resolved," Swann, and Harold Turner played "Night" and "Dawn," Jenkins. The Casavant Fretts "movie" "Singing Pipes" was then shown. The sisters of the convent served doughnuts and coffee.—VAL JAYNE, Corresponding Secretary.

PEORIA, ILL., CHAPTER—The Peoria Chapter presented Jeanne Demessieux of Paris before a large audience in the First Methodist Church Sunday, Feb. 15, at 4 o'clock. Mile. Demessieux displayed the amazing technique which has made her one of the best-known organists in Europe. She played works of Purcell, Bach, Widor and Messiaen, two of her own compositions, and a pedal study dedicated to her by a fellow countryman, Jean Berville. For an encore, an improvisation on a submitted theme, "O Sacred Head Now Wounded," was played beautifully, leaving the audience with a consciousness of the coming of the Lenten season. A reception followed the program.—THELMA BROWN, Registrar.

WESTERN IOWA—The Western Iowa Chapter enjoyed a program at the home of Miss Bertha Kleckner under the direction of Dr. E. H. Sibley Jan 17. Dr. Sibley, with the assistance of recordings, discussed specifications of older European organs, giving examples of combining stops and tones to duplicate them on modern organs. Members of the chapter met for dinner in the First Baptist Church, Sioux City, and a program by Jack Noble, from the University of South Dakota. He presented members with lists of organ music for church use. A program of organ music, vocal selections and choir numbers was presented in St. Jean Baptiste Catholic Church under the direction of Charles Longval.—COLLEEN LEE CONNELL, Secretary.

OTTUMWA, IOWA, CHAPTER—The monthly meeting of the Ottumwa Chapter was held March 9 at the home of Mrs. E. G. Linder, Fairfield, Iowa, with the dean, John Youlsing, presiding. The election of officers was held and the following will take office June 1: Dean, Mrs. Jesse J. Miller; sub-dean, Mrs. Ralph Williamson; secretary, Mrs. Clifford Mitchell; treasurer, Mrs. George Kessel. Plans were completed for an organists'-choir directors'-ministers' banquet at the First Methodist Church in Ottumwa April 13. Paul Swann, president of the Church Music Foundation, will present the program for the evening. After the business session Mrs. Linder played music written by Dr. Marshall Barnes, a member of the chapter, who was on tour at the time with the Parsons College choir. Dr. Barnes has won his doctor's degree in composition. At the conclusion of the program refreshments were served.—MARGARET MITCHELL, Secretary.

WASHINGTON CHAPTER—The chapter met March 9 in the beautiful new Church of Christ the King, Seattle. Father Thomas C. O'Connor of St. Edward's Seminary brought a group of his students to demonstrate his talk on "Gregorian Chant."—VERA PRINSON, Publicity.

SYRACUSE, N. Y.—The Syracuse Chapter met at St. Patrick's parochial school Feb. 16 for our monthly gathering. The speaker of the evening, Reed Jerome of Buffalo, represented the Schlicker Organ Company and read a lecture prepared by Mr. Schlicker on "Contemporary Organ Design." Our members and friends enjoyed this informative paper and appreciated the careful and amusing manner in which Mr. Jerome presented it to us.—MISS M. LILLIAN JEROME, Secretary.

## News of the American Guild of Organists—Continued

**Nine-Point Program for Organist.**

Lee Hastings Bristol, Jr., advertising manager of Bristol-Myers Products, spoke at the pastor-organist dinner of the Bridgeport Chapter Feb. 2. The title of Mr. Bristol's address was "What in Heaven's Name Does the Organist Do?" In addition to his discussion of general Guild problems he outlined a nine-point program the organist might use as a checklist in appraising his own work:

- (1) Does he listen merely to church music, or does he occasionally seek the freshness and change of pace of listening to what the secular Bach, Brahms or Beethoven give?
- (2) Does he let his choir in on what he is planning, to stimulate their interest?
- (3) Does he give hymns their due importance in planning services?
- (4) Does he encourage congregational participation at least in following the words of the canticles which the choir sings?
- (5) Does he make the junior choir more than the "stepchild" afterthought of the music of his church?
- (6) Does he discuss with his pastor the whole of the service and perhaps offer friendly criticism of the way he reads the service?
- (7) Does he consult the intelligent layman on the music to get his often helpful objective appraisal of his music?
- (8) Does he see a double ministry not only in the music he directs but in the way his life as organist-choirmaster touches the life of the singers with whom he works, for "even the paid choir need not feel like a bunch of vested hired hands"?
- (9) Do he and his pastor pray about their common problems? When John Jones asks "What in heaven's name does an organist do?" the reply should be: "A great deal—in heaven's name—and 'Soli Deo gloria,' not for the credit lines!"

Over ninety persons were in attendance. Miss Phyllis McCurry, program chairman, arranged the dinner and Dean Robert Lenox presided over a short business session.

FLORENCE BEEBE HILL,  
Publicity Chairman.

**Audience of 1,000 Hears Claire Coci.**

An audience of about 1,000 filled the St. Joseph's Convent chapel in Milwaukee Feb. 22 when the Wisconsin Chapter presented Claire Coci. Her program, played on the Schaefer four-manual organ, included the Bach Passacaglia and Fugue in C minor and Toccata and Fugue in D minor; Adagio, Ficcio; "Pantomime," Jepson; "Recit de Nazard" and "Homage a Frescobaldi," Langlais; Chorale in B minor, Franck; "Fileuse" and "Crucifixion and Resurrection" from the Passion Symphony, Dupré. The spectacular "Homage a Frescobaldi," for pedal solo, drew clusters of Guild members in the organ loft to vantage points. An innovation in format of the program was the inclusion of a brief description of the chapel organ and its stoplist. This has proved to be of special interest since one of the chapter's projects is a compilation of specifications of organs in the vicinity.

MARIAN E. MANDERY, Secretary.

**Houston Choir Visits Galveston.**

The Galveston, Tex., Chapter presented the St. Luke's Methodist Choir of Houston, Tex., under the direction of Edward Acton, in a program of sacred music at the Central Methodist Church, Galveston, March 10. This was the third in a series of programs by Texas artists to be arranged by the Galveston Chapter. Thirty-five voices were heard in the program. The chancel choir, as they are called, sang the following: Cantata 79, "The Lord Is a Sun and Shield"; Bach; "He Watching Over Israel"; Mendelssohn; "Richard de Castre's Prayer"; Terry; "Blessed Jesu, Fount of Mercy"; Dvorak; "Let This Mind Be in You"; Beach; "Christ of the Fields and Flowers"; Gaul; "Thee We Adore"; Candlyn. A new work by Noble Cain from his cantata "Psalm 104" also was sung. A reception for the choir followed the program in the parlors of the Central Methodist Church.

At a business meeting of the Galveston Chapter in February the following officers were elected to serve for 1953-54: Dean, Niels Nilson; sub-dean, Mrs. Ed Hildebrand; treasurer, Mrs. Adam Levy; secretary, Mrs. John Hamilton; chaplain, the Rev. John Caskey.

THOMAS J. SMITH, JR., Registrar.

**YORK CHAPTER**—Thirty-five members and guests attended the monthly meeting

of the York Chapter March 10 at Zion Lutheran Church, York, Pa. Miss Jeanette Krone, speech correctionist in the York schools, presented a film entitled "Your Voice". Miss Krone lectured on diction and enunciation and the technique and action of physical organs which are necessary to have a pleasing voice for speaking or singing. . . . The next meeting, April 14, will be held in Otterbein E. U. B. Church, Spry, at which time Godfrey Hoffman will give an organ recital.—MRS. WALTER FUTER, Chairman of Publicity.

**ROCHESTER CHAPTER**—On Monday evening, March 16, the chapter entertained as our guest and speaker of the evening G. Donald Harrison, president of the Aeolian-Skinner Organ Company of Boston. Mr. Harrison was entertained at dinner at the Century Club preceding his talk. His genial manner made friends for him at once and we listened eagerly to Mr. Harrison as he gave a resume of the trends in organ building since the early 30's. He described the "middle of the road" tendencies and brought up many technical matters such as the "expansion chest", which he described in detail, his feeling about the inadvisability of a return to "tracker action", as advocated by some today, and his ideas on slider chests and acoustics. Our members bombarded him with questions.—RUTH CANFIELD, Dean.

**FORT WORTH, TEX.**—The Fort Worth Chapter met March 2 at the Broadway Baptist Church in Fort Worth. After dinner a business meeting was held with Mrs. E. C. House, dean, in charge. The meeting was then adjourned to Fleming Chapel of the church for a lecture on "Texas' Contributions to Organ Building" by Dr. Robert Markham of Baylor University.—MRS. J. C. MCKINNEY.

**LONG ISLAND CHAPTER**—The Long Island Chapter held a supper meeting March 8 at Zion Episcopal Church in Douglassville. Arthur Christmann, Sac. Mus. D., A.A.G.O., spoke on "An Approach to Sight Transposition," which proved to be far from the "dry" talk Dr. Christmann apologetically labeled it as he passed out his well-organized mimeographed outline for the members to follow. His hints and suggestions for perfecting sight transposition made the problem seem not at all insurmountable. Following Dr. Christmann's talk Miss Lilian Carpenter, F.A.G.O., of the Juilliard faculty, played the following recital on the ten-rank Roosevelt organ at the church: First movement, Second Concerto, Vivaldi-Bach; Three Bach Chorales ("O Sacred Head Surrounded", "Salvation Now Is Come to Earth" and "When Jesus Stood beside the Cross") and Bach's "St. Anne" Fugue.—MARIAN W. TATEM, Secretary.

**ROCKY MOUNTAIN CHAPTER**—The Rocky Mountain Chapter met in the Central Christian Church, Denver, March 2. Dr. Kelly O'Neal, minister of the church, opened the meeting with a welcome to the church, which has just been remodeled. Mrs. Earl Gary played the Scherzo from the Sonata in E minor by Rogers. This was followed by "Christus Resurrexit", Ravanello, and Kinder's "In Moonlight", played by Mrs. Thomas Walker. David Pew played the Toccata and Fugue in D minor, Bach, and the slow movement from the Fifth Sonata, by Guilman. The program chairman, Eugene Abernath, presented an orchid to Mrs. Walker, who has been organist at the Central Christian Church nearly fifty years. He spoke of her loyalty to the church and to the Guild and of her influence in the field of music in Denver. In the absence of Fred Meunier, who supervised the rebuilding of the organ in this church, David McDowell told about the instrument. The original organ was a Pilcher tubular-pneumatic. In 1952, when the church was rebuilt, the organ was dismantled and revoiced. A choir division was added, as well as some new stops in the swell and great, besides a set of chimes. The new console blends with the refurbishments of the chancel and the sanctuary. After a business meeting members of the Guild were invited to the youth parlors, where refreshments were served by the hostesses, Mrs. Thomas Walker and Mrs. Earl Gary.

Fredrika Wadley was the guest speaker at the meeting of the Rocky Mountain Chapter Feb. 9 in Denver. The meeting was held at St. Luke's Episcopal Church, with Mrs. Margaret House, the organist, as hostess. Mrs. Wadley spoke on the subject of "Improvisation and Modulation." She gave some of the fundamental rules and explained their uses in church work. Her presentation was simple yet complete and most interesting. Mrs. Wadley studied with the late Dr. Frederick Schlieder and with Dr. York Trotter of London. After the meeting Mrs. House served refreshments.—ESTELLA C. PEW, Publicity.

**SANTA BARBARA CAL.**—The First Methodist Church, local Guild headquarters, was the setting for the meeting of the Santa Barbara Chapter Feb. 24. There was a lively business session, at which several problems were discussed and plans were made for future meetings. It was decided that the March program should be devoted to a student recital at the First Unitarian Church.

For May a major undertaking is an organ festival, using local organists, instrumentalists and vocalists. Dean Einecke appointed the following to serve on the festival committee: John Gillespie, Charles Black and Laura Weaver. This February meeting, "Around the Console", was capably led by Dr. Gillespie. It was an informal sharing of ideas, covering such problems as hymn playing, dragging congregations, modulations, improvising and accompanying. Organ service music preferred by various members was played and discussed. Such was the enthusiasm that it was difficult to break up the meeting so that the refreshment committee, headed by Ellen Einecke, might serve home-made cherry pie and coffee.—BETTY NITSKE, Secretary pro tem.

**SAN DIEGO, CAL.**—The San Diego Chapter held its annual ministers and organists' dinner at the First Presbyterian Church Feb. 9. A ham dinner started the evening. Dr. Alex Zimmerman, head of music in the San Diego schools and also an organist and a member of the A.G.O., led the group in community singing. Clarence Mader, the organist of Los Angeles, was guest speaker. He entitled his talk "Living Church Music and Who Shall Have It." Pauline Kouns, soprano soloist of the First Presbyterian Church, accompanied by Mary Henson, organist of the First Methodist Church, closed the program with Brahms' "Four Serious Songs."

**CENTRAL FLORIDA CHAPTER**—On March 3 the new first Tuesday meeting date was observed with an instructive tour of organs in various churches in Orlando. The types of instruments heard and examined varied from one of basic tracker action to the modern electronics: Hammond, Wuritzer, Baldwin and Consonata. Approximately a half-hour was devoted to the perusal of each, but a delay at one stop made the schedule so late that the visit to the Austin in the Congregational Church in Winter Park and the subsequent viewing of a Casavant "movie" had to be postponed until a later date.—BEATRICE FORNWALD, Registrar.

**ST. PETERSBURG, FLA.**—A large attendance of members and guests at the monthly luncheon of the St. Petersburg Chapter Feb. 3 were greatly interested by the speaker, Mrs. Louise C. Beaty, minister of Unity Church. She described music as the framework of the church service, saying that a soft organ background makes meditation more effective and that the object of all church music is to strengthen the message of the minister. Howard Bradford, lyric baritone and soloist at Unity Church, sang "A Little Song of Life", Malotte, and "Pray for Me", Novello, accompanied by Mrs. Louis Hein. Feb. 13 Virgil Fox gave a recital at the First Congregational Church. His well-balanced program was not above the head of the average listener, yet was most satisfactory to the organist of broader experience. A reception for Mr. Fox was held in the club-room of the church after his recital. Feb. 14 a console meeting was conducted by Dr. Edmund Sereno Ender, organist and choirmaster of St. Paul's Episcopal Church, Baltimore, at the Mirror Lake Christian Church. Mr. Ender discussed various types of preludes, and was very helpful in suggestions regarding funeral and wedding music. He demonstrated the art of modulation.—ANN AULT, Corresponding Secretary.

**PORTLAND, ORE.**—Dr. Josef Schnelker, professor of music at Willamette University, gave the March recital at the First Presbyterian Church March 15. A large audience heard the program of compositions by Walthar, Bach, Brahms, Franck, Vierne, James and Andriessen. Also during March, Arthur Hills, senior student of Lauren B. Sykes, was heard at Cascade College. His program included four chorale preludes by Bach, "Grande Piece Symphonique", Franck, and the Poulenc Concerto in G minor, with Mr. Sykes at the piano. Feb. 28 a business meeting and social hour was held at the home of Mary Hazelle to make plans for the Virgil Fox recital in the Public Auditorium April 12.—MARY HAZELLE, Recorder.

**ERIE, PA.**—A group of eight interested and enthusiastic Erie organists met in January to reactivate the Erie Chapter. Officers elected were: Miss Eleanor J. Weber, dean; Mrs. William J. Dale, sub-dean; Miss Florence Schilling, treasurer; John A. Bates, Jr., secretary. Charles N. Henderson is acting as a program chairman for this year. Letters of invitation were sent out to prospective members, which led to an attendance of nineteen at the February meeting. At this meeting a film entitled "A Time for Bach" was presented. For the March program Victor Zuck, representative of M. P. Möller, showed slides on organ con-

struction. Future programs include a recital of harpsichord music, an organ recital and a spring banquet.—E. J. WIZMAN.

**HARRISBURG, PA.**—A recital of chorale preludes based on hymn-tunes written by contemporary composers was presented in Messiah Lutheran Church Jan. 26. Each recitalist preceded his number with a short biographical sketch of the composer and the source of the tune. Mrs. David Pretz, organist-director at the Augsburg Lutheran Church opened her part of the program with a Prelude on "St. Kilda", T. Tertius Noble; Prelude on "Now Woods and Fields Are Sleeping," Garth Edmundson, and the "Coronation Tune", Homer Whitford. Mildred Myers, organist-director of the host church, played the Prelude on "More Heartfelt Love Have I for Thee," Karg-Elert; Prelude on "Rhosymedre", Vaughan Williams; and "When Morning Gilds the Skies", H. Alexander Matthews. Mary Jelly Good, organist-director at Zion Lutheran Church, played the Prelude on "Eventide", Noble, and Variations on "The King of Love My Shepherd Is", Richard Dirksen. Arnold Bauers, organist-director at the First Lutheran Church, Carlisle, Pa., played two Preludes by Healey Willan—"Bevan" and one based on a melody by Vulpus. His concluding number was a chorale improvisation on "O for a Closer Walk with God", Leon Verrees. The annual meeting of organists, choir directors and ministers was held Feb. 17 in the Pine Street Presbyterian Church. The Rev. George Litch Knight, Ridgewood, N. J., spoke on "The Care and Feeding of a Church Organist". On April 21 a recital by George Markey will be presented in Grace Methodist Church.—MRS. MARK MILLER, Registrar.

**GEORGIA CHAPTER**—The Georgia Chapter met at historic St. James' Episcopal Church in Marietta Feb. 23 with T. Stanley Perry, choirmaster, and the Rev. Joseph T. Walker, rector, as hosts. The dinner served by the women of the church in Southern style was followed by a business session presided over by Mrs. Boyne Smith, dean. The topics of interest were the Virgil Fox program at Presser Hall March 17 and the hymn festival to be held at the city auditorium Sunday, April 26. The climax of the evening was the program by the choir of the church, with Mrs. Don Hodgson and Mrs. G. S. Stukes as guest soloists. Mr. Perry, the choirmaster, conducted and Mrs. Morgan Thomas, organist, presided at the console. The choral service was taken from the old "Chant and Service Book" of 1894, which has been in use in St. James' since that time. The program was both beautiful and impressive.

**PORTSMOUTH, VA.**—The chapter celebrated its first anniversary March 10 at the Park View Methodist Church. The meeting was opened with the reading of the declaration of religious principles by the sub-dean, Cedric Lyon. The application of one new member was accepted. Dean Herbert G. Stewart read a letter from the national president, S. Lewis Elmer, commending the chapter on the work accomplished during its first year. S. N. Morgan, Jr., a member of the Guild, assisted by two violinists and a cellist, presented the following program: Prelude and Fugue in G major, Bach; Trio-Sonata for organ and strings, Corelli; "We Pray Now to the Holy Spirit"; Buxtehude; "I Call to Thee", Bach. At the conclusion of the program members of the Guild enjoyed a social hour with the Cherry Bible class as hostesses.—MISS HARRIETT BROWN, Registrar.

**LOS ANGELES CHAPTER**—Excellent blend of voices in a cappella singing and good taste in the use of colorful effects marked the festival of evensong presented by the men's and boys' choir of St. Paul's Cathedral, Los Angeles, as led by Choirmaster-organist Donald L. Coats, for the March 9 meeting of the Los Angeles Chapter. Magnificat and Nunc Dimittis by Ruffo-Willan, an offertory anthem by R. Vaughan Williams; "Surely the Lord Is in This Place", by Norman Coke-Jephcott; "Haste Thee, O God", by John Shepherd; Elgar's "Jesu, Meek and Lowly"; "I Have Found David My Servant", by C. Charlton Palmer, and "Let All the World", by Robert Baker, comprised the special music for this service. The Right Rev. Francis Eric Bloy, Bishop of Los Angeles, spoke briefly. He was assisted in the service by the Rev. Roy F. Schipping and the Rev. Reynold F. Boden. Members of the Los Angeles Chapter of the Hymn Society of America were honored at the dinner in St. Paul's Cathedral preceding the service. A hymn, with words and music written by Dr. William S. Meyer, minister of Immanuel Presbyterian Church, Los Angeles, was sung by those assembled. Later Dr. Meyer gave a short talk describing the purposes of the Hymn Society.—MARTHA FARR, Publicity Chairman.

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## News of the A.G.O.—Continued

## Fourteen New Jersey Choirs

## Take Part in Hymn Festival at Church in Ridgewood

The Northern New Jersey Chapter sponsored a hymn festival Sunday night, March 1, at the West Side Presbyterian Church in Ridgewood. Members of choirs from fourteen churches, accompanied by their directors and numbering 150 voices, sang a number of anthems and led the congregation in hymns under the direction of Harry A. Thurber of Ridgewood.

The program was opened with an organ prelude, Fantasy in E, Dubois, and was concluded with the postlude, "Grand Choeur," Dubois, with Mrs. Forster Freeman, Jr., at the console. The prelude was followed by the choral call to worship, "Hail, Gladdening Light," with Mrs. Grant Buttermore as soloist, and the processional hymn "For All the Saints." Three anthems were sung by the massed choirs—"A Lenten Carol," arranged by Darst; "Hymn to the Trinity," Tchaikowsky, and "Thy Church, O God, to Thee," Thiman. The congregation joined in singing four hymns.

Greetings were extended by Dr. Arthur Morris Hughes, minister of the host church. The Rev. Franklin Y. Weiler, chaplain of the chapter, spoke on the significance of the festival and the ideals of the American Guild of Organists. A message from the chapter was delivered by Mrs. Charles Dreeland, the dean. An interesting talk on the subject "The Hymns That Unite Us" came from the Rev. George Litch Knight, assistant minister of the host church. Mr. Knight, who is an authority on hymnology and editor of *The Hymn*, stated that there were two points he wished to suggest—that "hymns unite us in an ecumenical sense" and "hymns break down as nothing else can do the isolation and loneliness of the soul." He pointed out that various churches could not unite in forms of services but all did unite in the hymns. Elaborating on his second suggestion the speaker outlined the ways in which hymn singing broke down the barrier that separates people and unites them in spirit and in truth.

FRANCES E. KREAMER, Publicity.  
Choir Festival in Lincoln, Neb.

The second annual choir festival sponsored by the Lincoln, Neb., Chapter of the American Guild of Organists was held at the First Plymouth Congregational Church Feb. 27. The director was John M. Lewis, M.S.M., chairman of the music department of the College of Emporia, Emporia, Kan. There was an adult choir of 150 voices and a children's choir of 125.

Choral music performed included compositions by Coke-Jephcott, Praetorius, Bach, Tallis, Farrant, Geoffrey Shaw, Brahms, Holst, David McK. Williams, Randall Thompson, Vaughan Williams and Martin Shaw. Organ numbers were played by Milford H. Myhre, Cornelia Cole and Dr. Theodore G. Stelzer. The festival chairman was Mrs. Milburn D. Johnson and she was assisted by Josephine Waddell.

## Southern Arizona Activities.

The Southern Arizona Chapter started 1953 with a materials conference at Faith Lutheran Church in Tucson Jan. 12 under the direction of Mary Zua Kamp. Materials displayed were supplied by the Rhythm-Land Music Shop and the McWhorter Music Company of Tucson and Peters Publications. Peters sent a number of organ works which the chapter was permitted to keep. This constitutes the beginning of our lending library, of which Mary Zua Kamp was appointed librarian. A short musical program which included new organ literature concluded the conference.

The Southern Arizona Chapter met at historic San Augustin Cathedral Feb. 2 and Miss Isabel Baffert, organist and choir director, introduced Father Radtke, who spoke on "Music in the Catholic Liturgy," illustrating his talk with slides which showed the different steps of the mass. The cathedral choir, directed by Miss Baffert, sang the Gloria, Benedictus and Agnus Dei from Camil Van Hulse's "Missa Fiat Voluntas Tua." An impromptu question and answer period concluded

the program. Father Radtke answered the chapter's questions.

The meeting March 9, held at Congregation Anshe Israel, was an open program meeting and constituted one of a series of Jewish cultural programs. Cantor Maurice Falkow, who studied at the Juilliard School, was introduced by Mrs. W. Edwin Carroll, program chairman. At the conclusion of his talk Cantor Falkow sang some ancient Hebrew chants, accompanied by Eugenia Bromberg. After the program the chapter had a business meeting at which Camil Van Hulse announced that the chapter would co-sponsor Virgil Fox with the Tucson Festival of Arts in a recital shortly after Easter.

ROANOKE, VA.—On the first Sunday afternoon in December the Roanoke Chapter sponsored its annual Christmas choir festival at the Belmont Baptist Church. Ten young people's choirs from leading churches in the city participated, with over 300 singers composing the choirs. Vernon Johnson, minister of music and organist of the First Methodist Church of Martinsville, directed the massed chorus. Roger B. Arnold, minister of music and organist at the Huntingdon Court Methodist Church in Roanoke, was the accompanist. This program put on by the Guild chapter has become an outstanding event in the city and was heard by 1,400 people. The New Year's party was held at the home of Mrs. B. L. Deyerle. The January meeting was held at Christ Church, Episcopal, and was conducted by Miss Blanche Deal, who gave a talk on wedding music in the Episcopal Church. Roger Arnold played several selections and accompanied Miss Mildred Heimlich, who sang four wedding songs appropriate for use in the Episcopal Church. Miss Heimlich is on the faculty at Radford State Teachers' College, Radford, Va.—MRS. W. E. BELL, Chairman Publicity.

VIRGINIA CHAPTER—The Virginia Chapter met for supper March 10 at the Second Baptist Church in Richmond, where Paul Sautier is organist. After the introductions and the business meeting Dean Munson turned the meeting over to Dr. James R. Sydnor, professor of music at the Presbyterian Assembly's Training School, who spoke on "How to Develop Congregational Singing." The speaker reminded us that congregational singing is the most important part of church music, defined good congregational singing and related the values of such singing. The best and most effective way to teach the great and lasting hymns to all the people is through the departments of the church school, Dr. Sydnor said.—LOIS ANNE LAVERY, Recorder.

PORTSMOUTH, VA., CHAPTER—An interesting meeting of the Portsmouth Chapter was held Feb. 10 at the Stewart School of Music. The meeting opened with the reading of the declaration of religious principles by the dean, Herbert G. Stewart. The dean announced that March 10 would be celebrated as charter night. At that time the results of the membership campaign were to be announced. The Woodrow Wilson High School sextet, under the direction of A. J. Lancaster, presented an inspiring program. The accompanist was Dickie Barnes, also a student at Woodrow Wilson High School. A social hour followed the program. Refreshments in keeping with St. Valentine's Day were served by Mrs. H. G. Stewart, assisted by Mrs. Kenneth Wilson.—HARRIETT BROWN, Registrar.

NEW ORLEANS CHAPTER—The New Orleans Chapter held a music clinic Feb. 14 dealing with problems of both organist and choir director. Leaders were Professor Barrett Stout, director of the school of music at Louisiana State University, and Professors Frank Collins, Jr., and Crawford Page, both of the L.S.U. organ department. The morning session, devoted to choral problems, was held at Sophie Newcomb College. The group then moved to the St. Charles Avenue Presbyterian Church, where Dorothy Sutton Lawrence is organist, for a session on service playing, modulation, etc. . . . On Sunday, Feb. 22, the Guild presented Mile. Jeanne Demessieux of Paris in a recital at St. Louis Cathedral.—GLADYS ÈVE SINCLAIR, Reporter.

LEXINGTON CHAPTER—The Lexington, Ky., Chapter presented Oswald G. Ragatz, M.A., A.A.G.O., of the Indiana University School of Music, in a recital at the Broadway Christian Church March 2. His program included works by Buxtehude, Kerll, Zachau, Telemann, Bach, Franck, Karg-Elert, Sowerby and Mulet. He was enthusiastically received, his audience bringing him back for several encore numbers. Following a dinner by the chapter March 3 at the Kentuckian Hotel, Mr. Ragatz conducted a seminar for church organists at the Central Christian Church. This program took him right up to his train time and all regretted his leaving.—LURLINE DUNCAN, Secretary.

OREGON CHAPTER—A large group of organ enthusiasts attended the Valerian Fox recital at St. Mary's Cathedral Sunday afternoon, Feb. 15. An unusual program was presented, consisting of Suite V, Purcell; Three Preludes and D minor Fugue,

Bach; Andante Cantabile, Widor; "Cantos Intimos III," Torres; "Adoro Te Devote," N. E. Fox; Variations, Alain, and Introduction and Passacaglia, Rheinberger. The program was dedicated to N. E. Fox, father and first organ teacher of Valerian, who recently retired as organist and choirmaster of the Holy Rose Cathedral in Toledo, Ohio. . . . On Monday evening, Feb. 16, Lauren B. Sykes, regional chairman and a member of the Oregon Chapter, appeared with the Portland Symphony Orchestra, playing the Poulenc G minor Concerto for organ. It is the first appearance in eighteen years of the organ as a solo instrument with the symphony orchestra.—MARY HAZELLE, Recorder.

KANSAS CITY CHAPTER—The Kansas City Chapter met Jan. 25 at Trinity Lutheran Church. The choirs of Trinity Church and the First Lutheran Church sang groups of anthems. Organ numbers were played by Mrs. E. W. Henry, organist of Trinity Church, and Luther Crocker, organist of the First Church. . . . Sunday, Feb. 1, the Guild members attended a recital by Carl Weinrich at the Second Presbyterian Church. Feb. 2 the members and friends attended a master class conducted by Mr. Weinrich. Feb. 16 the Guild gave a program at the Central Presbyterian Church. Organ numbers were played by Miss Helen Hummel, Foster Hotchkiss, Louis Potts and Ed Wood.—HELEN HUMMEL, Registrar.

STEPHENS COLLEGE STUDENT GROUP—The Stephens College student group has concluded an active half-year of events. In September the old members entertained the new organ students in the college at a welcome party in the apartment of their sponsor, Miss Nesta Williams. This has resulted in adding about twenty new members. In October the seniors gave a fine recital in the college auditorium, which was followed by a reception in honor of the seniors. In December the members attended a service of evensong and the performance of Healey Willan's cantata "The Mystery of Bethlehem," in the Episcopal Church, of which Miss Williams is choir director and organist. On Jan. 18 the members heard a fine recital by Douglas Breitmayer in the Missouri Methodist Church. In addition to these events the members have held three meetings prior to performances of symphony concerts and one opera at the college. At these meetings the programs were discussed in order to add to the enjoyment of the concerts and opera. The officers for 1952-1953 are: President, Barbara Herren, Tallahassee, Ala.; vice-president, Bethmyrl Burr, Castro Valley, Cal.; secretary, Gloria Gatwood, Sayreville, N. J.; treasurer, Karin Anderson, Homer, N. Y.—GLORIA GATWOOD, Secretary.

SUNLAND CHAPTER—The Sunland Chapter, El Paso, Tex., held a dinner meeting Feb. 16 at St. Alban's Episcopal Church. Mrs. Dorothy Ross, the dean, presided. The dinner was served by the St. Alban's Guild of Women. Thirty-four were present. Organists had as their guests the ministers and their wives. Mrs. J. V. Laird was in charge of the dinner arrangements. The Rev. Malcolm N. Twiss, rector of St. Alban's Church, was the speaker. A humorous skit entitled "If I Were—Organist, Preacher, Bride and Paying Customer" was presented as a part of the program. Taking part in this little symposium were the Rev. Ewart G. Watts, Asbury Methodist Church, as organist, Lester Silberman as preacher, Msgr. Henry D. Buchanan as bride and Mrs. Dorothy Ross as paying customer.

TEXARKANA CHAPTER—The Texarkana Chapter met at the First Presbyterian Church Feb. 28. Mrs. William Hibbits was in charge of the program. Miss Linda Junkin, a young organist of the city, played two numbers: "I Ask Not Worldly Wealth," Bach, and Berceuse, by Ralph Kinder. An article entitled "The Queen's Music," describing the music for the coronation of Queen Elizabeth, was read by Mrs. Louise Holman. Mrs. Hibbits concluded the program with the playing of three organ compositions: "My Heart Is Filled with Longing," a chorale by Brahms; "Grand Choeur," Weitz, and Cantabile, Jongen.—DOROTHY ELDER, Registrar.

OKLAHOMA CITY CHAPTER—The Oklahoma City chapter met for dinner March 2 in the First Presbyterian Church. John Kemp, director, was the leader for the program featuring the Sanctuary Singers of the church. Mrs. John S. Frank, the dean, who is the organist, accompanied the choir. Organ selections by Mrs. Everett L. Curtis, Robert Moore and Mrs. Raymond Price included: Toccata on "Vom Himmel hoch," Edmundson; "Requiescat in Pace," Sowerby, and Fantasia on "Ton-Y-Bolel," Purvis. The choir sang "Seek Him That Maketh the Seven Stars," Rogers, and "Creation," Scott, with narration by a boys' choral choir, DeWitt Kirk director. "God Is a Spirit," Jones, was the opening selection of the last group by the choir. "Lord God of Our Refuge," Williams, with trumpet by Carroll Dunn, closed the program. William Lemonds, sub-dean, presided at the business meeting. Mrs. Fred Robson was introduced as a new member. It was announced that Richard Ellsasser's recital will take place April 24.—MRS. R. G. McDONALD, Secretary.

UTAH CHAPTER—The Utah Chapter enjoyed a treat at its meeting March 13. Dinner was served to twenty-one members and their guests at Stevenson's Cafe. Friends in attendance then joined a group of those

and musicians at the First Presbyterian Church and enjoyed a program under the direction of Mrs. John B. Hovey, choir director and organist of the church. The choir presented an evening of music with Mrs. C. E. Burgess conducting and Mrs. Hovey at the organ. One of the numbers was the motet "Gallia," by Gounod. An address was delivered by Dr. Herbert Smith, the subject being "The Development of Music in the Presbyterian Church." An informal group joined Mrs. Hovey in the choir loft to inspect the organ.—MARCIA V. CROSSY, Registrar.

NORTHWEST ARKANSAS—The chapter sponsored a choir festival Sunday afternoon, Feb. 15, at the First Baptist Church in Fort Smith. Seven choirs of the city participated in the program. Four numbers were sung by the combined choirs. They were: "God Is a Spirit," Kopyloff; "Gloria," from Twelfth Mass, Mozart; "Cherubim Song," Bortniansky; "A Mighty Fortress," Luther. Slater Mounts, minister of music of the First Methodist Church, directed the choir and Miss Edna Earl Massey, organist of the First Methodist Church, accompanied the group.—MRS. BEN WATKINS, Secretary.

CHESAPEAKE CHAPTER—The Chesapeake Chapter met at the Mount Vernon Place Methodist Church, Baltimore, March 9 to hear music presented by the string and adult choirs of the church under the direction of the Rev. D. DeWitt Wasson, M.S.M., minister of music. The string choir was heard in sonatas by Corelli, Mozart and Handel and, with the adult choir, in the presentation of the Buxtehude solo cantata "My Jesus Is My Lasting Joy" and "Thoughts of Darkness," Eriebach. Solo numbers were "O God of Bethel," Tye, a setting of the Nicene Creed by Gretchaninoff, "O Thou Sweetest Source," Charles Wood, two of the closing choruses from the "Passion according to St. Matthew" ("Lord Jesus, Rest in Peace" and "Here Yet Awhile") and "A Song of Destiny," Brahms. The Lutkin Choral Benedictus and Amen closed one of the most interesting and rewarding evenings the chapter has ever enjoyed. The fine tone from the strings was indicative of the hard work and careful planning which went into the whole program. . . . In April Chesapeake Chapter members will assemble at Memorial Episcopal Church, where Loyd Hutson is organist-choirmaster, for a performance of compositions by Guild members, especially featuring those by local writers. The Chesapeake Chapter and the Peabody Conservatory are co-sponsoring an E. Power Biggs recital at Peabody in April.—BRUCE M. WILLIAMS.

FORT WAYNE CHAPTER—The Fort Wayne Chapter met Feb. 17 at Trinity English Lutheran Church. Robert Shepher was in charge of the program, which consisted of an instrumental recital directed by Robert Shambaugh. Those participating were Gordon Collins, violin; Mrs. Robert Shambaugh, violin; Robert Shambaugh, viola; Miss Marilyn Buchanan, cello; John Broom, flute; Gilbert Kellberg, oboe; Robert Archer, French horn; Richard Carlson, organist. After the program members of the Guild and friends enjoyed cakes and coffee in a parlor of the church.—MRS. W. S. FRAZEE, Publicity.

NORTHERN CALIFORNIA—Within the last month the Northern California Chapter has sponsored two recitals and a master class. The first recital was played by Carl Weinrich at Calvary Presbyterian Church, San Francisco, Feb. 17. The highlight of the evening was the Hindemith Sonata. Its pages were reproduced so faithfully by Mr. Weinrich that an audience largely hostile to contemporary music accorded the longest ovation of the evening to this work. Mr. Weinrich presided over a master class the next Friday at Temple Emanu-El, San Francisco. . . . On March 8, at the First Methodist Church of Oakland, the bay area heard for the first time Jeanne Demessieux, organist of L'Église du Saint Esprit, Paris. Mile. Demessieux's playing possesses all possible virtues. It is accurate, rhythmic, sensitive, dramatic, clear, chaste, vigorous and intelligent. One is impressed above all by her sureness and maturity. Her nuances seem always inevitable and affectation is unknown to her.—RICHARD MONTAGUE, Registrar.

LONG BEACH, CAL. CHAPTER—The chapter presented the Cathedral Choir of the People's Independent Church of Christ of Los Angeles in a concert March 3 at the Presbyterian Church. This organization of Negro singers is directed by Albert John McNeil, chairman of music at George Washington Carver Junior High School, Los Angeles, and coordinator for the Los Angeles State College. The organist and accompanist was Fannie Evelyn Benjamin. The choir sang arrangements of spirituals. An exceptionally fine example of balance, interpretation and choral unity was offered in the rendition of "Lord, Make Me to Know," from the Brahms Requiem. . . . The next recital of the year arranged by Marge Lewis, program chairman, will be in April at First Church of Christ, Scientist. Mrs. Shelby Barnard, Agnes Spies of St. Thomas of Canterbury Episcopal Church and Shirley Madison of St. Luke's Episcopal Church will present the program.—EMMA MARTINA WYANT.

CHARLES VAN BRONKHORST

FOUR ORGANISTS ARE HEARD  
AT ASCENSION CHURCH, N.Y.C.



Four organists participated in a Lenten series of recitals at the Church of the Ascension, New York City. The series began Feb. 23 with a program played by Vernon de Tar, F.A.G.O., organist and choirmaster of the church. Mr. de Tar chose two of Bach's chorale preludes and the Prelude and Fugue in G major. This was followed by Walther's Partita on "Jesus, Priceless Treasure." Other numbers were Franck's "Priere," Schumann's Canon in B minor and Alain's Second Fantaisie, Berceuse on Two Held Notes and "Litanies."

The second program, March 9, was presented by Robert Mahaffey, Mus.M., organist and choirmaster of St. John's Church, Brooklyn. Mr. Mahaffey's program was devoted to the works of Bach, Bingham, Franck, Donovan and Sowerby. John Ferris, M.S.M., organist and choirmaster of the First Methodist Church, Red Bank, N. J., chose for his recital March 16 numbers by Buxtehude, Bach, Brahms, Hindemith and Dupré.

The last recital was played March 23 by John Upham, M.S., A.A.G.O., assistant organist of the Cathedral of St. John the Divine. His program was as follows: Prelude and Fugue in D major, Böhm; "From God Naught Shall Divide Me" and "Farewell I Gladly Bid Thee," Bach; Fantaisie in F minor, Mozart; Prelude, Fugue and Variation, Franck; "Death and Resurrection," Langlais; Fantasy for Flute Stops, Sowerby; Sicilienne and Toccata, Duruflé.

CHARLES VAN BRONKHORST has been appointed organ instructor at Chico State College, Chico, Cal., where he began his duties in September. He continues as head of the music department of the Chico Junior High School and organist of the Bidwell Memorial Presbyterian Church.

Mr. van Bronkhorst majored in music at the San Jose State College and appeared there in several recitals prior to his graduation in 1942. At that time he received his A.B. degree with distinction and was honored as the outstanding graduating senior in the music department. During the war he served as chaplain's assistant and organist at the local army air base. Since 1946 he has been band instructor in the Chico schools. Mr. van Bronkhorst was awarded an M.A. degree in education by the Chico State College in June, 1952. He has served as dean of the Chico Chapter of the A.G.O. and president of the Chico Bach Society.

THE ORATORIO CHORUS of the First Presbyterian Church of Cranford, N. J., will present Mendelssohn's "Elijah" (Part 1) Sunday, April 26, in the chancel of the church. Mary Elizabeth Bonnell, organist and director of the choir at First Church, will direct the performance, and Walter Hewitt of the Prospect Presbyterian Church in Maplewood will be at the organ. The chorus is made up of nearly seventy voices from Cranford, Westfield, Plainfield, Rahway, Linden, Kenilworth, Elizabeth and Roselle.

RECORDS MADE IN COLOGNE,  
GERMANY, BY ARDEN WHITACRE

Arden Whitacre, organist and choir director at the First Presbyterian Church in Greensboro, N. C., recently returned from Cologne, Germany, where he made recordings for the Cologne Broadcasting Company. Mr. Whitacre did two and a half hours of recording for the broadcast on a German Kemper organ. His selections were from pre-Bach, Bach and modern French and Flemish compositions. These recordings are broadcast on an average of twice a month from Cologne.

Mr. Whitacre, who will make his third European recital tour this summer, was invited back to Cologne for another two and a half hours of recordings and to record an American concerto for organ and orchestra. On his return trip from Cologne last winter he spent a week in Malines, Belgium, where he visited Flor Pecters and his family.

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## Faulty Registration Marked by Jumbling of Organ Tone Color

By J. B. JAMISON

Many of us remember our childhood sets of water color paints and the saucer in which we cleaned our brushes—brushes that had been dipped in red, yellow, blue, green—good honest colors. But no matter how bright and clean those colors were, the saucer which eventually contained them all ended invariably holding a dirty gray mud. The organ builder exhausts color possibilities in injecting character into his voices—in every stop, in every chorus. Along comes the thoughtless virtuoso and draws so many stops at once that all single stop individuality, all chorus character, is instantly covered up, and a drab, meaningless, ugly sound he calls "ensemble" results.

The roots of this trouble, aside from the fact that registration is the last thing the organist learns, go back to the days when American organs had little upper work and no real sectional or full ensembles and the baffled player was obliged to resort to a scattered hunt and pick selection to get something acceptable in the way of "full organ". I can see them yet, back in the time of even such good men as Palmer Christian, drawing stops all over the place and intermanual couplers by the handful. (This is what Lynnwood Farnam warned against by "No entangling alliances".) But their instruments had no prepared flue or reed choruses; so they had to do it. The time came when flue and reed chorus work was developed, with chosen basic timbres, scaled and balanced to solid integers—not to be tampered with. But most organists pay no attention to that; they continue to make their own "ensembles" and wreck the good chorus work so painstakingly provided. I wonder where they find the courage.

There is another root, so deep and evil it must be dug up and exposed for what it is. This is the frequent lack of pure, unadulterated flue chorus tone. Some builders, misguidedly taking their cue from Germanic work in which reeds are largely replaced by reedy sounding mixtures, have embraced the fallacy of making their off-unison mixture ranks as loud as the unisons. In a fourtuple this means the G's are as prominent as the C's. The immediate result of such unscientific and inefficient practice is the encouragement offered to mix reed with diapason tone. Where alleged diapason choruses sound as though they had reeds drawn with them, the inevitable result of loud off-unison mixture ranks (and who has not heard such), what's the harm in adding more—real—reed tone? So the amateurish habit of coupling swell reeds to great flues is born. The next step down the primrose path is the natural progression to drawing swell flues, mixtures, chorus reeds, and coupling them to great flues at not only 8 but 4-ft. Now, truly, we attain to a parallel with the water color brush-cleaning saucer—a total nonentity—a characterless chaos. How is it possible that capable technicians can be so tonally deaf? When such sabotage is perpetrated in a reverberant room, nature will somewhat fill out thin tops and ameliorate the crime. But when it is committed in a dead room it is enough to make the organ builder wring his hands and gnash his ill-assorted teeth. For non-reverberation will put a saw-edge on those super-coupled clarians and mixtures.

This article is not meant to discourage ingenious freedom in combining non-structural registers, but it is meant to caution against trifling with established sectional divisions.

Those of us who heard DePachmann play remember his preliminary runs and flourishes. He wrote: "People think I am showing off, when what I am really doing is testing the acoustics of the hall so as to adjust my touch". How many of our best recitalists can honestly say they registerate for acoustics? Is it not true that the majority set their pistons for the piece, without a thought for what the room may be? How many know how to registerate for reverberation, or non-reverberation? I hear recordings by eminent players, technically magnificent—tremendous works on big organs—in

totally dead acoustics! The Reubke in a dead room is like floating the Queen Mary in a bathtub. What artist is willing to attempt such sacrilege and perpetuate his blindness on a plastic disk? What full-blown mind could cast Jove's thunder in bedroom acoustics? It makes me wonder if they even think about it.

As Bonavia-Hunt said to me many years ago (it would seem we all should know it by now): "When you listen to an organ in a church you are listening to a duet between the organ and the church, in which the latter does not necessarily play second." He put the acoustic influence as high as 50 per cent. How many critics when appraising an organ allow for the debt the organ owes the room, or the room the organ?

A buyer recently was shown a good organ in a good church—adding up to magnificence and exalted beauty. He was noncommittal. He was then taken to a dead church with an organ that almost succeeded in spite of the acoustic handicap. With a broad smile he said: "Any firm that can make an organ sound like this in a completely nonreverberant room is the firm to build my organ." I wish we all could learn such discernment and fairness.

The French have always had it right, from the sixteenth century on. Their big reeds are not supposed to blend—they dominate. Any flues but mixtures spoil that reed crispness and clean fire. (It is enlightened and right, however, to imitate French organs by using nothing but trompettes and mixtures.) Reeds added to good fluework ruin the crystalline freshness of the diapasons—the most glorious of organ sounds.

In modern American organs one usually finds a diapason chorus on the great and a reed chorus on the swell. Add either to the other and you have—neither. Away goes character, in comes the half-breed. Away goes contrast—the most trenchant weapon in the organist's armament—and in comes monotony, to pre-empt, a deathhead, over the restive bored.

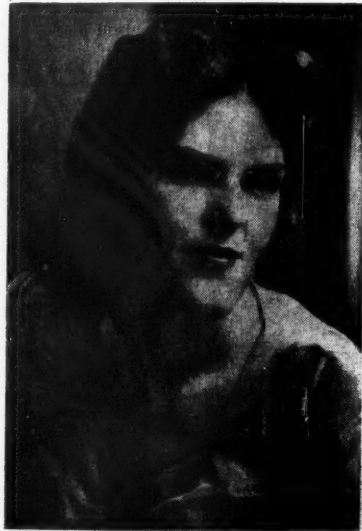
What applies to choruses holds good equally with single stops. What could be lovelier than a single flute? More sensuously rich than unmixed strings? More piquant than a simple mutation combination? More eloquent than the bass of the trumpet? I know but one or two recitalists who know how to use reeds alone. I forget when I last heard a naked diapason unison at a recital. Where are the days when a Kendrick Pyne "could improvise all day on that diapason"? I'll tell you they are gone where organ recital popularity went.

Those solid 16-8-4 reeds, with cores of hot iron, threat and drama—what is done with them? They are diluted with flutes, strings, mixtures. One almost never hears a reed double in a reed chorus—Hamlet without the prince! Flue doubles are as welcome as the plague—except innocuous quintatens. Reed doubles are used for the flue chorus! Now we all know that a reed makes a clean, gritty flue chorus doable, but it destroys the integrity of the fluework; one no longer has an authentic flue chorus or flue sound.

I know only one top-drawer American organist who habitually considers a 16-ft. diapason the natural and essential member of a diapason chorus—who realizes its indispensable contribution of dignity, its fulfillment of the harmonic series. (What's that?) The majority of current American organists omit unison diapasons in any but the heaviest full organ, and often even in that. They base their gro(u)ppings on 4-ft. tone. They never once draw the double manual diapason—it might just as well be left out of the scheme. They add the unison diapason last in a demonstration chorus buildup and turn, gloatingly, and say: "See how it muddies my ensemble." I suppose, if architects, they would construct houses with roofs, but no walls, and hang them in the air, without foundations.

It is a passing fad, I hope, this dislike of unison and double diapasons that stems from our 1910-30 leatherlipped, mixtureless jobs. But today is today—not twenty-five years ago. We have corrected the old misconceptions and now have balanced fluework from double to twenty-ninth, and higher. Such needs no reeds to destroy it. We have reed choruses of exquisitely chosen basic timbre and most carefully balanced, to which no flues lower than the twelfth should be added. We also have super-couplers that should never be drawn with adequate chorus work of any kind,

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which become pure poison in a dead room.

Next time the organist is tempted to mix flues, mixtures, reeds, super-couplers—on one piston—let him stop and listen. Has the church less than one and one-half seconds reverberation, empty? When the audience is seated this will drop to close to zero. Then his combination will be just a dirty, stringy, ugly sound and his recital will mysteriously suffer. It makes little difference how good the individual stops are—that sort of amorphous mixup is always fatal. It utterly lacks the eclat of the reeds and is dirty with the goulash of too many colors. Who would deliberately furnish a room with too many colors? Who would choose a costume like Joseph's coat? Then why in organ tone?

What happens in the orchestra in *ff* passages? The brass takes over. What happens in a Father Willis full, in a Cavaille-Coll full? How much wiser those men were than our players of today. Whose responsibility is this?

If the organ is nondescript, nothing matters. But where the authentic materials are at hand why vandalize the character and effects it has taken the best thinkers of the industry centuries to perfect? Sforzando "tone"—what could be worse—all stops and all couplers! Full organ should consist of not more than two-fifths

of the stops—or less. As the crescendo builds up and the big voices come on, the softer voices that began the progression should as certainly go off. Then full tone will be clean. A good rule for big effects is: Play the diapasons, then the reeds, and occasionally let the reeds flash out through the flues as from a furnace door briefly opened. But to play the two together for any length of time is poor judgment, worse taste and a waste of major resources.

G. DONALD HARRISON, president of the Aeolian-Skinner Organ Company, will speak on the subject of organs at a broadcast Monday, April 6, from the FM radio station at Boston University. This is one of a series of programs sponsored by the Friends of Albert Schweitzer. Mr. Harrison will be assisted by George Faxon, organist of St. Paul's Cathedral, Boston, who will play illustrative examples. The broadcast is scheduled for 6:45 p.m.

THREE EVENINGS OF MUSIC at the Central Presbyterian Church, New York City, in March included a concert by the Nies-Berger Chamber Orchestra March 10, performances of Thomson's *Mass for Women's Voices and Percussions* and Poulenc's "Stabat Mater" by the choir of Central Church March 16 and a recital by Jeanne Demessieux March 22. Hugh Giles is the organist and director of music.



**FOUR-MANUAL IN HARRISBURG UNDERGOES CHANGE IN DESIGN**

Improvements, including complete re-leathering and tonal modernization, are being made in the organ of Grace Methodist Church, Harrisburg, Pa. The church, mother of Methodism in the Harrisburg area, was for a period after a fire which destroyed the state capitol building in 1897 the seat of legislative and official Pennsylvania. The organ is a four-manual and antiphonal instrument of fifty-five ranks, the gift of William P. Starkey in honor of the church's service men in World War I. It will be redesigned by M. P. Möller, Inc. Two new ranks of diapason upper work will be added to the great, a completely new diapason ensemble will be substituted in the swell, two new chorus reeds will be placed in the swell and all the reeds in the organ will be revoiced. Certain ranks of the present pipes will be relocated. The swell oboe will be moved to the choir, replacing the French horn, to make room for a new clarion, 4 ft., in the swell. The French horn, now in the choir, will be moved to the solo division, replacing the present saxophone, which will be discarded. The great first open diapason will replace the present solo grand diapason to make room for the new quint, 2 2/3 ft., and super octave, 2 ft., which will be added to the great. Robert S. Clippinger is organist and choirmaster of the church. John Hose of the Möller staff was the consultant in planning the improvements. A completion date of April 1 has been set.

George Markey will give an opening recital on the instrument April 21 under the auspices of the Harrisburg Chapter of the American Guild of Organists.

HONEGGER'S "KING DAVID" was performed Feb. 2 and 8 at the Church of the Ascension, New York City, under the direction of Vernon de Tar. This is the fifth successive year that the work has been performed in this church. Mr. de Tar and John Upham played the accompaniment together on the four-manual organ. They were assisted by harp and percussions. There were forty-five singers in the choir.

BACH'S "ST. MATTHEW PASSION" was heard for the first time in Palm Beach, Fla., March 15 and 29 under the direction of Arnold Dann at the Church of Bethesda-by-the-Sea.

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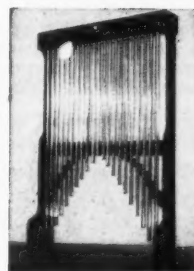
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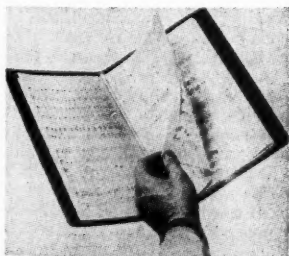
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Paul Arthur Schilpp, of the Department of Philosophy at Northwestern University, has this to say in his preface: "Professor Bacon knows the difference between a service of worship and a theatrical performance. Many church organists do not seem to appreciate this difference . . . Clergymen as well, often fail miserably in integrating the musical part of the service with the liturgical and sermonic parts into an organic and well-rounded whole."

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CHICAGO, APRIL 1, 1953

## The Organ as Symbol of Peace

The organ as a symbol of peace has become a striking example in the midst of world turmoil. The people of Cologne have presented to the city of Hiroshima in Japan an organ, according to dispatches from Europe, as a token of the sympathy of one war-ravaged city for another stricken even more cruelly. The instrument is to be installed in the World Peace Church and on it will be a plaque reading: "Cologne and Hiroshima, bound through common suffering, work and pray for world peace".

The wicked leaders of nations who drew their fellow-conspirators, as well as millions of innocent people, into a devastating war, which caused communities such as Hiroshima and Cologne—and Coventry and Plymouth and other cities—to become centers of untold death and suffering, are gone. That there are peace-loving people of every nation who survive is proved by the gesture of Cologne. That the organ and its music are made a means of helping to heal the terrible wounds left by an atom bomb should cause every person whose life is devoted to the organ to feel pride in his profession.

## What's Happened in 27 Years

No other development in recent years has caused as much discussion in the organ world as the movement back to the "classic" organ. In the midst of all the construction of new instruments that go back a long distance toward the organs in Europe of Bach's day and subsequent years and the redesigning of many of the great instruments installed in the least twenty or thirty years, Henry Willis, who has claimed responsibility for launching the new movement, came back early last year and made an inspection of the latest new work. He reports what he saw and heard at length in *The Organ*, an English quarterly which is the outlet for the essayists of Great Britain on organ matters. "America Revisited" is the title of an article in the January issue of *The Organ*. The distinguished English builder and descendant of the famous Father Willis tells interestingly of what has occurred in over a quarter century since he came to America in 1924, 1925 and 1926 "to spend several weeks advising and guiding, chiefly in regard to tonal design, diapason choruses, the use of mixtures, chorus reeds and everything that contributed to ensemble on general lines".

Mr. Willis has been known as an outspoken champion of definite ideas and in view of his vast knowledge of organ design one can benefit from what he

writes, though not accepting his opinions without reservation.

After recalling the coming of G. Donald Harrison, "my right-hand man", to the Aeolian-Skinner Company and the part taken by Emerson L. Richards in advocating a renaissance in organ design, Mr. Willis refers to the organ built for Princeton University in 1928 and the rebuilding of the Woolsey Hall organ at Yale, "which demonstrated a return to thoughtful tonal design and buildup"; also the organ in the Germanic Museum at Harvard and that in the Art Museum in Worcester, Mass. On the organ in the Church of St. Mary the Virgin in New York he makes this comment:

Another Donald Harrison organ of 1943 was the rebuild of the Aeolian-Skinner 1933 instrument at St. Mary the Virgin, New York. The tonal apportionment and tonality generally of this organ were worked out by Ernest White, director of music, and Donald Harrison in conjunction—an organ of so definite a type that you either like it or you do not. The tonality is, generally speaking, austere, and extremely so; some speak of acidity and certainly some of the mixtures show extreme design and treatment.

The following significant excerpts from Mr. Willis' article will be of interest:

Since 1945, the developments by Donald Harrison, closely followed by others, tend toward the use of extreme tonalities, including the revival in slightly modernized form of old type reed stops such as the cromorne, chalumeau, schalmel, serpent. These stops have their real place in a museum—or an instrument avowedly of the so-called baroque type—not for reproduction in an instrument for service accompaniment and recital use.

Now for the good—buildup of great organs to mixtures without chorus reeds, relying upon the swell and bombarde for the more powerful reed effects—so giving a clean and transparent flue ensemble; unenclosed positif sections on really low pressure 2½-inches with a good quota of mutations; pedal organs built up as a chorus with a minimum of extensions—the invaluable choral bass 4-ft.; which must be an independent stop if it is to fulfill its function, and the inclusion of a mixture.

Now for the not so good—great organs with 8-ft. diapason of too light a character—one only has become usual, the other 8-ft.'s being gemshorns, spitzflötes or similar; undue stress on the 4-ft. line; undue stress upon mixtures, which are, or should be, the complement and crown to the diapason chorus, blending into and not overwhelming it.

From an extended analysis of the new organ by Möller in the Central Presbyterian Church of New York, on which many recent recitals have been presented, the following is quoted:

As representative of the trend of modern American tonal design I cite the new organ in the Central Presbyterian Church, New York City, by Möller. The specification was drawn up by the organist, Hugh Giles, in consultation with the builders. The instrument bears the impress of careful and thoughtful consideration, together with the absorption of the best of both the romantic and classical schools of thought, and can be accepted as such. . . . This instrument has been superbly carried out by Möller, materials and workmanship are of the highest order and no expense has been spared to secure the best possible results, in accordance with the specification, upon which I congratulate the builders most heartily.

After a few paragraphs on the organs at All Saints' in Worcester, Mass., Symphony Hall in Boston and the Groton School, and one on the Holtkamp in Battell Chapel at Yale University, Mr. Willis summarizes his impressions in these words:

In conclusion I must state my extreme pleasure in finding that such a tremendous artistic improvement had taken place in United States organ building since my previous visit in 1926. This advance is due chiefly to Donald Harrison—backed up as he has been by all those knowledgeable gentlemen who have eagerly accepted the developments made. It gives me enormous pleasure that one—Willis trained—has brought American organ building out of the romantic mire in which it was submerged; also that other Willis trained men have contributed and are contributing to that end—for example Richard Whitelegg, a voice of mine, who joined the Möller staff and did sterling work before his unfortunate and premature death; another voice of mine—Richard Piper—who joined Austin Organs some three years ago, and in charge of their voicing has brought the tonal side of Austin organs into line with their excellent achievements on the mechanism side.

The picture presented by Mr. Willis is presented at this length because it is

always of interest and often of benefit to look into a mirror. The distinguished Englishman of course has devoted his visit exclusively to the one type of organ which interests him, but in spite of his championship of that type creates the feeling that he has united frankness with a desire to be fair in his appraisal.

## FRANK W. SMITH, VETERAN CHICAGO ORGANIST, IS DEAD

Frank Williams Smith, for many years the organist of large churches in Chicago and Evanston, died March 2 at the home of his son, Daniel F. Smith, in Montclair, N. J. Mr. Smith was a department manager of the Chicago Title and Trust Company for a number of years. He retired from the organ bench in November, 1934, after serving in his last position, at the Church of the Atonement in Chicago, for nineteen years. He made his home in Evanston until a short time ago, after which he lived at the home of his son. Mr. Smith was 80 years old.

Funeral services were held in Montclair and a graveside service took place March 6 at Memorial Park cemetery near Evanston.

Frank W. Smith was born Jan. 4, 1873, in Portland, Maine. He was the son of the Rev. Daniel F. Smith, D. D., and Eliza Stone Smith. His early musical education was received from an aunt who was a church organist. Later he studied piano with the late Albert F. McCarrell and organ and harmony under W. S. B. Matthews. His first organ position was at the Church of the Good Shepherd in Chicago, of which his father was rector. Next he was at St. Luke's in Evanston, a church of which his father was the first rector.

In 1908 Mr. Smith was appointed organist and choirmaster at the Cathedral of St. Peter and Paul, remaining until 1915. That year he went to the Church of the Atonement in the Edgewater district under the Rev. Frederic S. Fleming, D. D. Here he was in charge of a choir of forty male voices and presided over a three-manual Casavant organ.

Mr. Smith married Miss Florence A. Carpenter of Evanston, a Northwestern University graduate, in 1902. She died in 1921, leaving a son, Daniel F. Smith II.

## DR. LEO KOPF, COMPOSER AND CONDUCTOR, DIES IN NEW YORK

Dr. Leo Kopf, composer and conductor, died March 1 in New York after a brief illness. His age was 64 years. He was conductor of the Jewish People's Philharmonic Chorus, an instructor in the School of Sacred Music, Hebrew Union College, and choir leader of the Sons of Israel Congregation, Woodmere, L. I., and of the People's Philharmonic Choral Society. In 1950 Dr. Kopf conducted the Jewish People's Philharmonic Chorus in Town Hall in the world premiere of his "Eibbig Folk" ("Eternal People"), a choral epic for chorus and individuals.

Dr. Kopf studied at the Vienna Conservatory and the Berlin Royal Musical Academy.

In 1917 he made his professional debut in Berlin, conducting Mendelssohn's "Elijah." He directed several concerts of the Berlin Philharmonic, and in 1921 became musical director of the Berlin Jewish Community. In 1930 he went to London and formed a string orchestra and choral society. There he also directed the choir of the Spanish and Portuguese and the West London Synagogues.

Surviving are the widow, Hannah; a daughter, Ruth, and a sister, Mrs. Genia Wakmann.

## CHURCH MUSIC FOR YOUTH ONE-DAY CONFERENCE TOPIC

The leaders' council on church music for youth, a one-afternoon conference dealing with music as it concerns youth in the church and the church school, was held Feb. 7 at the First Congregational Church in Wakefield, Mass. The council was planned and organized by the minister of music of this church, Stephen J. Ortlip, M.A., M.S.M., a graduate of Union Theological Seminary. Mr. Ortlip was aided by a committee including Mrs. Iola Nicoll, director of music at the First Baptist Church, Wakefield; the Rev. Richard F. Manwell, minister of the Montvale Congregational Church; Frank Taylor, minister of music of the Melrose Highlands Congregational Church, and William Spaulding, superintendent of the

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of April 1, 1913—

The committee of the American Guild of Organists on uniformity of console reported to the council, making important recommendations. THE DIAPASON printed the entire report of the committee, as signed by its members, Samuel A. Baldwin, Clifford Demarest and J. Warren Andrews.

John Doane was appointed organist of the First Congregational Church of Evanston, Ill., and professor of organ at Northwestern University.

THE DIAPASON presented the specification of the Skinner organ designed for St. Thomas' Church, New York City.

Among recitals which received notice were programs by Harvey B. Gaul, Percy Chase Miller, T. Scott Buhrman, Edwin Arthur Kraft, Roland Diggle, Caspar P. Koch, Harry B. Jepson, Richard K. Biggs, Kate Elizabeth Fox, Frank A. McCarrell, Gordon B. Nevin and James T. Quarles.

The nominating committee of the A.G.O. presented a ticket headed by J. Warren Andrews for warden.

• • •

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

Large new organs under construction, the specifications of which were presented to readers of THE DIAPASON, included: Four-manual Skinner for the new Scottish Rite Cathedral, Indianapolis, Ind.; four-manual Reuter for the new Methodist Church South of Wichita Falls, Tex.; four-manual Austin for the United Presbyterian Church at Mount Lebanon, Pa.; four-manual by M. P. Möller for the Riverside Presbyterian Church of Jacksonville, Fla.; Kilgen four-manual for St. Mary's Catholic Church, Detroit; and Welte four-manual for St. Stephen's Episcopal Church at Colorado Springs, Colo.

Edward Eigenschenk left Chicago March 7 for Paris to study with Joseph Bonnet.

• • •

Ten years ago the following news was recorded in the issue of April 1, 1943—

Carl Weinrich returned home from his fifth transcontinental tour. Upon his return he took over his new duties as organist and choirmaster of Princeton University for the duration of the war.

Seth Bingham completed thirty years at the Madison Avenue Presbyterian Church in New York and was honored when the American Guild of Organists presented a program of his works.

Dr. Arthur C. Becker, dean of the school of music of De Paul University, Chicago, celebrated his silver anniversary as head of the school and as organist of St. Vincent's Catholic Church on April 5.

T. Tertius Noble, Mus.D., F.R.C.O., one of the outstanding figures in the organ world of America since he came to New York from his native England, announced he would retire as organist and choirmaster of St. Thomas' Church in New York after having served there for three decades.

church school of the First Congregational Church, Wakefield. The conference opened with a talk by Miss Marguerite Hazzard, a member of the faculty of Union Theological Seminary. Mrs. Ruth Winship Floyd led a group on "Understanding Youth Choirs," which featured a demonstration of rehearsal procedures by the boys' choir of the host church under the direction of Mr. Ortlip. Mrs. Floyd, an instructor in church music and youth choirs at Boston University, emphasized the importance of a master plan for four to six months' work with the choir and the need for the director to plan his spoken words for the rehearsal as well as the music to be practiced. Miss Hazzard spoke on hymns at the other session, suggesting suitable hymns for all age groups and ways in which to teach new hymns. At the concluding session Mrs. Floyd spoke of the necessity of cooperation between church school leaders and workers and the music director, and Miss Hazzard summarized her remarks by stating that "the children's work feeds the church."

Two refreshment periods were provided through the courtesy of the couples' club and the music committee of the Wakefield church.

**ASHLAND COLLEGE ORDERS  
MÖLLER ORGAN FOR CHAPEL**

Announcement has been made that Ashland College, Ashland, Ohio, is to have a three-manual Möller organ installed in its new chapel, just completed. The organ is the gift of Charles Kettering, who, until his retirement a few years ago, was vice-president of General Motors in charge of research. The instrument is to be a memorial to his wife. The faculty committee in charge of selecting the organ was composed of Miss Eunice Kettering, associate professor of music literature and composer in residence; Miss Mabel Gehner, instructor in organ, and Calvin Rogers, head of the music department. Robert Talbert of Cincinnati represented the builder.

The stoplist of the organ is as follows:

**GREAT ORGAN.**  
Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Octave Quint, 2 3/4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Chimes (from Choir).

**SWELL ORGAN.**  
Rohrbourdon, 16 ft., 12 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Claron, 4 ft., 12 pipes.  
Tremulant

**CHOIR ORGAN.**  
Viola, 8 ft., 73 pipes.  
Nachthorn, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Erzähler Celeste, 8 ft., 61 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Nazard, 2 3/4 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Clarinete, 8 ft., 73 pipes.  
Chimes, 21 bells.  
Tremulant

**PEDAL ORGAN.**  
Diapason, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Rohrbourdon (from Swell), 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Rohrflöte (from Swell), 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Bourdon, 4 ft., 12 pipes.  
Double Trompette, 16 ft., 12 pipes.  
Trompette (from Swell), 8 ft.

**TAPE RECORDINGS ARE USED  
TO JUDGE STUDENT CONTESTS**

Between March 1 and 15 more than 200 young musicians in all parts of the United States, ranging in age from 16 to 25, competed in piano, violin, cello, organ and voice events in the fourteen districts into which the National Federation of Music Clubs is divided. The biennial student auditions under federation auspices offered an opportunity to compete for two national awards—a \$500 cash award named for the immediate past president of the federation, Marie Morrisey Keith of Chicago, and a three-year scholarship in strings at the Peabody Conservatory of Music, Baltimore. Choice of the national winner in both these events was made by means of tape recordings. The judging for the Marie Morrisey Keith award took place in Chicago, home city of Mrs. Charles A. Pardee, national chairman of student auditions, and the winner will be presented at the biennial convention of the National Federation of Music Clubs in New York City in April, the appearance being scheduled for April 11, which has been designated as youth day. Tape recordings for the Peabody Conservatory scholarship were heard in Baltimore by members of the Peabody Conservatory faculty. This scholarship is for three years, covering tuition of \$500 annually.

**WALLACE M. DUNN**  
Mus.M., A.A.G.O.  
Faculty, University of Wichita  
Organist-Choirmaster  
St. John's Episcopal Church  
Wichita, Kansas

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16' SUBBASS	32	8' PRINCIPAL	61
16' QUINTADENA	Great	8' FLUTE	61
8' OCTAVE	32	8' QUINTATON	61
8' GEDACKT	32	4' OCTAVE	61
5 1/4' QUINT	32	2 3/4' QUINTE	61
4' CHORALBASS	32	2' SUPEROCTAVE	61
2R TERZIAN	64	4R MIXTURE	244
16' POSAUNE	32	8' CLARINET	61
8' TRUMPET	32	Chimes	24 notes
Chimes	Great		

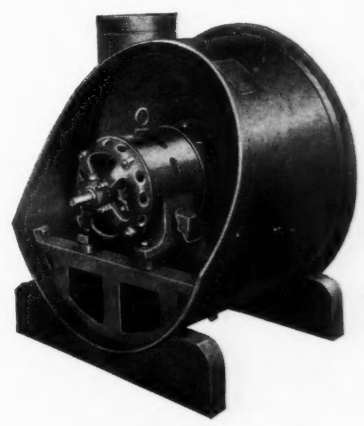
  

<b>SWELL</b>	<b>RÜCKPOSITIV</b>		
8' VIOLA	61	8' COPULA	61
8' GEDACKT	61	4' PRINCIPAL	61
8' VOIX CELESTE 2R	122	4' ROHRFLUTE	61
4' GEIGEN OCTAVE	61	2 3/4' NAZARD	61
4' BOURDON	61	2' DOUBLETTE	61
4' AEOLINE	61	1 3/5' TIERCE	61
2' FLAUTINO	61	3R FOURNITURE	183
3R CORNET (Dolce)	183		
4R PLEIN JEU	244		
8' FAGOTT	61		

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# Programs of Organ Recitals of the Month

**Robert Elmore, Philadelphia**—Mr. Elmore gave a recital Feb. 4 at the Cathedral Church of St. John in Wilmington, Del. His program: "Christus Resurrexit," Ravanello; "Herzlich thut mich verlangen" and Passacaglia, Bach; "The Chimes of St. Mark's," Russolo; Scherzo in G minor, Bossi; "Echo," Yon; Prelude and Fugue on "B-A-C-H," Liszt; "The Night of the Star," Elmore; Fantasy on "Ein feste Burg," Reger.

**Eric Dowling, F.C.C.O., Thorold, Ont.**—Mr. Dowling gave a recital at St. John's Church Jan. 19. He was assisted by Joy Fawcett Dearing, soprano. Organ numbers were: Choral Song, Wesley; Gavotta in D, Martini; Air and Gavotte from Suite in D and Prelude and Fugue in F minor, Bach; Chorale in A minor, Franck; Moto Perpetuo and Intermezzo, Ford; Tuba Tune, Lang; Variations on a Noel, Purvis; Scherzo, Whitlock; "Suite Gothique," Boellmann.

**Klaus Speer, Harrogate, Tenn.**—Mr. Speer was heard in a recital March 9 at Lincoln Memorial University. He was assisted by the L.M.U. A Cappella Choir. Organ numbers were as follows: Prelude and Fugue in E minor, Buxtehude; Variations on "Veni Creator," Titelouze; Prelude, Pastorale and "Cortege," Rene Franck; Prelude, George List; Prelude on "Alas! and Did My Saviour Bleed?" Gardner Read; Variation on "The Cruel Ship's Carpenter," Bernhard Heiden; "Von Gott will ich nicht lassen" and "Schmücke dich, O liebe Seele," Bach; Passacaglia and Fugue, Bach.

**Caspar Koch, Pittsburgh**—For his recital Feb. 8 at the North Side Carnegie Hall Dr. Koch chose the following: Prelude and Fugue on "B-A-C-H," Bach; "Persian Suite," Stoughton; "Evening Calm," Löschnhorn; "Scotch Fantasia," Macfarlane.

**Dr. Frank W. Asper, F.A.G.O., Salt Lake City, Utah**—The Amarillo, Tex., Chapter of the A.G.O. sponsored Dr. Asper in a recital Feb. 3 at the First Baptist Church. His program: Second Concerto, Handel; "Jesus, Joy of Man's Desiring" and Fantasia and Fugue in G minor, Bach; "Truth Divine," Haydn-Asper; French Rondo, Boellmann; Chorale in A minor, Franck; Scherzo, Rogers; "Berceuse et Priere," Bedell; Toccata, Mulet.

**T. Curtis Mayo, F.A.G.O., Houston, Tex.**—Mr. Mayo's recital March 5 at the Contemporary Arts Museum was a special event in connection with an exhibition of painting, sculpture and ceramics by the faculty and students of Texas Southern University. He was assisted by the women's glee club of the university, under the direction of his wife, L. Estelle Mayo. The organ numbers were: Toccata and Fugue in D minor, Bach; "Ave Maria," Bach-Gounod; "Le Tambourin," Rameau; Trumpet Tune and Air, Purcell; Toccata on "O Sons and Daughters," Farnam; "Swing Low, Sweet Chariot," Diton; "Piece Heroique," Franck.

**Clifford Balshaw, F.A.G.O., Wilkes-Barre, Pa.**—Mr. Balshaw, who is dean of the Wilkes-Barre Chapter of the A.G.O., was sponsored by the Wilkes College music department in a recital Feb. 22 at St. Stephen's Episcopal Church. He played: Prelude and Fugue in G minor, Buxtehude; "Water Music Suite," Handel; Musette, d'Andrieu; "Von Gott will ich nicht lassen" and Passacaglia, Bach; Three Preludes on Welsh Hymn-tunes, Vaughan Williams; "O Welt, ich muss dich lassen," Brahms; "Kyrie Eleison," Reger; Chorale in E major, Franck; Prelude, Samazeuilh; Finale from Symphony 1, Vierne.

**Edward G. Mead, F.A.G.O., Oxford, Ohio**—Mr. Mead gave a recital March 24 at the First Congregational Church of Columbus, Ohio. His program was as follows: Prelude in C minor, Adagio from Trio-Sonata 3, "O Man, Bewail Thy Grievous Fall," "See the Lord of Life and Light," "Our Father in Heaven" and Toccata in D minor, Bach; Fantasy on "Hanover," Mead; "Meditation a Sainte Clotilde," James; Allegretto from Sonata in E flat minor, Parker; "The Bells of St. Anne de Beaupré," Russell; Pastorale, Foote; Toccata, Jepson.

**Frederick C. Mayer, A.A.G.O., Columbus, Ohio**—Mr. Mayer was guest recitalist March 17 at the First Congregational Church. His program: Sonata, "The Day of Judgment," Volckmar; "O Sacred Head, Now Wounded" and "He Who Suffers God to Guide Him," Bach; Three Chorale Improvisations, Karg-Elert; "A Tear," Moussorgsky; Andante, Stamitz; "Lament," McKinley; Meditation, Truette; "Overture Triomphale," Ferrata.

**Theodore W. Ripper, Mount Lebanon, Pa.**—Mr. Ripper was heard March 1 in a recital at the Sunset Hills United Presbyterian Church. He played: Offertory for Easter, d'Andrieu; Third Mode Melody, Tallis; "St. Anne" Fugue, "O Man, Bewail Thy Grievous Sin" and "Christ Lay in the Bonds of Death," Bach; Three Preludes, Jacobi; "Alleluia," Tournemire.

**Edward Johe, Columbus, Ohio**—For his recital March 10 at the First Congregational Church Mr. Johe chose the following: Prelude and Fugue in E major, Lübeck; "O God, Be Merciful unto Me" and Prelude and

Fugue in C minor, Bach; Andante from the Gothic Symphony, Widor; Sonata 6, Mendelssohn; Scherzo and Adagio from Modal Suite, Peeters; Improvisations on "Hanover," "Wareham" and "Dominus Regit Me," Thiman.

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—For his recital March 1 at Trinity Cathedral Mr. Kraft chose: "Psalm 18," Marcello; Serenade, Haydn; Suite on Sixteenth Century Hymn-tunes, McKay; "In Memoriam," Wickline; Sonata for Trumpet and Strings, Purcell-Bairstow; "Sheep May Safely Graze," Bach; Scherzo, Dethier; Serenade, Rachmaninoff; "Morning Star," Dallier; Cantilena, Purvis; Finale from Symphony 1, Vierne.

**Earl Copes, Austin, Tex.**—Mr. Copes gave the first performance of Paul Pisk's Suite, Op. 64, at a recital March 3 at the University of Texas. The suite contains five movements—Prelude, Sarabande, Gavotte, Recitative and Passacaglia. Other numbers included on the program were: Concerto 10, Handel; "My Heart Is Filled with Longing" and Prelude and Fugue in D major, Bach; Improvisation on "In dulci Jubilo," Karg-Elert; "La Nativité," Langlais; Finale from Sonata on the Ninety-fourth Psalm, Reubke; Rondo for Flute Stop, Rinck; "Apparition de l'Eglise Eternelle," Messiaen; Prelude and Fugue in G minor, Dupré.

**Heinrich Fleischer, Valparaiso, Ind.**—The Toledo, Ohio, Chapter of the A.G.O. sponsored Dr. Fleischer March 1 in a recital at Trinity Episcopal Church. He played: Passacaglia in D minor, Buxtehude; Prelude and Fugue in E minor, Bach; Partita on "Dies Irae," David; Toccata and Fugue in D minor, Reger.

**Arnold Dann, Palm Beach, Fla.**—For his vesper recital at the Church of Bethesda-by-the-Sea March 8 Mr. Dann selected the following: Two Sketches, Schumann; "Nuggets," d'Antalfy; Prelude to "Parsifal," Wagner; Andante con Moto, Boely; "Air from County Derry," arranged by Coleman; Pastorale Cantilena, Guilmant; "Two Portraits," Karg-Elert. Mr. Dann was assisted by Marie Elmore, soprano, and Hawthorne Bissell, baritone.

**Robert Scoggin, Dallas, Tex.**—Mr. Scoggin gave a recital March 1 at the First Methodist Church of Rockwell, Tex., to mark the dedication of a set of memorial chimes. His program: "In Thee Is Gladness," Arioso, "Jesus, Joy of Man's Desiring" and "Sleepers, Wake, a Voice Is Calling," Bach; Largo, Handel; "Amazing Grace," Murphree; "Were You There," Purvis; "Rock of Ages," Bingham; "The Lost Chord," Sullivan; "The Hen," Rameau; "The French Clock," Bornschein; "The Primitive Organ," Yon; "The Last Supper," Weinberger; "Christ in Dark Gethsemane," Scoggin; Toccata on "O Filii et Filiae," Farnam.

**Earl Barr, Minneapolis, Minn.**—Mr. Barr gave a recital Feb. 15 at St. Mark's Cathedral, playing the following numbers: Passacaglia and Fugue, "Sheep May Safely Graze" and Un Poco Allegro from Trio-Sonata in E minor, Bach; Adagio, Mozart; Prelude and Fugue on "B-A-C-H," Liszt; "Carillon," Sowerby; "Harlequin's Serenade," Crandell; Cantabile, Jongen; Variations on a Noel, Dupré.

**Charles van Bronkhorst, Chico, Cal.**—Mr. van Bronkhorst gave a recital Feb. 8 at the First Methodist Church of Marysville, Cal. His program was as follows: Air, Tartini; "Musical Clocks Suite," Haydn-Biggs; "Fanfare" Fugue in C, Bach; Lullaby, Brahms; "Prayer" and Menuet from "Suite Gothique," Boellmann; Meditation on "Amazing Grace," Murphree; Prelude on "Henley," Bingham; Chorale Prelude on "Holy God, We Praise Thy Name," Peeters; "Dreams," McAmis; Nocturne, Purvis; "Sunset Meditation," R. K. Biggs.

**C. Gordon Wedertz, Chicago**—At meetings of the La Grange Legion Sunday Evening Club Feb. 1 and Feb. 15 Mr. Wedertz played: Cantilena from Symphony 3, Vierne; "In Paradisum," Dubois; "Cortege et Litaniae," Dupré; "rientale," Cui; March in E flat, Salome; "Invocation," Mailly; "Water Music" Suite, Handel; "Carillon de Westminster," Vierne; Andante from Sonata 1, Borowski; "Grand Choeur," Hollins.

**Edward Young, Potsdam, N. Y.**—Dr. Young, head of the organ and theory departments at the Crane School of Music, State University Teachers' College, Potsdam, played a dedicatory recital on the seventeen-rank Möller organ in the First Methodist Church, Gouverneur, N. Y. His program was as follows: "Lift Up Your Heads," Handel-Guilman; Passacaglia and Fugue in C minor, Bach; Theme and Variations, Andriessen; "Variations de Concert," Bonnet; Benediction, Entree and Invocation from "Messe de Mariage," Dubois; Chorale in A minor, Franck.

**Thomas J. Tonneberger, Toledo, Ohio**—For a recital Feb. 22 at the Augsburg Lutheran Church Mr. Tonneberger chose the following: "Fireworks Music," Handel-Biggs; "Come, Sweet Death," Bach; Trumpet Voluntary in C, Clarke; Preludio and Adagio

from Sonata in C minor, Guilmant; "Harmories du Soir," Karg-Elert; "Magnificat 5," and "Poeme Heroique," Dupré.

**Gladys Eve Sinclair, New Orleans, La.**—Miss Sinclair gave a recital Feb. 1 at the Napoleon Avenue Presbyterian Church. Her program was as follows: Concerto in D minor, Vivaldi-Bach; Gavotte and Flute Solo, Arne; Chorale in E major, Franck; "In God, My Faithful God," Buszin-Doles; Fantasia for Bells Alone, Sinclair; Preludes on "Rhosymedre" and "Hyfrydol," Vaughan Williams.

**Harold Fink, New York City**—Mr. Fink played a recital devoted to the works of Bach March 22 at the Fordham Lutheran Church. The following compositions were included: Fantasia and Fugue in G minor; Two Chorale Preludes on "Lord Jesus Christ, unto Us Turn;" Toccata and Fugue in D minor; Chorale Prelude, "Christ, Our Lord, to Jordan Came;" Toccata in F; Third Trio-Sonata; Passacaglia and Fugue.

**Nesta Lloyd Williams, F.A.G.O., Columbia, Mo.**—Under the sponsorship of Stephens College Miss Williams was heard in a recital Feb. 15 at the Missouri Methodist Church. Her program included the following numbers: Allegro from Concerto in A minor and Largo from Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in A minor, Bach; A Fantasy, Darke; Coventry Carol and Pastoral Dance, Milford; "Greensleeves," Vaughan Williams; Introduction and Passacaglia, Reger; "Song of Peace," Langlais; "Piece Heroique," Franck.

**The Rev. H. Myron Braun, Akron, Iowa**—Mr. Braun gave a recital Feb. 22 at Grace Methodist Church in Marcus, Iowa. He played: "O Sacred Head Now Wounded," "Sheep May Safely Graze" and Fugue in G major, Bach; Adagio from Sonata 1, Mendelssohn; "Lenten Prayer," Edmundson; Meditations on "Dear Lord and Father of Mankind" and "Day Is Dying in the West," Thompson; "Suite Gothique," Boellmann.

**Kenneth R. Meek, Sherbrooke, Que.**—Mr. Meek gave a recital Jan. 27 at Ste. Therese d'Avila Church. He played: Prelude and Fugue in A minor, Prelude and Fugue in A major, "O Mensch, bewein' dein Sünde gross" and "In dulci Jubilo," Bach; Con Moto Maestoso and Andante Tranquillo from Sonata 3, Mendelssohn; "Grand Jeu et Duo," d'Aquin; "Echo Voluntary," John James; Largo, Allegro and Aria with Variations, Festing; Three Modal Pieces, Meek; Adagio and Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

**Harold Heeremans, F.A.G.O., New York City**—Mr. Heeremans chose the following numbers for his recital Feb. 8 at the First Unitarian Congregational Church, Brooklyn Heights: Prelude and Fugue in G major, Bach; "Jesus, Priceless Treasure" and "From East to West," Bach; Concerto 10, Handel; "Benediction Nuptiale," Dubois; Pastorale, Freed; "Carillon-Sortie," Mulet.

**Sigmund Kvamme, Buffalo, N. Y.**—The Niagara Falls Chapter of the A.G.O. sponsored Mr. Kvamme in a recital March 1 at the First Baptist Church, Niagara Falls, N. Y. Robert S. Morris, baritone, assisted. Mr. Kvamme played: Toccata in D ("Dorian"), Bach; Trio-Sonata No. 2 and Chorale Prelude, "Rejoice, Christians," Bach; Allegro and Cantabile from Symphony 6, Widor; Chorale Prelude on "Seelenbräutigam," Elmore; Largo Maestoso and Allegro from Sonata in F minor, Op. 9, Arild Sandvold; Pastorale, Op. 34, Fartein Valen; Fugue from Sonata on the Ninety-fourth Psalm, Reubke.

**Alec Wyton, F.R.C.O., F.A.G.O., St. Louis, Mo.**—At his noonday recital Feb. 26 in Christ Church Cathedral Mr. Wyton played: "O Lamb of God," Pachelbel; "Whither Shall I Fly?," Bach; Meditation-Fugue, Olsson; Sonata 6, Rheinberger. Mr. Wyton was heard Feb. 19 in the following program: "Sheep May Safely Graze," Bach; "Echo," de la Tombelle; "St. Mary," Parry; Prelude, Stanford; Toccatina, Yon; Fantasia from Sonata 12, Rheinberger.

**Harold Heeremans, F.A.G.O., New York City**—Mr. Heeremans gave a recital March 1 at the National Cathedral in Washington, D.C. His program was as follows: Prelude and Fugue in C minor and "Adorn Thyself, O My Soul," Bach; Intermezzo from Symphony 1, Widor; "Solemn Prelude," James; Suite on Sixteenth Century Hymn-tunes, McKay.

For his recital March 8 at the First Unitarian Congregational Church, Brooklyn Heights, Mr. Heeremans chose: Prelude in B minor and "O Man, Thy Grievous Sin Bemoan," Bach; "Elegiac Poem," McKay; Folk-tune, Whitlock; Suite in B minor, John Albert Sweeney (first performance); "Chant Pastorale," Dubois; Finale from Symphony 1, Maquaire.

**Marie Washington, New York City**—Miss Washington will give a recital April 30 at the Abyssinian Baptist Church. She will be assisted by Andrew Frierson, tenor. Organ numbers will be as follows: Air for G String, Fugue in B minor, "Jesus, Joy of

Man's Desiring" and Toccata in D minor, Bach; "Piece Heroique," Franck; "Clair de Lune," Debussy; Prelude on "Ton-y-Botel," Purvis; "Hallelujah Chorus," Handel; Toccata on "Vom Himmel hoch," Edmundson.

**Hope Lincoln Petrie, Waltham, Mass.**—Mrs. Petrie was heard in a recital March 8 at the Mystic Congregational Church in Medford, Mass. Her program: "Grand Choeur" from "Joshua," Handel; Aria in D and Fugue in G minor, Bach; Two Settings of the "Passion Chorale," Bach and Brahms; "In Thee Is Joy," Bach; Intermezzo from Symphony 6, Widor; Pavane, Byrd; Allegro from Symphony 2, Vierne; "South Wind" and "North Wind," Rowley; "Piece Heroique," Franck.

**Jack Laurence Noble, M.S.M., Vermillion, S. D.**—Mr. Noble gave a recital March 1 at the Lutheran Church in Hudson, S. D. His program was as follows: Toccata and Fugue in D minor and "Jesus, Joy of Man's Desiring," Bach; Air, Handel; Chorale in A minor, Franck; Four Chorale Preludes on "O Sacred Head Now Wounded," Bach, Brahms, Dupré and Reger; Prelude on "Ein feste Burg," Whitford; "Dreams," McAmis; "A Negro Once Sang of Good Friday," Gaul; "An Easter Spring Song," Edmundson; Toccata, Mereaux; "Rose Window" and Toccata, Mulet.

**Janis Norvill, Pembroke, Ont.**—Janis Norvill, organist and choir director at Zion Lutheran Church, was heard in a recital Feb. 29. His program: Chorale and Prelude on "In Our Hour of Deepest Need" and Fantasia and Fugue in G minor, Bach; Liturgical Suite (first performance) and "Daughter of Jairus," Janis Norvill; Toccata on "O Sons and Daughters," Farnam; Prelude and Fugue on "B-A-C-H," Liszt; Toccata, "Thou Art the Rock," Mulet; "The Shepherds," Messiaen; "Litanies," Alain. The chorus from Cantata 135, "O Lord This Grieving Spirit," by Bach, was sung on the same program by the male choir of Zion Lutheran Church.

**Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.**—At his recital March 1 at the Union College Memorial Chapel Dr. Tidmarsh played the following: Prelude in B minor and "O Man, Bemoan Thy Grievous Sin," Bach; "Landscape in the Mist," Karg-Elert; Adagio for Strings, Barber; "Ave Maria," Schubert; "Softly Now the Light of Day," Gottschalk-Reynolds; Five Movements from "The Stations of the Cross," Dupré.

**Alberta Hull, Lakewood, Ohio**—Miss Hull gave a recital Feb. 15 at the Pilgrim Lutheran Church, where she is organist. She was assisted by Raymond Petrich, baritone. Miss Hull played the following program: "Psalm 19," Marcello; "O Mensch, bewein' dein Sünde gross," Bach; Three "Bible Poems," Weinberger; Sinfonia to "We Thank Thee, God," Bach; "Still Waters," Weaver; Sonata 6, Mendelssohn; "Distant Chimes," Snow; "The Brook," Dethier; Festival Toccata, Fletcher.

**Mrs. Mildred L. Hendrix, Durham, N.C.**—Mrs. Hendrix's recital March 1 at Duke University was dedicated to Dr. Clarence Dickinson. Her program: Prelude and Fugue in F minor, Handel; "My Heart Is Filled with Longing," Kirmberger; "O Thou of God the Father" and "Come, Saviour of the Gentiles," Bach; Passacaglia and Fugue, Bach; Adagio from Fantasia in C, Franck; "Carillon," Vierne; "Reverie," Berceuse and Andante and Scherzo from "Storm King" Symphony, Dickinson.

**Frank Mulheron, Harrisburg, Pa.**—Mr. Mulheron, organist and choir director of Salem Evangelical and Reformed Church, was heard in recital at his church Feb. 8. He was assisted by the quartet. Mr. Mulheron played the following numbers: Toccata and Fugue in D minor, "The Walk to Jerusalem," and Fugue in G major, Bach; Chorale Preludes, "O World, I'en must Leave Thee" and "With Joy I Await the Lovely Summertime," Brahms; Routledge Bingham; "Promenade," Air and Toccata, Haines; Gavotte, Elmore; Elegy, Howe; Toccata in C, Sowerby.

**Monroe Bell, St. Paul, Minn.**—Mr. Bell, a senior at Hamline University and president of the St. Paul Student Group, A.G.O., was heard in a recital Feb. 15 at St. Clement's Episcopal Church. He was assisted by Georgia Bell, who sang two of Dvorak's "Bibliche Lieder." Mr. Bell's numbers were: Prelude, Fugue and Chaconne and Chorale Prelude, "From God I Never Will Turn Me," Buxtehude; Toccata and Fugue in D minor, "O Sacred Head Now Wounded" and "O Lord, Our God, Thy Sacred Word," Bach; Prelude in C minor, Mendelssohn; Pastorale, Sowerby; Chorale No. 1, Sessions.

**Louise George Touhy, Sanford, Fla.**—Mrs. Touhy gave a recital Feb. 25 at Knowles Memorial Chapel, Rollins College, Winter Park, Fla. She played: Rhapsody on the Sursum Corda, Candlyn; "Sheep May Safely Graze" and Passacaglia and Fugue in C minor, Bach; "Nocturne at Twilight," DeLamarter; Chorale in A minor, Franck.

# Programs of Recitals

**Elbert M. Smith, Grinnell, Iowa**—Mr. Smith gave a recital at Herrick Chapel, Grinnell College, March 15. He was assisted by Norman Goodbrod, pianist. The program was as follows: "Te Deum Laudamus" and "Nun bitten wir den Heiligen Geist," Buxtehude; "Ich ruf zu dir, Herr Jesu Christ," Bach; "St. Anne" Fugue, Bach; "Concerto Gregoriano," for organ and piano, Yon; "Mist," Doty; "Twilight at Fiesole," Bingham; "Chant de Paix," Langlais; "Dieu Parmi Nous," Messiaen.

**E. Power Biggs, Boston**—Mr. Biggs played his Sunday broadcast March 1 in Packer Chapel on the Lehigh University campus in Bethlehem, Pa. That afternoon he gave a public recital there. His program was as follows: Concerto in A minor, Vivaldi-Bach; Six "Schubler" Chorale Preludes and Toccata and Fugue in D minor, Bach; Adagio and Rondo for a Glass Harmonica, Mozart; Sonata 2, Hindemith; Sonata on the Ninety-fourth Psalm, Reubke.

**Professor Per Olsson, A.A.G.O., New York City**—Professor Olsson was heard March 15 at Trinity Evangelical Lutheran Church. He played: Passacaglia and Fugue, Bach; Chorale Prelude, "Schmücke dich, O liebe Seele," Bach; Two Studies on "Vater unser im Himmelreich," Middelschulte; Pastorale, Recitative and Chorale, Karg-Elert; "Ach bleib bei uns, Herr Jesu Christ," DeLamar-ter; "Adoration," Bingham; Concert Variations, Bonnet.

**Miss Malle McCranie, Charleston, S. C.**—Miss McCranie gave a recital March 1 in connection with a prayer service at Old St. Andrew's Episcopal Church. She played: Chorale and "Prayer" from "Suite Gothique," Boellmann; "Softly along the Road," Maekelberghe; "Ecce Homo," Beghon; Meditation, Lang; Aria, Purcell; "In the Cathedral," Pierne; Andante Religioso, Lemaigre.

**Robert T. Benford, Peru, Neb.**—Mr. Benford gave the dedicatory recital on a Hammond electronic organ March 15 in the Community Church of Stella, Neb. The program, which consisted of request numbers, was as follows: "Adoration," Gaul; "O Sacred Head Now Wounded" and "Come, Ye Thankful People," arranged by Benford; Pastorale, Purvis; Meditation, Morrison; "Song of the Basket Weaver," Russell; Melody, West; "The Lost Chord," Sullivan; Londonderry Air, Old Irish; "Song of Thanksgiving," Demarest.

**David Ulrich, Atlantic City, N. J.**—Mr. Ulrich was sponsored in a recital March 8 in the ballroom of the Atlantic City Convention Hall by the Atlantic City Chapter of the A.G.O. He played: Toccata and Fugue in D minor, Bach; Largo, Handel; Allegro from Concerto in A minor and Largo e Spicato, Vivaldi; Prelude and Fugue in B minor, Bach; "Toccata Basse," Bedell; "Sunset," Karg-Elert; Toccata in B minor, Gigout; "Dearest Lord Jesus" and "A White Dove Descending," Schroeder; Finale from Symphony 1, Vierne.

**Norman R. Dilger, Brooklyn, N. Y.**—Num-

bers played by Mr. Dilger at the Christmas festival services Dec. 21 in the Second United Presbyterian Church were as follows: "Gesu Bambino," Yon; Allegro from Rhapsody on Noels, Gigout; Christmas Concerto, Corelli-Moschetti; Pastorale, Clokey; "Es ist ein Ros' entsprungen," Brahms.

**Frank K. Owen, Kalamazoo, Mich.**—Mr. Owen played a recital March 1 at St. Luke's Church, where he is organist and choir-master. The program: Prelude and Fugue in E flat, Bach; Symphony 6, Widor.

**Ramona Cruikshank Beard, Tallahassee, Fla.**—Mrs. Beard gave a faculty recital in Opperman Music Hall, Florida State University, March 4. She played: "Agincourt Hymn," Dunstable; Swiss Noel, d'Aquin; Prelude and Fugue in A minor, Bach; "Kleine Praeludien und Intermezzi," Schroeder; "La Nativité," Langlais; "Sonata da Chiesa" (MS), James Gunn; Fantasia and Fugue on "Ad Nos ad Salutarem Undam," Liszt.

**Mrs. Reginald Hamlin, A.A.G.O., San Mateo, Cal.**—Mrs. Hamlin gave a recital Feb. 22 at the Church of St. Matthew. The program: "Wir danken dir, Herr Jesu Christ," Bach; "O Welt, ich muss dich lassen," Brahms; "Au Soir de l'Ascension," Benoit; Berceuse, Bonnet; "Alleluia," Lemmens.

**David F. Hewlett, New York City**—Mr. Hewlett was heard in a recital Feb. 5 at St. Paul's Chapel, Trinity Parish. His program was as follows: Ricercare, Pachelbel; Slow Movement from Sonatina, Sowerby; Chorale Prelude, "From God I Will Not Turn," Bach; "Piece Heroique," Franck.

**Richard S. Stover, Red Wing, Minn.**—Mr. Stover was assisted by a trumpet and string ensemble in a recital Feb. 15 at Christ Church Parish. The program was as follows: Pastorale, Zipoli; Fantasie in G minor and "Heartily I Yearn," Bach; Five Sonatas for organ and strings, Mozart; "The Musical Clocks," Haydn; Trumpet Voluntary in D major and Trumpet Tune in C major, Purcell; Arabesque and "Elegie," Vierne. The string ensemble played Mozart's Quintet in G minor.

THE CAPITAL UNIVERSITY Chapel Choir Conductors' Guild has announced its annual anthem competition, open to all composers. Anthems should be suitable for the average church choir. The contest closes Sept. 1. For complete contest rules those interested should write to Everett W. Mehriey, contest secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

THE KILGEN ORGAN COMPANY, St. Louis, has received orders from the following churches for two and three-manual organs: St. Anthony's Church, Dayton, Ohio; Zion Evangelical, Evansville, Ind.; St. Joseph's, Jackson, Mich.; Second Reformed Church, Grand Haven, Mich.; St. Augustine Catholic, Spokane, Wash. Completion of these orders is scheduled for 1953.

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Nashville, Tenn.	West End Methodist 3
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Fayetteville, Ark.	Central Methodist 3
Park Ridgely, Ill.	First Church of Christ, Scientist 3
St. Joseph, Mo.	First Methodist 3
Macon, Georgia	Christ Episcopal 3
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Elkhart, Indiana	Trinity Methodist 3
Memphis, Tenn.	Second Presbyterian 3
Mankato, Minn.	First Presbyterian 3
Minneapolis, Minn.	St. Olaf's Lutheran 3
Newark, N. J.	Trinity Cathedral (Episcopal) 3
Columbus, Ind.	First Methodist 3
Takoma Park, Md.	Takoma Park 7th Day Adventist 3
Greenwood, S. C.	First Presbyterian 3
Grand Haven, Mich.	First Reformed 3
Red Bank, N. J.	First Presbyterian 3
New Orleans, La.	St. James R. C. 3
West Reading, Pa.	Bethany Evan. Lutheran 3
New York, New York	Union Theological Seminary 3
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Wilson, N. C.	First Christian 3
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Columbus, Ohio	St. John's Evan. Protestant 3
Ashland, Ohio	Ashland College 3
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Lubbock, Texas	First Methodist 3
Greenwood, Miss.	First Methodist 3
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## "Authentic" Tone and "Synthetic" Defined by Ernest M. Skinner

Editor of THE DIAPASON:

Some time ago I was asked to explain the difference between synthetic and authentic tone. The explanation is as follows.

Authentic: Genuine; complete in itself; based on fact; creditable.

Synthetic: Generally artificial. When applied in one or two instances relative to tone production in the organ, however, a tone developed by a coincidence of vibrations, usually designated as resultant, is both synthetic and authentic.

The term "synthetic" is applied also to sounds produced by mechanical means and given a character which, at forte, is intolerable to a musical ear.

There can be no comparison whatever between authentic or spontaneous natural tone and that produced mechanically, since the latter is artificial and may be varied only as to power, whereas natural tone has an unlimited variety of character. But its production relative to organ pipes has been misunderstood in the past with respect to the behavior of the wind stream actuating a speaking pipe. In my opinion it is doubtful whether a tone developed by a coincidence of vibrations may be classified as synthetic.

A work by Tyndall on sound shows the wind stream of a speaking organ pipe as striking the upper lip, which on that account has been sharpened, or "skived," from the beginning. In point of fact the wind stream never touches the upper lip, but remains substantially outside it. The sound waves, however, generated within the pipe do pass the upper lip and reverse themselves at the wind stream. It is therefore obvious that a sharpened lip is detrimental to the movement of the sound waves and for that reason this writer has sharpened no lips for the last fifty years, except those of the top octaves of twelfths and fifteenths, where the metal is relatively thicker; but here the lips are only slightly cornered off.

All pipe organ tones are authentic and none are produced mechanically unless one be in the mind to classify reed tone as mechanical, but this family of tone is dominated by resonators, which develop their character, power and pitch and without which resonators they are of no account. The scales of flue pipes comprise a variation of about 125 sizes, but the largest in this group seldom appear. A resultant 32 or 16-ft. pedal diapason may be developed by combining the octave above in combination with its fifth. This develops the octave below the lower pitch. A 16-ft. reed with its fifth above develops a rather remarkable resultant octave below the C. I think it a fair statement to say that with few exceptions all authentic musical tone has resonators, which include the sounding board of pianos and the bodies of orchestral strings, plus the human voice, and variation in the latter makes speech possible.

For small amounts of tone the cabinet or residence reed organ is agreeable, but some examples of the reed organ of late types are intolerably unmusical. I think my very great dislike for these types, especially at forte, is amplified by what I consider their destructive influence on the musical taste of young people. The sole basis for the production and marketing of synthetic tone is commercialism; spiritual and ethical motive being absent.

Tone production in the church organ remained static until the advent of the unlimited wind supply—any quantity at any pressure. This was made possible by the electrically driven rotary multiple fan, so designed that a supply of wind could be taken from any intermediate fan, thereby making subsidiary pressures available. Each fan develops a pressure which is increased an equal amount by the next fan in the group. This unlimited resource originally resulted in the employment of unnecessarily high pressures, as, for example, an organ I once visited which had twelve diapasons placed on the great division, the same being voiced on twelve-inch pressure. This made it necessary to cone in or close the toes in order to give the pipes proper speech.

These small openings, combined with the high pressure, caused an effect equivalent to the sound of peanut whistles and developed a windiness nearly equaling the tone when heard near the pipes. It is obviously illogical to give pipes a wind supply three or four times greater than is required, making it necessary to close the toes to develop proper speech. This was done by a self-styled organ architect who was neither an organist, nor an organ builder nor an organ architect.

Is there any other art in which the dilettante can dominate or displace the normal technician in an undertaking involving an expenditure of thousands of dollars?

Wind pressures vary according to the knowledge and experience of the organ builder and are measured by a U-shaped glass tube containing water. One end of the tube is connected to a wind outlet, the pressure thereby causing the water in the tube to vary in level in response to the pressure in the tube. This variation is measured by an ordinary rule. For example, wind pressure in present-day organs varies from three to thirty inches. Twenty-seven inches air pressure is about equivalent to one pound of steam pressure.

The tone of flue pipes with few exceptions can be satisfactorily developed by three and one-half-inch wind. Reeds are better on a higher pressure. For example, the tuba mirabilis in the organ in the chapel at Girard College, Philadelphia, is on thirty-inch wind and is designed to dominate one of the largest and most effective organs in the United States. The flauto mirabilis is the one wood stop which requires more wind than any other to develop its tone. The first example of this stop was placed in the solo division of the organ in the Cathedral of St. John the Divine in New York City. The fact that flue pipes may be made satisfactory by three and one-half inch wind, however, should not determine the pressure, as there are mechanical questions to consider. All organ mechanism—manual, pedal and windchests upon which the pipes stand—is more responsive and reliable on a pressure higher than this. I have found five-inch wind pressure satisfactory for general purposes, except in large organs. The five-inch pressure gives competent mechanical behavior and tonal resource quite satisfactory. It also avoids the considerable expense of extra reservoirs, as where two reservoirs are employed for a single manual division. It is very necessary, however, to employ a separate reservoir for each manual, and for the pedal, plus a small reservoir for the pedal reed if there be one. This last is placed on higher wind pressure if its tone character is to be considered. Without these reservoirs the tremolo may affect the entire organ. The individual reservoir confines the effect of the tremolo to the manual to which it belongs and also develops a rock steady wind.

Development of character in the reed stops is obtained by the form of the resonators and by the scale of the shallots. This is true also of orchestral instruments, as may be observed in an examination of the clarinet and oboe of the symphony orchestra. The bassoon, English horn, orchestral oboe, heckelphone and French trumpet of the organ all have parallel slender shallots, as do the like-named instruments of the orchestra. The organ oboe and trumpet, however, have shallots of larger, tapered scales. The French horn and pedal trombone have shallots one octave larger than normal, but their openings are of normal size and position, relative to their supporting blocks. This construction acts to form a cushioning pocket for their sound waves. The French horn is closed or capped at the top, except for the tuning slot, which acts to develop the muted or covered character, as in the orchestral horn when muted by the hand of the player. The tuning slots of the French horn are placed at a scaled distance below the top, which also forms a resonance chamber, giving this voice its remarkably authentic character, including the so-called bubble. The bassoon for one-third its length is slender and parallel, which acts to attenuate its tone, after which it is slightly amplified by the remaining two-thirds, which has a slender tapered form like its orchestral prototype.

I suppose this writer would be ridiculed for saying the bassoon is the most expressive of musical instruments, but what other instrument can express such emotional extremes as the bassoon? For example, the opening measures of the "Sorcerer's



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Apprentice," as sounded by the bassoon. They are the ultimate in gloom. On the other hand, if I remember correctly the bassoon in Strauss' "Merry Pranks of Till" is very funny. To me the bassoon is a musical mirror which faithfully reflects the picture presented by the score. The French trumpet is the ideal 16-ft. reed for the swell organ. It gives depth of pitch without the heaviness of the usual 16-ft. trumpet.

In the orchestra the instruments are placed to give balance to the conductor and forthwith to the audience. The position of the stops of any division of the organ is determined by their scale and length—the longest farthest away and the shortest, in the order of their length, toward the passage board, where the tuner stands. This refers to the flue pipes. The reeds stand between the flue pipes and the passage boards, where they are accessible for their more frequent tuning. Flue stops of large scale should never be placed together, but separated by those of slender scale. This assures acoustical independence in speech and pitch. The ranks of celeste or undulating stops should be separated by placing other stops between them, thereby avoiding acoustical interference and making possible a purity and integrity of their wave effect. Where it is necessary to place them on a single stop space, as sometimes happens, an acoustical interference may be avoided by making the feet of one rank longer than those of the other, thereby separating their mouths and giving the desired independence.

In tuning any instrument having a keyboard, middle C is given the desired pitch and, using this as a starting-point, the intervals of the chromatic octave above are tuned. If they are pitched exactly in tune throughout the octave a fearful dissonance or sharpness develops when the final note is heard with the first. This dissonance is called the "wolf". It is eliminated by its equal distribution throughout the twelve tones of the octave. This is called "setting a temperament," or, in England, "laying the bearings."

The remainder of the scale should be tuned by fourths and fifths to assure accuracy, except the upper octaves of high pitches, where they may be tuned at double octaves as interval tuning at these pitches is audibly unreliable.

In tuning a celeste, or undulating rank, tenor C should be given a desired wave or about seven beats in ten seconds. Then the unison rank should be put off and the celeste tempered and tuned throughout by fourths and fifths, as was the unison rank. This will develop an increase in the frequency of beat going up the scale, as shown by the following figures; otherwise the celeste rank must inevitably be out of tune:

A	A	celeste
446	892	unison
444	888	unison

2 4 beats per second

When both ranks are carefully tempered the beat automatically doubles at each octave. It is not possible to tune celeste ranks correctly to the unison by estimate.

Note: Multiplying the number of vibrations of any note, anywhere in the tempered scale, by 1.0595 will give the number of vibrations of the note a semitone above.

ERNEST M. SKINNER

### CLAIRE COCI OPENS REBUILT ORGAN IN GALESBURG, ILL.

The three-manual Hinners organ in the First Methodist Church of Galesburg, Ill., has been rebuilt by the Michigan Organ Company and was dedicated Feb. 25 with a recital by Claire Coci. The original instrument was described in the June, 1912, issue of THE DIAPASON. As rebuilt the organ contains approximately forty sets of pipes.

For her recital Miss Coci chose the following numbers: Concerto in A minor, Vivaldi-Bach; "Es ist ein Ros entsprungen" and "Schmiecke dich, O liebe Seele," Brahms; Passacaglia and Fugue, Bach; "Pulcinella" and "Harlequin's Serenade," Crandell; "Mist," Doty; "Flandria," Mac-kelberghe; Chorale in B minor, Franck; "Pageant," Sowerby.

MRS. SPENCER A. GARD



Mrs. SPENCER A. GARD, organist of the Presbyterian Church in Iola, Kan., is here shown at the console of the two-manual organ in that church, which has been rebuilt and enlarged by M. P. Möller, Inc. The original Möller, installed in 1919, replaced a Lyon & Healy instrument of 1904 which was destroyed by a tornado in 1918.

Mrs. Gard holds the degree of bachelor of music from the University of Kansas, where she majored in organ under Charles Sanford Skilton. She also studied with A. G. Hubach of Independence, Kan., and Miss Bertha Hornaday of Kansas City, Mo. In 1925 she became the first organist of the Country Club Church in Kansas City, a position which she held until 1942, when she moved to Iola. For two years Mrs. Gard served the First Baptist Church in Iola and since that time she has been at the Presbyterian Church. While in Kansas City Mrs. Gard was president for two years of the Kansas City Musical Club and one of the first members of the A.G.O. chapter there, having joined it in 1924. She has attended three sessions of the Church Music Institute at Northwestern University.

Mrs. Gard's husband is judge of the thirty-seventh judicial district of Kansas. The Gards have one daughter, Amy Lou, who is a senior at the University of Wisconsin.

AMY CLEARY MORRISON will play works by Bach, Mendelssohn and Franck at a Maundy Thursday service at the Woodruff Place Baptist Church in Indianapolis. The choir will sing Schütz's "The Seven Last Words" under the direction of Dr. Hugo Marple, head of the music department of Indiana Central College and minister of music at that church. One of the numbers which Mrs. Morrison will play on Easter morning is Van Hulse's Toccata on "O Filii et Filiae."

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**New Music for the Organ**

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

"Sonata Eroica", by John F. Carre; published by the Willis Music Company, Cincinnati, Ohio.

This work was awarded first prize in the 1951 composers' competition sponsored by the Wisconsin Federation of Music Clubs. Much of the prize-winning material which comes to notice through the agencies of these contests seems to be stuff that won the award because of its lack of personality and virility or because it was a sterile norm sure to avoid offense or elicit positive reaction. At best, it is music that is correct—but little more. Here is one exception, at least. For here we find a prize-winning work that has individuality, originality and an achievement of genuine beauty.

The three movements are equally balanced in interest, though of differing moods and forms. As a large-scale essay in cyclic form it succeeds in achieving symmetry and coherence—not an easy task in a piece whose last page is numbered 19. The first movement, in true sonata form, deals with two contrasting themes. The first, in A minor, is a dramatic chromatic melody, reminiscent (but not in the slightest degree plagiaristic) of the famous Borowski opus in the same form and the same key. The second theme is a suave tune in the relative major, good for contrast and interesting in itself. An expert development is given this material and an eloquent climactic close is achieved. The slow movement, a lyric intermezzo, follows—a lovely short piece in song form. The finale is a brilliant allegro that culminates in a stirring last page, not too long delayed.

This composition is worthy to stand high in the ranks of large-scale organ pieces by American composers. For once a musical contest has brought out a prize-winner that seems certain of permanent recognition.

*Festival Album, published by Novello & Co., Ltd., London, available in the United States through the British American Music Company, Chicago.*

In this volume are eleven pieces for festival occasions by well-known composers, mostly British. Some of the compositions have been played frequently in America and all of them will be found useful by the church organist. The table of contents is as follows: Fanfare, Cook; Voluntary in D minor, Greene; Overture, "The Lord Is My Light," Handel-Lang;

"Flourish for an Occasion," Harris; Postlude in D, Ratcliffe; "Monologue in F sharp," Rheinberger; "Triumph Song," Rowley; Postlude in C, Smart; "Marcia Eroica," Stanford; Postlude on "Hanover," Thiman; Prelude on "Windy Peak," Walker.

• • •

*Twenty-five Pieces for Small Organ, selected, edited and composed by Alexander Schreiner, published by J. Fischer & Bro., New York.*

In this admirable collection we find original organ works and transcriptions from such composers as Bach, Brahms, Buxtehude, Beethoven, Franck, Guilman, Handel, Vierne and others. In recent months emphasis has been placed on appropriate music for the organ of limited size. This publication should be of real interest to all those church organists who are not endowed with an instrument of extensive resources. Included in the collection are two compositions from the pen of the editor, Alexander Schreiner. They are "In Pastures Green" and "Lyric Interlude." The price of the collection is reasonable. Registrations for the Hammond electronic organ are included.

**SUMMER COURSE ANNOUNCED**

AT SYRACUSE UNIVERSITY

Arthur Poister, head of the organ department at Syracuse University, has announced that he will conduct a summer session at that school from June 29 to Aug. 7. Organists attending this session may receive university credit, which can be applied to a degree. Available practice facilities will include two Holtkamp studio organs. There will be a series of recitals played by faculty members in the course of the session. Detailed information may be obtained by writing the College of Fine Arts, Syracuse University, Syracuse 10, N. Y.

**ANNUAL MUSIC CONFERENCE**

AT MOODY BIBLE INSTITUTE

The second annual church music conference sponsored by the sacred music department of Moody Bible Institute, Chicago, was held March 13, 14 and 15 at that school. Included in the conference program were demonstrations, seminars and lectures for church organists, pianists, soloists, hymn writers and choir directors. There were three concerts of sacred music open to the public. The closing feature was a choral festival Sunday afternoon, March 15, in the Moody Memorial Church.



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**GREAT ORGAN.**  
Quintaten, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Quint, 2 3/4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Fourniture, 3 ranks, 183 pipes.  
Carilionic Bells.  
Tremolo.

**SWELL ORGAN.**  
Rohrflöte, 8 ft., 61 pipes.  
Echo Salicional, 8 ft., 61 pipes.  
Viole de Gambe, 8 ft., 61 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Fugara, 4 ft., 61 pipes.  
Nachthorn, 2 ft., 61 pipes.  
Scharf, 3 ranks, 183 pipes.  
Clarinet, 16 ft., 61 pipes.  
Trompette, 8 ft., 61 pipes.  
Schalmel, 4 ft., 61 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Gedeckt, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Gemshorn Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
Nasat, 2 3/4 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Krummhorn, 8 ft., 61 pipes.  
Carilionic Bells.  
Tremolo.

**PEDAL ORGAN.**  
Subbass, 16 ft., 32 pipes.  
Quintaten, 16 ft., 32 notes.  
Spitzprinzipal, 8 ft., 32 pipes.  
Gedeckt, 8 ft., 32 pipes.  
Prinzipal, 4 ft., 12 pipes.  
Gedeckt, 4 ft., 12 pipes.  
Gedeckt, 2 ft., 12 pipes.  
Fourniture, 4 ranks, 96 pipes.  
Clarinet, 16 ft., 32 notes.

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### A.G.O. Chapter Stages a "Perfect Wedding" in Champaign-Urbana

No doubt it was because they had tired of reading articles in THE DIAPASON about imaginary "perfect" weddings that the members of the East Central Illinois Chapter of the A.G.O. decided to stage a real wedding to demonstrate to the residents of Champaign and Urbana what they considered ideal wedding music. The success of their venture was graphically recorded in a full-page story with pictures in the society section of the *Champaign-Urbana Courier* March 1.

As if the "staging" of an actual wedding by a group of professional musicians were not enough in itself, this enthusiastic chapter arranged a double wedding, and it was two brothers who met their brides at the altar Feb. 23 in the University Baptist Church. The two couples were from nearby Danville, Ill. They were Jerome Rouse and Ruth Kegeris, and Harold Rouse and Carol Dunavan. The entire wedding setting, including the arranging of the flowers, was prepared by Guild members.

Mrs. LeRoy Hamp, a past dean of the chapter, was the organist. Her program featured works of two men who had written scores especially for their children's marriages. The composer of one group, Professor Russell Hancock Miles, was present. Mrs. Hamp played the andante espressivo movement from his "Sonata Cromatica" and his paraphrase on "Drink to Me Only with Thine Eyes," which he had written for the wedding of his daughter, Barbara. The pre-nuptial music began with the Sinfonia to Bach's Wedding Cantata, as transcribed by Hugh Porter, and continued with Bach's "When Thou Art Near" and the "Romance" from Mozart's "Eine kleine Nachtmusik."

Professor LeRoy Hamp was the soloist. His first number was Aylward's "Beloved, It Is Morn," after which Mrs. Hamp played Vierne's "Clair de Lune." Excerpts from the Wedding Suite which Joseph W. Clokey wrote for his son's wedding

were used instead of the usual organ professional. Professor Hamp sang "Set me as a Seal" and then, as the brides entered, "O Perfect Love," both from the Clokey suite. Background music for the ceremony included "Bridal Song," by Grainger, and the "Invocation" from Dubois' "Messe de Mariage." Instead of the Malotte setting of the Lord's Prayer Professor Hamp sang one composed by Josephine Forsyth. For the recessional Mrs. Hamp played Clokey's Toccata on "O Perfect Love" and Dubois' "Laus Deo."

Guild members were ushers, including Kenneth Cutler, a former dean; Dewey M. Dawson and Ivan Danhof. The Rev. Carleton B. Goodwin of the First Baptist Church officiated. Mrs. Frederic B. Stiven, whose husband was one of the founders of the chapter, and Mrs. Pierre Tangent, wife of the minister of the church, poured at a reception after the ceremony. Many of the 100 guests were clergy and Guild members, along with a sizable group of the two couples' friends. The plans for the wedding were made by Mrs. Hamp, Mrs. Larry W. Taylor and Mrs. W. Harold Iles, dean of the chapter.

In a statement to the newspaper Mrs. Iles said: "If you went to a doctor you wouldn't prescribe the treatment he should use. So often people will go to a musician and practically demand a certain number. If they will ask for the help of the church musician in selection of their wedding music they may find they are missing something twice as nice."

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**FESTIVAL IN EVANSTON, ILL.  
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A festival of church music marking the twenty-fifth anniversary of the School of Sacred Music at Union Theological Seminary took place March 1 at the First Methodist Church in Evanston, Ill. The organists and directors were graduates of that school who work in the Chicago area. They were Robert W. Glover, D.S.M., of the First Presbyterian Church in La Grange; Austin C. Lovelace, D.S.M., First Methodist Church, Evanston; Chester A. Tucker, M.S.M., Grace Episcopal Church, Chicago; G. Russell Wing, M.S.M., First Congregational Church, La Grange. The ministers who participated were graduates of Union Theological Seminary.

All of the music except the hymns was composed by faculty members or alumni of the School of Sacred Music. Composers represented were Seth Bingham, Myron J. Roberts, Normand Lockwood, Norman Coke-Jephcott, G. Russell Wing, David McK. Williams, Austin C. Lovelace, T. Tertius Noble, Clarence Dickinson and R. Cochrane Penick.

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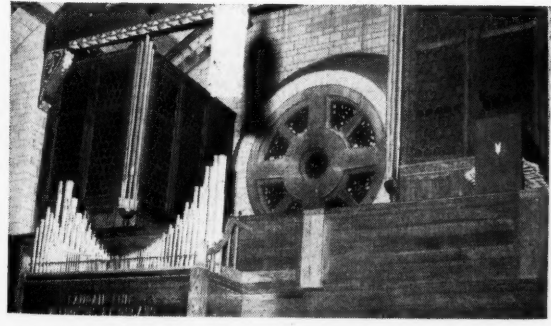
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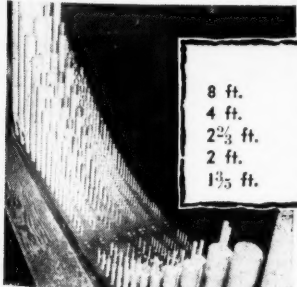
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**OSHAWA AND DISTRICT CENTRE**—A very enjoyable social meeting was held by the Oshawa Centre Feb. 21 at the Saddle and Bridle, near Whitby, Ont. Members and their guests had an excellent dinner and then blended their voices in a singsong conducted by Matthew Gouldburn. The principal feature of the evening was a talk on "Grand Opera" by the Rev. S. C. H. Atkinson, minister of the Albert Street United Church, Oshawa. Gathered around a cheering fireplace, the group enjoyed to the full an informative talk, illustrated with interesting and unusual records and enlivened by the speaker's wit. Of particular interest was his recorded demonstration of the changes occurring in the voices of some of the great singers as their careers advanced. The speaker was introduced by John Robertson, organist at Mr. Atkinson's church, and George Rapley, chairman of the Oshawa Centre extended warm thanks to Mr. Atkinson.—Mrs. G. K. DRYNAN, Secretary.

**KITCHENER, ONT., CENTER**—Members of the Kitchener Centre were guests of St. John's Lutheran Church, Waterloo, Feb. 28. The Rev. A. L. Conrad, pastor of the church, welcomed the group. Three organists played numbers by composers from the seventeenth century to the present day. Edgar Merkel of St. Paul's Lutheran Church, Kitchener; James Hopkirk of St. John's Anglican Church, Kitchener, and Miss Anna Hymmen of St. John's Lutheran Church, Waterloo, were the soloists. Following the recital George M. Becker, chairman of the building committee, conducted the group on a tour of the remodeled edifice. Refreshments were served by Miss Helen Chitchison and her committee.—ANNA H. HYMMEN, DIAPASON Secretary.

**GALT CENTRE**—Eric Dowling of St. Catharines gave an excellent recital March 3 in the Central Presbyterian Church, Galt, assisted by a young soprano, Dawn Rogers of Merriton, Ont. It was a splendid performance and well received by a large, enthusiastic audience. A social time followed the recital at the home of C. P. Walker.—C. P. WALKER, Secretary.

**TORONTO CENTRE**—Grace-Church-on-the-Hill was the scene of the February meeting of the Toronto Centre, held Feb. 17. This meeting served a twofold purpose; it gave prospective candidates for the College examinations a chance to hear some of the test pieces discussed and performed and it provided an opportunity for all members to hear an enlightening address on "Organ Design" by Bert Keates, president of the Keates Organ Company. The playing of representative examination test pieces was carried out by Frederick Silvester, Gerald Bales and John Dedrick, each of whom prefaced his performance with remarks pertinent to the pieces. Mr. Bales spoke at some length on the interpretation of music of the baroque period, stressing proper registration, tempo and phrasing. Mr. Keates in his very interesting talk dealt with the various considerations that enter into the designing of an organ. Beginning with a discussion about the various types of console, he subsequently touched on action, wind-chests, swell-boxes, tremulants and pipes in similar

fashion. Mr. Keates had brought specimens of the different kinds of pipes to illustrate his remarks on the making and tuning of pipes. Opportunities for questions were offered at many points and a general question period closed Mr. Keates' address.—JOHN DEDRICK.

**HAMILTON CENTRE**—The February meeting took the form of an organ recital by Mrs. Roy D. Pearce, L.Mus., McGill, director of music at Centenary United Church, assisted by her choir, on Sunday, Feb. 22. The program consisted of two chorale preludes, "Thou Art Coming Now, O Jesus" and "My Soul Doth Magnify the Lord", and Fugue, based on the chorale "We All Believe in One God", Bach. The choir sang "Rejoice, O Judah", Handel; "I Will Not Leave You Comfortless", Titcomb, and the Hallelujah Chorus, Beethoven. Mrs. Pearce completed her program with Trumpet Tune and Air, Purcell, and "Miniature," Musette and "Now Thank We All Our God," Karg-Elert.—N. PLUMMER, Vice-Chairman.

**MONTREAL CENTRE**—A meeting of the Montreal Centre was held Feb. 28 in the hall of the Church of the Messiah. After a business session the meeting was devoted to a demonstration of choir training, conducted by Dr. S. Drummond Wolff, organist of Christ Church Cathedral. Dr. Wolff was provided with a mixed choir made up of members of various church choirs for his experiment. Addressing himself partly to his singers and partly to his audience he explained his methods and illustrated them by getting the choir to sing music which was unknown to all or most of its members. The choir showed unexpected ability in sight-reading in singing "O Lord, Increase My Faith", Gibbons; "Forth in Thy Name", Gibbons, arranged by S. Drummond Wolff; "Expectans Expectavi", Charles Wood; "O Lord, Thou Hast Searched Me Out", Wolff.—W. GORDON BELSON, Secretary.

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Sixty-seven new names were added to the society's membership at its meeting March 9. They come from fourteen states. There are forty-nine theological students, nineteen at McCormick and thirty at Drew. Six others are members of the British Hymn Society. At a public meeting of the society the same evening Richard W. Weagly spoke on the making of a hymnal to a group including many with experience in this field. Hymns were sung from "At Worship".

The thirty-first annual meeting of the Hymn Society in New York will take place Wednesday, May 6, at Union Seminary. The School of Sacred Music will have just completed the celebration of its twenty-fifth anniversary, the theme being the development of church music and musical training in the quarter of a century. We are happy to continue that general theme by considering the development in American hymnody during

the same period. Speakers at this meeting will be chosen among the organists and directors who have returned to New York from their present churches for the celebration.

Singers from thirty choirs will share in the hymn festival at St. Bartholomew's Sunday afternoon, April 12. About 225 youth singers will occupy the transept galleries; 150 will share in the choral singing with Harold W. Friedell in the chancel, while about 300 will sit in the nave, in the middle of the congregation, to give vigor to its singing.

On Saturday, March 7, the Los Angeles Hymn Society Chapter held the second hymn study session of the winter with Professor J. William Jones of the University of Redlands, who brought three solo singers to illustrate the material. The study consisted in setting forth the Reformation under Luther and Calvin, then the Reformation in England, the Wesley movement, etc. The after-dinner speaker was Dr. William S. Meyers of Immanuel Presbyterian Church, Los Angeles. His well-known missionary hymn, "O Master, Who Hast Walked Life's Way", was sung.

The annual meeting of the Philadelphia Chapter will be held April 13 at the Eastern Baptist Theological Seminary. After dinner an address will be delivered by Professor J. Wesley Ingles of the Eastern Baptist College.

Four organists in Mount Vernon, N. Y., shared in the sixth annual city-wide choir festival March 1. The theme was "The Word of God". Miss Taylor's hymn on the Bible was sung as a processional. A new hymnic anthem by Stanley A. Day was sung.

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Other features of interest to the concert organist are the promptness of tonal attack, insuring clarity in fast-moving selections, and the new Selective Vibrato feature with its independent manual stops for greatly increasing the usefulness of the vibrato effect. In addition, the exclusive Hammond manual registration system produces foundation tones at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches in individually adjustable strengths. Other controls provide harmonic corroboration at 5-1/3 ft. (quint), 2-2/3 ft. (nazard), 1-3/5 ft. (tierce), and 1-1/3 ft. (larigot) pitches thus making possible a wide variety of solo, mixture, accompanimental and ensemble registrations. All tones on this electric organ are produced in a "straight" manner without resorting to couplers or any other undesirable unification devices.

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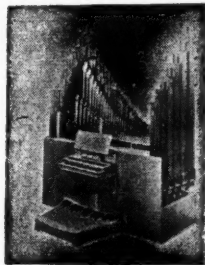
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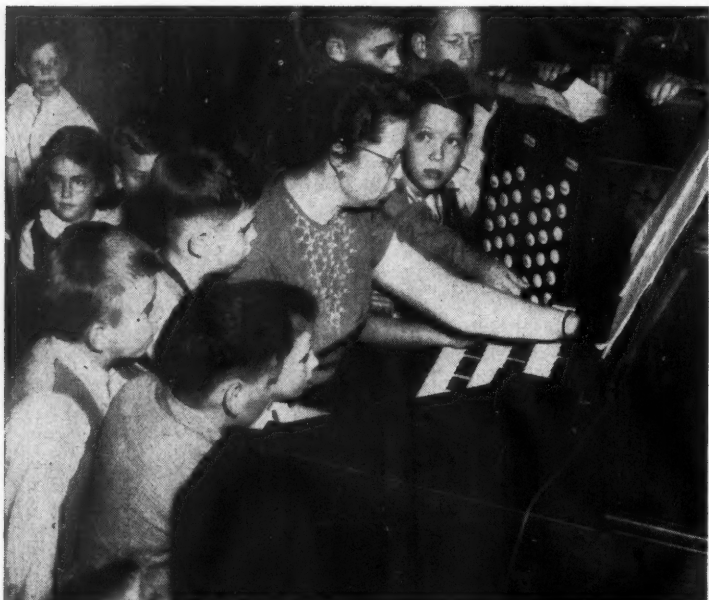
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The first program was a marked success. Mrs. Beard's numbers included Boellmann's "Ronde Francaise," Courboin's "Belgian Mother's Song" and Vierne's "Carillon de Westminster."

FRIENDS OF HARVEY GAUL, Inc., of Pittsburgh, announces the seventh annual nationwide composition contest under the auspices of that organization. A prize of \$300 is offered for the best quintet (strings and piano), not to exceed forty-five minutes. There is also a prize of \$100 offered by Mrs. Albert Keister for the best composition for

harp with any other instrument or instruments. Dr. Harvey B. Gaul, organist, choirmaster and composer, was so widely mourned when he died by accident in December, 1945, that his Pittsburgh friends organized and incorporated the memorial association sponsoring the annual composition contests, which are open to all persons who are citizens of the United States. Compositions must be submitted on or before Dec. 1 to Mrs. David V. Murdoch, chairman, 315 Shady Avenue, Pittsburgh 6, Pa. The decision of the judges will be announced at the semi-annual meeting of the Friends of Harvey Gaul in April, 1954.

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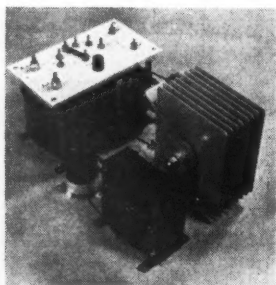
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MUSIC IS THE AVOCATION of Mrs. Edward Chandler House of Fort Worth, Tex. She is the daughter of F. W. Carringer of Denver, Colo., where she studied piano with Alpheus Elder. But her lifelong ambition to be a church organist was not realized until after Mr. and Mrs. House had been married and acquired a daughter and two sons. Organ study was begun with Amanda O'Connor of Oklahoma City, Marie M. Hine of Tulsa and Clarence Sears of Kansas City.

Mrs. House holds degrees from Wellesley College and Texas Christian University and the associateship certificate of the American Guild of Organists. She has studied organ under William J. Marsh and theory with E. Clyde Whitlock, both of Fort Worth. As dean of the Fort Worth Chapter she made arrangements for the deans and regents' convales held last December in Dallas and Fort Worth.

Mrs. House is organist of the Ridgley Presbyterian Church and assistant organist at St. Andrew's Episcopal Church and teaches organ at the Fort Worth Conservatory of Music and piano at her home studio. Mr. House is president of the Moslah Shrine Chanters and both he and Mrs. House take an active interest in Fort Worth musical events.

THE INTERNATIONAL CHURCH Music Seminar, under the direction of the American Music Conference, is to be a part of the free educational program of the International Churchman's Exposition, scheduled for the Chicago Coliseum Oct. 6-9. A program is being developed to help ministers of music, choir directors and organists make better use of music in the church services. Dr. John C. Kendel is vice-president of the American Music Conference. Those who would like to have an advance copy of the detailed program, which should be off the press in July, may send their names and addresses to the International Churchman's Exposition, 19 South LaSalle Street, Chicago 3.

ROBERT SCOGGIN, who has been serving for some months as interim organist of the Highland Park Methodist Church, Dallas, Tex., has been appointed minister of music of the Central Congregational Church in that city.

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**CARL LARSON, VETERAN CHEST  
MAKER, DIES IN BOSTON AT 77**

Word has come from Boston of the death late in February of Carl Larson, for many years foreman of the chest department of the Aeolian-Skinner Organ Company, Inc. Mr. Larson was born in Sweden and came to this country as a young man. For some years he was in the chest department of the Hutchings Organ Company and in 1914 he went to work in the Skinner plant at Dorchester. Nearly all his working years were spent in laying out and making Pitman chests. Mr. Larson was 77 years old at the time of his death. He was considered one of the master craftsmen of the Skinner organization.

**HEWLETT DIRECTS SERVICES  
AT ST. MARK'S-IN-THE-BOUWERIE**

Under the direction of David F. Hewlett, organist and choirmaster, there has been a busy season of musical activity at St. Mark's Church-in-the-Bouwerie, New York City. The choir of thirty young men and women has given performances of Mozart's Requiem, the Palestrina "Missa Brevis," Sowerby's "Now There Lightens upon Us," Mendelssohn's "Christus," de Tar's "The Glory of the Lord," Poulenc's "Litanie a la Vierge Noire" and Faure's Requiem.

Mr. Hewlett's choir will sing Bach's Cantata No. 4 and Motet No. 3 at a service April 2. The organ at St. Mark's is being rebuilt by Chester A. Raymond according to the three-manual specification printed in the June, 1952, issue of THE DIAPASON and when this work is completed there will be a special service of music and opening recital by Vernon de Tar. This year Mr. Hewlett has organized a junior choir which has sung at three Sunday morning services.

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ACCIDENTS HAPPEN in the best-regulated editorial offices and in the best printing plants. One of them occurred last month when THE DIAPASON printed a picture of a man as Victor I. Zuck of M. P. Möller, Inc., who really was not Mr. Zuck, but Charles Van Bronkhorst. We are now presenting the right picture of Mr. Zuck and in another column are placing Mr.

Van Bronkhorst where he belongs, under his own name. As both of these men are handsome there is perhaps no need of apologies to either one for the faulty identification. To our readers, however, we owe the forgoing explanation. We may say that this is the first time in forty years that we have had such a confusion of pictures and we hope not to have it happen again for another forty years.

**ROBERT BAKER OPENS MÖLLER  
CONSOLE AT SAVANNAH, GA.**

A four-manual console installed by M. P. Möller, Inc., at the First Baptist Church in Savannah, Ga., was dedicated at a service Jan. 25 and a recital was played Jan. 27 by Dr. Robert Baker of New York City. The original organ was built in 1919 by Ernest M. Skinner and was given to the church by Mrs. Carl Moultz in memory of her parents. The new console was built to the specifications of Dwight J. Bruce, the organist and choirmaster. The instrument has been re-voiced by David Woodall of Atlanta.

Dr. Baker's recital was sponsored by the Savannah Chapter of the A.G.O. His program was as follows: Adagio and Finale from Concerto 1, Handel; "Musette" and "Tamborin," Rameau-Karg-Elert; Largo, Corelli-Guilman; Prelude and Fugue in D major, Bach; Rondo for the Flute Stop, Rinck-Dickinson; Fantasia in F minor, Mozart; "Carnival," Crandell; Pastoral Dance, Milford; "The Nativity," Langlais; Fantasia and Fugue on "B-A-C-H," Liszt.

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