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DR. ERNEST DOUGLAS REACHES THE AGE OF 90 CELEBRATE IN LOS ANGELES

Organists Attend Dinner in Observance of Birthday and Take Part in Program in Honor of Beloved California Organist.

By WILLIAM RIPLEY DORR

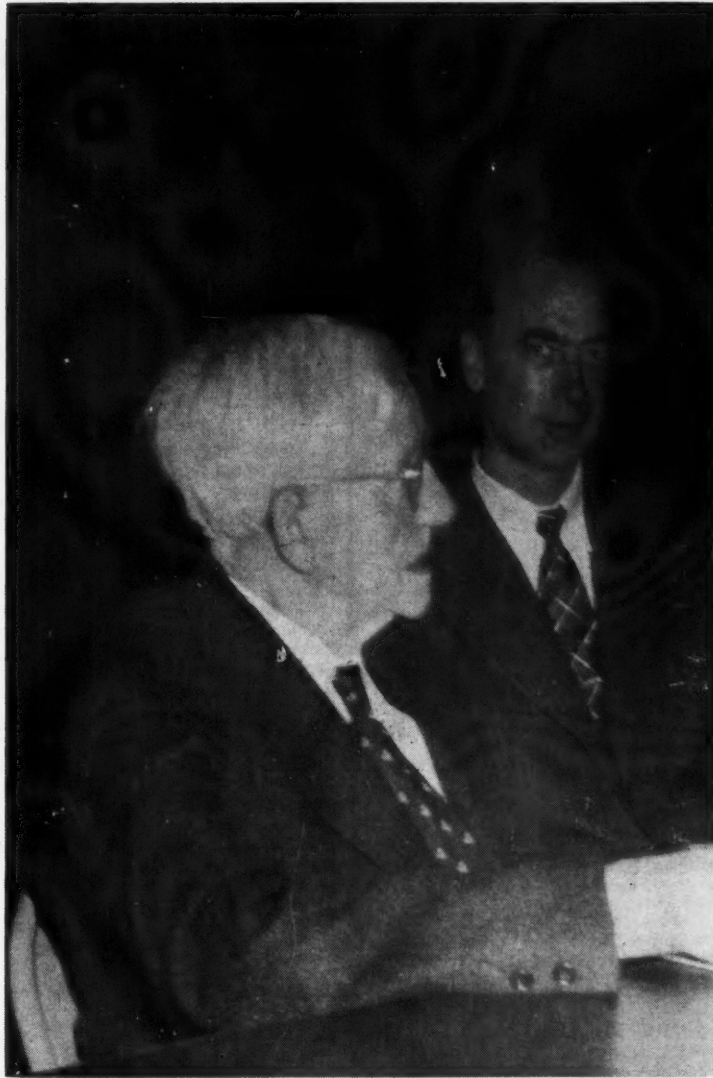
The April meeting of the Los Angeles Chapter, A.G.O., took the form of a dinner in celebration of the ninetieth birthday of Dr. Ernest Douglas, beloved founder of the chapter. The dinner and program took place at Angelica Lutheran Church in Los Angeles, and drew a large attendance, which included many of Dr. Douglas' former choir boys from both St. Paul's Cathedral and St. Matthias' Church. One of the honored guests was the Rt. Rev. Robert B. Gooden, retired Episcopal bishop, who as headmaster of the Harvard School had engaged Dr. Douglas to instruct the boys in music and also had taken organ lessons from him. Other old-time members of the chapter were Edward B. Gowan, organist of Asbury Methodist Church for nearly fifty years, and Clarence Kellogg, organist of the Church of Our Saviour, San Gabriel. It was Dr. Douglas who arranged for the first Guild examinations in Los Angeles.

Stanley Williams, also one of the founders of the chapter, and long the highly respected representative of the Aeolian-Skinner Organ Company, was master of ceremonies. Mr. Williams has made a unique place for himself in the Western organ world. His wide acquaintance with organists everywhere, his gracious personality and kindly wit, his vast experience in the organ field and his facility as an informal speaker all combined to make him the ideal master of ceremonies. As Mr. Williams called upon those present to recall the early days of the chapter, the place of Dr. Douglas in the hearts of those who know him became indelibly clear to all present. His pioneering work in the cause of fine church and organ music, his devotion to the work of the Guild, the deep affection he engendered in the hearts of his choristers and the universal esteem in which he is held within and without the profession—these were all brought out in the tributes by his friends. Dr. Douglas spoke of the early days and displayed a memory which could well be the envy of many half his age. He also showed that there is nothing wrong with his wind supply as he extinguished the candles on the enormous birthday cake with a few well-directed puffs.

Following the dinner a well-planned program of organ and choir music was presented in the church auditorium. Dr. Carl Segerhammar, the pastor, read program notes preceding the choral numbers, which were sung by the choir of the church under the direction of Dr. Arthur William Wolf. Dr. Douglas' stature as a composer was well revealed by the organ numbers, Prelude and Allegro quasi Fantasia and the well-known Suite in B minor, which were given an excellent performance by Bob Mitchell, F.A.G.O., F.T.C.L., a former pupil and chorister of Dr. Douglas. The choir of about fifty mixed voices sang three groups of anthems and motets, the first from Renaissance and Elizabethan times, the second motets and chorales of the Lutheran Church and the third modern anthems. Dr. Wolf has developed a well-disciplined and cohesive choral unit responsive to his slightest wish. Paul Stroud, organist of the church, provided first-class accompaniments.

The dean, Dr. Laurence Petran, professor of music and organist of the University of California at Los Angeles, presided at the meeting and introduced Mr. Williams and many of the guests.

DR. ERNEST DOUGLAS WITH DR. LAURENCE A. PETRAN



CATHARINE CROZIER TO PLAY FOR CHICAGO WOMEN ON MAY 3

Catharine Crozier, eminent American woman organist, will be presented in a recital May 3 at the First Methodist Church of Oak Park, under the auspices of the Chicago Club of Women Organists.

Miss Crozier was born in Oklahoma and began her musical career at the tender age of 6 as a violinist. Her first organ teacher was her own sister and her first organ position was in her father's church. She received her B.Mus. at the Eastman School of Music, where she studied under Harold Gleason and Joseph Bonnet. After postgraduate work at the same school she earned the highest award of the school, the artist's diploma. Since 1938 she has served on the faculty of the Eastman School of Music and has appeared as a recitalist throughout the United States and Canada.

It has been the policy of the Chicago Club of Women Organists to present an annual recital by an outstanding woman organist. The president of the club is Miss Grace E. Symons and the recital arrangements were made by the program chairman, Miss Clare Gronau.

KINGSTON, ONT., CHOIR WILL SING AT WESTMINSTER ABBEY

The choir of St. George's Cathedral, Kingston, Ont., and the organist, George N. Maybee, have been invited to sing daily services in Westminster Abbey from Aug. 10 to 29. This is the first time that a choir outside the British Isles will sing regular services in an English cathedral or collegiate church. During the time they are in England the choir of twenty-four boys and sixteen men will live at the

Abbey as guests of the dean and chapter of Westminster.

Under the guidance of Mr. Maybee the choir has won recognition in many Canadian and American cities. Two years ago it sang a choral eucharist at the Cathedral of St. John the Divine in New York. The choir was organized shortly after the founding of St. George's Parish in 1791. Mr. Maybee has directed the group for twelve years. He is also director of the music department of Kingston Collegiate and Vocational Institute.

MARSHALL BIDWELL HEARD IN SPRING CONCERT SERIES

Dr. Marshall Bidwell was the featured performer in the spring series of five Tuesday evening concerts which began March 30 at Carnegie Music Hall in Pittsburgh. The concerts were sponsored by Carnegie Institute and there was an assisting group of musicians at each event. The Indiana State Teachers' College choir sang March 30 and the Taylor Alderdice High School a cappella choir was heard April 6. Other groups which appeared were the Steubenville High School a cappella choir, the Wilkinsburg Symphony Orchestra and the Canterbury Choir of Pittsburgh. The concerts were open to the public without charge.

AT ST. LUKE'S CHAPEL, Trinity Parish, New York, on Palm Sunday Pergolesi's "Stabat Mater" was sung with organ and string quartet accompaniment. Also on the program were four motets, by the following composers: Josquin, Van Berchem, John Blow and Joseph Goodman, sung a cappella. Clifford L. Clark, organist, directed the program.

GEORGE H. FAIRCLOUGH DIES IN HIS 85th YEAR

LONG CAREER IN MINNESOTA

Organist of the State University and for Forty-Two Years Served the Church of St. John the Evangelist in St. Paul.

George H. Fairclough, F.A.G.O., for more than half a century a nationally prominent organist and teacher, died March 27 in his eighty-fifth year. He was professor emeritus of organ at the University of Minnesota, from whose faculty he retired in 1937, and had been organist and choirmaster of the Church of St. John the Evangelist in St. Paul, Minn., for forty-two years when he retired in July, 1943. In recent years Mr. Fairclough had made his home in California. He died while a patient at a sanitarium in Saratoga, Cal. Funeral services were held March 29 in Redwood City, Cal.

Mr. Fairclough is survived by three sons—Gordon F. of Philadelphia, George H., Jr., of Faribault, Minn., and James E. of Redwood City, Cal.—and one daughter, Mrs. Harold E. Flemming of Winter Park, Fla., besides fifteen grandchildren and one great grandchild. Mrs. Fairclough died in November, 1946.

Mr. Fairclough was the teacher of a number of prominent organists, one of them the late Eric DeLamarter. He was the organizer in 1911 of the Minnesota Chapter of the American Guild of Organists.

Mr. Fairclough was born in 1869 in Hamilton, Ont., of English parents who left Liverpool in 1857. They were enthusiastic musical amateurs and were members of the Liverpool Choral Society, conducted by Sir Michael Costa. As a boy he sang in the choir of Christ Church Cathedral, of which his oldest brother, William, was organist. Later he was appointed organist of St. Mark's Church. In his eighteenth year Mr. Fairclough entered the University of Toronto and also became a student at the Toronto Conservatory of Music. After a period as organist of the Church of the Redeemer he was appointed organist and choirmaster of All Saints' Church. In 1891, when he was in his senior year at the university, he was offered the position of musical director of a women's college and organist and choir director of Zion Presbyterian Church in Brantford, Ont. He held these positions for two years before going to Europe for study. In Berlin he entered the Royal High School for Music, studying piano, organ and theoretical subjects.

On his return Mr. Fairclough went to Kalamazoo, Mich., to be organist and choirmaster of St. Luke's Episcopal Church, and was also on the faculty of Kalamazoo College. In 1900 he became organist and choirmaster of the Church of St. John the Evangelist, St. Paul. He was also organist and musical director of Zion Hebrew Temple for eighteen years, head of the piano, organ and theory department of Macalester College for twenty-five years and organist and professor of the organ at the University of Minnesota for twenty years, besides maintaining a studio in downtown St. Paul for private pupils. He was conductor of the St. Paul Choral Club, a chorus of 300 voices, for a number of years, giving the standard oratorios with symphony orchestra accompaniment and eminent soloists.

While organist of the University of Minnesota, Mr. Fairclough gave a weekly recital and was a pioneer in radio work, giving a recital over the university station WLB every week for ten years. He was active also as a composer, having had a number of his compositions published, including pieces for piano, organ and voice. Compositions for the Episcopal service included a Communion Service in A flat, Benedictine in G, Te Deum and

Jubilate in A, several anthems and hymn-tunes.

Mr. Fairclough married Helen Maude Freeman of Grand Rapids, Mich., Sept. 22, 1897. The wedding took place in St. Mark's Cathedral of that city. Mr. and Mrs. Fairclough had five children—Gordon, who was in France for two years with the 151st Field Artillery during world war No. 1; George, Helen, wife of Dr. Barnett of San Francisco; Edith, who is Mrs. Harold Flemming, and James, a bank officer in California. Mrs. Fairclough died several years ago.

FREDERICK C. MAYER, DEAN OF COLUMBUS SCHOOL, DIES

Frederick C. Mayer of Columbus, Ohio, dean of the Capital University Music Conservatory for twenty-nine years and organist-choirmaster of the Wilson Avenue Evangelical and Reformed Church, died March 30 at the age of 69 years. Mr. Mayer was born Jan. 1, 1885, in Fort Wayne, Ind., and was educated at the Woodville Normal College and the Michigan Conservatory of Music. He studied organ with Clarence Eddy in Chicago and with G. Stewart Cash in Toledo. Mr. Mayer had taught in Lutheran schools for fifty years.

Mr. Mayer played more than seventy-five organ recitals in seven states. He served churches in Canton, Detroit, Dayton and Toledo, Ohio, and for ten years was director of music at the Woodville Normal College. When that college merged with Capital University in 1924 Mr. Mayer was appointed dean of the conservatory of music. His appointment at the Wilson Avenue Church came in 1933. Between 1915 and 1924 the Wartburg Press of Columbus published numerous Christmas services and children's programs compiled by Mr. Mayer and containing some of his original compositions. Mr. Mayer held the associate certificate of the American Guild of Organists and was a past dean of the Central Ohio Chapter.

Mr. Mayer married Elizabeth A. Patzer in 1907. He is survived by the widow and four children—Fred C., Theodore H., Kathryn F. and Beth. Fred C. Mayer is head of the music department at Friends University.

A fund to purchase a practice organ for Capital University has been established in memory of Mr. Mayer. Persons wishing to make contributions may send them to the Dean Mayer Memorial Fund, Capital University Conservatory of Music, Columbus 9, Ohio.

WILLIAM D. BELKNAP DIES;

AT CHICAGO POST 50 YEARS

William D. Belknap, who for nearly fifty years was organist of the Fourth Church of Christ, Scientist, in Chicago, died April 18 at the age of 82 years. For some time Mr. Belknap had been a patient at the Bellevue Sanitarium in Round Lake, Ill.

Mr. Belknap was a pupil of Clarence Eddy and had studied abroad. For many years he was considered one of the most accomplished organists in Chicago. He was a charter member of the Illinois Chapter of the A.G.O. Mr. Belknap began playing for the Fourth Science congregation before they had erected an edifice. He was one of the oldest readers of THE DIAPASON, having first subscribed to the magazine in 1910.

UNIVERSITY OF WISCONSIN

TO PLACE ORGAN IN KITCHEN

The University of Wisconsin School of Music soon will acquire a new organ with the distinction of being the first in the world to be installed in a kitchen. Dr. S. T. Burns, chairman of the school, has approved the contract with the Wicks Organ Company of Highland, Ill.

"We have so many organ pupils this semester that we have had to assign some students a 6 a.m. practice hour," Professor Paul G. Jones explains. Professor Jones and Professor Irene Eastman teach twenty-four organ students in addition to their other duties.

The Wicks Company is building the organ to go into room 5 of the music annex, the old Kappa Kappa Gamma sorority house, where the overflow from music hall has been housed.

"The console of the organ will go into the old kitchen of the building and the pipes will be installed in the rebuilt pantry," Professor Jones explains. The instrument will have five ranks, and a total of 421 pipes.

NEW ORLEANS CHURCH ORDERS FOUR-MANUAL

CASAVANT TO FIRST BAPTIST

Instrument of Fifty-Two Stops Will Be Installed in the Fall by Canadian Builders—Stop Specification Is Presented.

Casavant Frères Limitee of St. Hyacinthe, Que., have received the contract for a four-manual organ to be installed in the First Baptist Church, New Orleans, La. This instrument will have fifty-two ranks. The installation is to be made this fall.

The stop specifications are to be as follows:

GREAT ORGAN.

1. Gemshorn (from No. 4), 16 ft., 12 pipes.
2. Open Ddiapason, 8 ft., 68 pipes.
3. Hohl Flöte, 8 ft., 68 pipes.
4. Gemshorn, 8 ft., 68 pipes.
5. Octave, 4 ft., 68 pipes.
6. Twelfth, 2 2/3 ft., 61 pipes.
7. Fifteenth, 2 ft., 61 pipes.
8. Mixture, 3 ranks, 183 pipes. Chimes (preparation).

SWELL ORGAN.

9. Rohr Bourdon (from No. 11), 16 ft., 12 pipes.
10. Geigen Principal, 8 ft., 68 pipes.
11. Rohr Flöte, 8 ft., 68 pipes.
12. Viola da Gamba, 8 ft., 68 pipes.
13. Voix Celeste, 8 ft., 61 pipes.
14. Aeoline, 8 ft., 68 pipes.
15. Principal, 4 ft., 68 pipes.
16. Flute Triangulaire, 4 ft., 68 pipes.
17. Flautino, 2 ft., 61 pipes.
18. Mixture, 4 ranks, 244 pipes.
19. Contra Fagotto, 16 ft., 68 pipes.
20. Trompette, 8 ft., 68 pipes.
21. Oboe, 8 ft., 68 pipes.
22. Clarion, 4 ft., 68 pipes. Tremulant.

CHOIR ORGAN.

23. Dulciana (from No. 26), 16 ft., 12 pipes.
24. Viola, 8 ft., 68 pipes.
25. Concert Flute, 8 ft., 68 pipes.
26. Dulciana, 8 ft., 68 pipes.
27. Unda Maris, 8 ft., 56 pipes.
28. Koppel Flöte, 4 ft., 68 pipes.
29. Nazard, 2 2/3 ft., 61 pipes.
30. Block Flöte, 2 ft., 61 pipes.
32. Clarinet, 8 ft., 68 pipes. Tremulant.

SOLO ORGAN.

33. Grosse Flöte, 8 ft., 68 pipes.
34. Grosse Gamba, 8 ft., 68 pipes.
35. Gamba Celeste, 8 ft., 56 pipes.
36. Fugara, 4 ft., 68 pipes.
37. Harmonic Trumpet, 8 ft., 68 pipes. Tremulant.

PEDAL ORGAN.

38. Contra Bass (wood), 16 ft., 32 pipes.
39. Bourdon, 16 ft., 32 pipes.
40. Gemshorn (from No. 1), 16 ft.
41. Rohr Bourdon (from No. 9), 16 ft.
42. Dulciana (from No. 23), 16 ft.
43. Principal, 8 ft., 32 pipes.
44. Stopped Flute (20 from No. 39), 8 ft., 12 pipes.
45. Gemshorn (from No. 1), 8 ft.
46. Rohr Flöte (from No. 9), 8 ft.
47. Super Octave (20 from No. 43), 4 ft., 12 pipes.
48. Nachthorn, 4 ft., 32 pipes.
49. Trombone, 16 ft., 32 pipes.
50. Fagotto (from No. 19), 16 ft.
51. Trumpet (20 from No. 49), 8 ft., 12 pipes.
52. Clarion (20 from No. 51), 4 ft., 12 pipes. Chimes (preparation).

WILBUR HELD TO GIVE RECITAL IN PARK RIDGE CHURCH MAY 24

Wilbur Held, F.A.G.O., is being presented in a recital at the Community Church of Park Ridge, Ill., May 24 at 8:15. Mr. Held is head of the organ department at Ohio State University and a concert organist of national reputation. The organ of the Community Church is a new three-manual Casavant installed in 1952. The choir and music committee, with the organist of the church, Esther B. Hawkins, are sponsoring the concert, inviting all organists of the area to welcome Mr. Held in a performance in his hometown area.

THE DIAPASON.

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SELECTED RECENT PUBLICATIONS:

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WORK OF AEOLIAN-SKINNER

David W. McCormick Plays Opening
Recital on Three-Manual Instrument
at Highland Park Methodist—
Resources Are Listed.

An Aeolian-Skinner organ of three manuals was opened March 28 at the Highland Park Methodist Church, Dallas, Tex., with a recital by David W. McCormick, the organist, and choral music under the direction of Federal Lee Whitteley, minister of music. The organ contains 2,429 pipes and console preparation has been made for an antiphonal division. The stoplist was prepared by G. Donald Harrison and the following resources are included:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 to 6 ranks, 282 pipes.
Chimes, 25 notes.

SWELL ORGAN.
Viole de Gamba, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.
Rohrfloete, 8 ft., 68 pipes.
Prestant, 4 ft., 68 pipes.
Flute Octaviant, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contre Hautbois, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.
Geigen Principal, 8 ft., 68 pipes.
Cor de Nuit, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Gemshorn Celeste, 8 ft., 56 pipes.
Koppelfloete, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockfloete, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Cromorne, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten (Great), 16 ft.
Gemshorn, 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Flute, 8 ft., 12 pipes.
Choral Bass, 4 ft., 32 pipes.
Fourniture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Contre Hautbois (Swell), 16 ft.
Trompette, 8 ft., 12 pipes.
Clarion (Swell), 4 ft.
Chimes (Great).

The numbers played by Mr. McCormick at the dedication were as follows: Toccata and Fugue in D minor, Bach; Pastorale on a Twelfth Century Melody, Edmundson; Chorale, Jongen; "Sheep May Safely Graze," Bach; Communion, Tournemire; "Thou Art the Rock," Mulet.

**GERMANI PLAYS IN LONDON
AND UNDER AUSPICES OF ROME**

Fernando Germani, whose next American tour has been announced for October and November, gave the first recital of the new organ series at the Royal Festival Hall in London April 13, playing a Bach program. In the last month he has performed the complete organ works of Bach in a series of recitals under the auspices of the City of Rome, presented in one of the oldest churches of Rome—St. Maria in Ara Coeli. Mr. Germani writes that this is one of the most fascinating spots in Rome, situated high on top of Capitoline Hill, commanding a view of the entire city.

Mr. Germani, who has not toured this country since the fall of 1951, will arrive in New York Sept. 28 and will tour the East and eastern Canada during the first part of October. He will be available in the Middle West and South the second part of October and early November, reaching Texas by the middle of November. During the second part of November he will be available on the Pacific coast, including the Northwest, returning east for the first part of December. The Colbert-LaBerge Concert Management, Mr. Germani's managers, are making arrangements for his tour.



"... an enlightening introductory lecture on the organ is 'The American Classic Organ'. G. Donald Harrison, President of The Aeolian-Skinner Organ Company, is the articulate narrator, and his talk, well illustrated with tonal samplings, discusses such different organ tones as principals, flutes, strings and reeds. . . . The organ that sounds most thrilling is that of the Cathedral of Saint John the Divine of this city."
THE NEW YORK TIMES

"... G. Donald Harrison is an alumnus of 'Father' Willis in England, builder of many noted organs. Harrison has adopted the United States, and in the Thirties he began waging a war against the vague-toned 'romantic' organs. . . . His newer instruments possess a glory that is a joy to the ear. . . . Harrison and his associates put together a record they call 'The King of Instruments'. . . . We played it several times for various guests, all of whom we honestly report, found it more than interesting. To sum it up, various types of organ tone are demonstrated, and the possible combinations illustrated again—both on Harrison's 'American Classic' organ and on a 'romantic' organ. Those who are too far from New York City to hear the Cathedral's State Trumpet, whose pipes lie on their sides, will hear it in this record."
THE SATURDAY REVIEW

"... a superb object-lesson in how to play organ music most beautifully. At the moment I cannot recall any disk with as much unadulterated musical organ beauty as fills this one. . . . The second side opens with the new reeds in the St. John Cathedral, New York City, and if that is not a masterpiece of recording I never heard one. I found this recorded example thrilling. . . . This is one of the most valuable recordings in the world for all organists and organ builders, especially those who have tried to copy Mr. Harrison's work without the essential foundation of competence. . . . The disk, both sides, plays 42 minutes and you'll thrill to all 42 of them; you'll also hear an honest 32' tone on the record."
THE AMERICAN ORGANIST

"Care has been exercised in endeavoring to capture the various tones of the organ in as realistic a manner as possible, and the engineers have succeeded in achieving faithful reproduction. . . . The chorus reeds are impressive and brilliant, especially the 'State Trumpet', and the solo reed colors come through with a life-like warmth. As one would expect, Mr. Harrison's discussion of mutations and mixtures is lucid and informative, with examples which aptly illustrate the use and value of these important components. We would venture to say that anyone wishing to establish a collection of organ recordings should list this record as one of his first purchases."
THE DIAPASON

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ALFRED GREENFIELD



AN OUTSTANDING EVENT of this year's American Guild of Organists convention will be the uncut performance of Handel's "Messiah" conducted by Alfred Greenfield. Heard for the first time outside New York City in its "original continuity", the "Messiah" will be performed Tuesday evening, July 13, in the St. Paul Auditorium by a chorus of 250 selected voices and members of the Minneapolis Symphony Orchestra.

Mr. Greenfield, a native son of St. Paul, first introduced the now-famous uncut version of the "Messiah" as conductor of the Oratorio Society of New York in Carnegie Hall in 1947. As conductor of the society since 1943 he directed the group in its 130th annual performance of the "Messiah" in Carnegie Hall last December.

As assistant organist in the Church of St. John the Evangelist under George H. Fairclough, Mr. Greenfield first became interested in the study of the oratorio. It is interesting to note that Mr. Fairclough, organist and choir director of St. John's for over forty years, said after Mr.

Greenfield's speech at the Guild's 1952 convention in San Francisco: "I've learned more about the "Messiah" than I've known all my life."

Following his apprenticeship at St. John's, Mr. Greenfield became organist of the Virginia Avenue and First Church of Christ Churches in St. Paul. In 1922 he moved to New York City and began studying organ and choral music with Lynnwood Farnam at the Institute of Musical Art. He joined the music faculty of New York University on University Heights, where he is now chairman of the department of music at University College, and will soon celebrate his thirtieth anniversary as director of the New York University glee club.

Apart from his duties with the university and the Oratorio Society, Mr. Greenfield has engaged in many other musical activities. Every year he conducts the Oratorio Society in a performance of Bach's B minor Mass in Carnegie Hall and he has conducted the same work at the Bach festival in Winter Park, Fla., has been guest conductor at the state choir festival in Bartlesville, Okla., the Kansas choir festival in Winfield and a three-day regional song festival in Lewisburg, Pa. In October of last year he was guest conductor of the Oklahoma Baptist church music youth festival in Shawnee, where he directed a program for a youth choir of 1,000 voices.

The performance of the "Messiah" to be heard in July in the twin cities is based on the score prepared by J. M. Cooper-smith of the Library of Congress after fifteen years of painstaking investigation of original sources.

VIRGIL FOX WILL CONDUCT MASTER CLASSES IN JUNE

Virgil Fox has announced that he will hold master classes June 21 to 25 at the Riverside Church in New York City. Those attending the classes this year will be among the first to hear and play the new organ at the church as the instrument will be in its final stages at that time. Richard Weagly, choirmaster at Riverside Church, will conduct daily classes in choral repertory for those who enroll in Mr. Fox's course.

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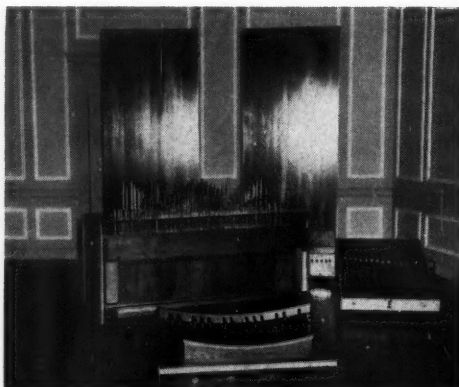
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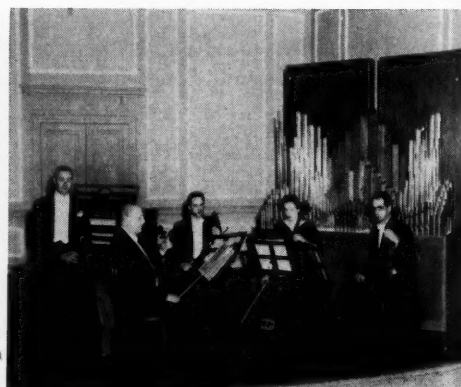
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DAY THORPE, in *The Evening Star*, Washington, D. C.

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Personal Memories of Louis Vierne, One of Great Paris Group

By PROFESSOR A. M. HENDERSON

It was during the summer of 1908 that I first met Vierne. From May to October of that year I was studying piano with Pugno and staying at his beautiful country house, "La Maison Blanche," at Gargenville, a village on the Seine, about an hour's journey from Paris. On Sunday afternoons the Pugnons were always "at home" to their friends and these afternoons were the holidays in my spell of study. They were particularly memorable, for it was then I first met some of the most distinguished of French musicians: Saint-Saens, Dubois, Fauré, Gigout, d'Indy and Widor. With some of them I was later to become much more intimately associated. Saint-Saens was a wonderfully interesting, amusing and well-informed conversationalist; Fauré, by contrast, was quiet and retiring; Dubois and Gigout represented a very gracious type of French courtesy; Widor, distinguished and commanding, was a musician of exceptionally wide culture.

Vierne was spending a week of his holiday that summer at Gargenville and, coming over one afternoon to visit the Pugnons, I had the happiness of meeting him and having a long talk with him in the garden. While already rather blind, he could still see objects, especially in the open air, and could even read a little if he held the book close to his eyes.

We soon found that we had many friends and interests in common; among the younger friends were Marcel Dupré, already acting as assistant to Widor at St. Sulpice, and Nadia Boulanger, who had recently won the second Grand Prix de Rome, and her wonderfully gifted younger sister Lili (who later won the Premier Grand Prix de Rome). They were also spending the summer at Gargenville. Vierne was very interested to hear about the fine four-manual Lewis organ in the Bute Hall of Glasgow University (our beautiful Memorial Chapel was not then built), and asked if on my return home I would send him an exact specification in the form of a drawing, giving the position of the drawstops. Vierne kindly reciprocated by inviting me to hear the magnificent Cavaille-Coll organ at Notre Dame Cathedral and asking me, if possible, to come and hear it in the service. Accordingly I was there on the following Sunday and on a number of other Sundays during that summer, and on many other occasions in later years, for our friendship continued during the remaining twenty-nine years of his life.

Born at Poitiers in 1870, Vierne had his first music lessons with Adolphe Marty at the Paris College for the Blind. Later the studies were continued at the Conservatoire with César Franck and after Franck's death in 1890 with Widor and Guilmant. In 1900 he was appointed organist at Notre Dame, where he held office for thirty-seven years, maintaining ever the high standard of organ playing set by his three great masters.

As is well-known, in all the large French cathedrals and churches, there are two organs: the *grande orgue*, placed at the west end (on which are played prelude, interlude, offertoire and sortie) and the small choir organ at the east end, near the altar, for the accompaniment of the service. To reach the organ tribune or gallery of the *grande orgue* at Notre Dame meant a long climb, but having reached it the visitor is surprised to find it so spacious, capable on festival occasions of accommodating both orchestra and choir. At this west end of the cathedral the organ, one of the masterpieces of Cavaille-Coll, built up to reach the west windows, made a magnificent impression. The console, placed in the center of the tribune, looked east and gave a wonderful view of the whole building, of the altar and the choir. There one heard so clearly the small choir organ and the voices of the men and boys singing the liturgy for the day.

Vierne, quiet, serious, but friendly in manner, represented the artist of ideals, who lived and worked for his art. He was happiest in church, seated at the console of his beloved organ, where his visions of things beautiful found expression under his hands. In the service he played chiefly

Bach, César Franck, Widor and movements from his own works, or he improvised. In the art of improvisation he was a supreme master. In meeting the mood required for verset or interlude he revealed mastery of the first order. In the logical development of his themes and their fresh and original harmonizing he was unsurpassed. In this very personal and individual art he always said that he had been greatly helped and stimulated by the guidance of César Franck, while for his technical training he owed almost everything to the teaching of Widor and Guilmant.

During the absence of Guilmant on the last of his American tours Vierne took his place at the Conservatoire, where he showed himself a stimulating and inspiring teacher. Vierne kindly invited me to attend one of these class lessons and I have happy memories of his enthusiastic and spirited lesson giving.

As a player he was at his best at Notre Dame, where he was entirely at home with his own organ. Elsewhere, as on his visits to this country, he was evidently greatly handicapped by his blindness and did not feel free to reveal himself as the great artist he really was.

As is well-known, Vierne died at his post. The Société des Amis de l'Orgue had invited him to give a recital of his own compositions at Notre Dame on the evening of June 2, 1937. He had played the first part of the program, concluding with his last work, "Tryptique," Op. 58, then just published. Having played this group of pieces he suddenly fell forward unconscious and died a few minutes later. The end was the one he could have wished. He had often expressed the desire to die at his beloved organ and in the cathedral to which he had devoted the best part of his life and his art. As a composer for the organ his name will be kept alive with us for many years to come and especially by those who appreciate originality and freshness of utterance. The finest movements from his six symphonies may be beyond most organists, but there are many beautiful and very typical pieces from the "Twenty-four Pieces in Free Style," Op. 31 (in two books) and from the "Pièces de Fantaisie," Op. 51 (in four books) which can be played and enjoyed by organists of moderate attainments who are willing to work!

Franck, Widor, Guilmant and Vierne—these are great names in the history of French organ playing and French organ music, and I am happy to think that it was my privilege to enjoy the friendship of the last three in this great group.

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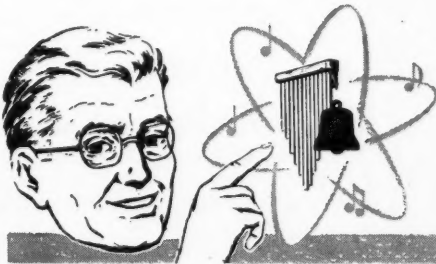
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THE PLACE OF MUSIC in the church service will be the theme of a church music conference to be held at Moody Bible Institute, Chicago, May 7-9. Sponsored by the sacred music department and originated by Donald P. Hustad, director, it will be the third annual church music conference. Ses-

sions will meet in the Moody alumni auditorium and at Moody Memorial Church. The conference will open Friday evening, May 7, with an organ recital and lecture by Reginald Foort, distinguished British organist. It will close with a presentation of Mendelssohn's "St. Paul" oratorio in Moody Memorial Church Sunday afternoon.



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DR. ARTHUR C. BECKER



DR. ARTHUR C. BECKER on April 5 observed his thirty-sixth anniversary as organist and choirmaster of the Catholic Church of St. Vincent de Paul. During that period the church has laid claim to a splendid choral organization used for the liturgical functions of the ecclesiastical year. In addition to his duties at the church, Dr. Becker has been dean of the school of music and head of the organ department of De Paul University for thirty-two years. During that time the music school has grown from a department of a few students to one of the outstanding university music schools in the Middle West.

Dr. Becker, in addition to his administrative duties as dean of the school of music, teaches classes in organ and choral conducting and is the director of the university *a cappella* choir, which is in constant demand at academic functions, public concerts, etc.

Dr. Becker is a vice-president and a member of the Commission on Curricula of the National Association of Schools of Music.

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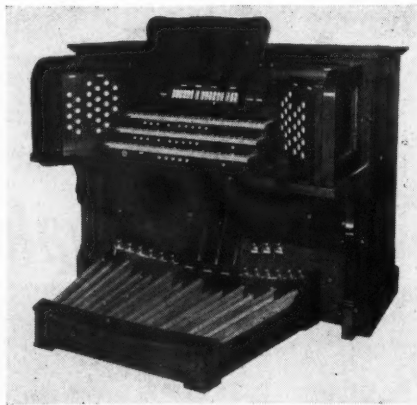
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Mrs. Becker, who was Miss Barbara Sieben of Chicago before her marriage, is a talented pianist and Dr. and Mrs. Becker have introduced in this country a number of compositions for piano and organ in combination. They have one son, Arthur.

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The New Orleans Baptist Theological Seminary, New Orleans, La., is in the midst of a great building project. The seminary has been in existence for many years in downtown New Orleans, but is moving to a beautiful new location and is constructing all new buildings. In connection with the seminary there is a department of religious music, including an organ department. The director of the music is Dr. W. Plunkett Martin, and the head of the organ department is Miss Beatrice Collins.

M. P. Möller, Inc., has been awarded the contract for a three-manual organ for the new seminary. The specifications were prepared in consultation with Dr. Martin and Miss Collins for the seminary and W. E. Pilcher, Jr., and Emile Rive, Möller representatives. The resources of the organ will be as follows:

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- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Quinte, 2 3/4 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.

SWELL ORGAN.

- Contre Gambe, 16 ft., 12 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Hautbois, 4 ft., 73 pipes.

CHOIR ORGAN.

- Spitzflöte, 8 ft., 73 pipes.
- Viole Dolce, 8 ft., 73 pipes.
- Viole Dolce Celeste, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Subbass, 16 ft., 32 pipes.
- Contre Gambe (from Swell), 16 ft.
- Viole Dolce, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Subbass, 8 ft., 12 pipes.
- Gamba (from Swell), 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Hautbois, 16 ft., 12 pipes.
- Hautbois (from Swell), 8 ft.
- Hautbois (from Swell), 4 ft.

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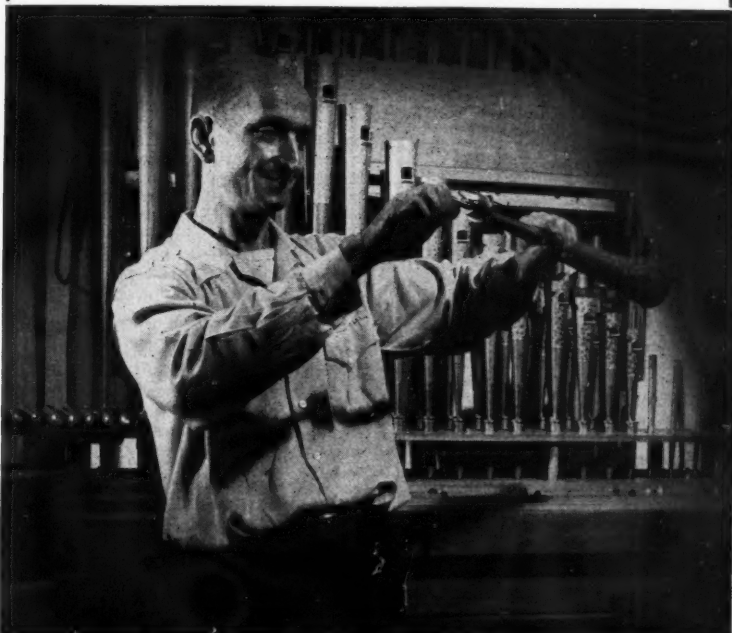
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The President's Column

The results of our 1954 national pre-convention expansion campaign are manifold, following the receipt at national headquarters of lists sent by a large number of chapter officers and committees, and others who are genuinely interested in this A.G.O. project. Many organists and choral directors who received the letters and informative material sent to those on the lists have applied for membership in the Guild and others for reinstatement. Members are requesting transfers to chapters more conveniently located and some of those living remote from any chapter are forming new chapters or branches (we now have nearly 250). The fifty-second Guild student group has just been formed. Now that such momentum has been attained please continue sending lists of church musicians to us and help promote A.G.O. expansion as a grand prelude to the twin cities 1954 convention.

It is a pleasure to report the organization of the following chapters and a branch: Winfield, Hutchinson and Wichita, Kan. (we now have six chapters in Kansas, of which Dr. Cora Conn Redic is state chairman, and a state convention is planned); Asheville, N. C.; Spartanburg, S. C.; Stamford, Conn. (Connecticut has seven chapters and one branch); Danville, Northern Virginia (Winchester) and Hopewell, Va. (formerly a branch) (Virginia has eight chapters); Johnstown, Pa. (thirteen chapters in Pennsylvania); Greenville, S. C.; Allegheny (Olean, N. Y.) (twenty chapters and one branch in New York); Yellowstone (Billings, Mont.); Lakeland Branch of the St. Petersburg, Fla., Chapter (ten chapters and two branches in Florida). (Mrs. Ann Ault, state chairman is planning a state convention); Klamath Falls, Ore., and Blennerhassett (Parkersburg, W. Va.); also new student groups as follows: College of the Pacific, Stockton, Cal.; Howard College, Birmingham, Ala.; Wesley Junior College, Dover, Del.; Meredith College, Raleigh, N. C., and Hastings, Neb., College.

All applications for the 1954 Guild examinations should be sent to headquarters at this time. Choirmaster examinations June 9; associateship and fellowship June 10 and 11.

Communications received from the chairman of the twin cities convention, Mrs. Mary Fellows, and the program chairman, Jack Fisher, indicate a national Guild event in keeping with A.G.O. traditions. Mrs. G. S. Stephens, chairman of convention publicity, announces:

Convention time is nearing and the program committee is still at work planning enticing details that will make the convention a must in your summer engagements. Those who attend will find that it is really "your convention," based on suggestions from various chapters throughout the country. The information and discussion sessions in professional matters, acoustics, organ design and problems relating to Guild examinations will be stimulating and inspiring. If you play a two or five-manual instrument, if your choir is small or large, whatever your organ or choir problem, you will be interested in the program schedule presented in this convention. Time out for fun has been planned. A relaxing and enjoyable event will be the A.G.O. "pop" concert night at the St. Paul Auditorium. The entire auditorium has been reserved for that occasion, and the orchestra will present an appropriate program. The president's breakfast to regional and state chairmen, deans

and regents, on the final day of the convention, will precede a series of conferences with these officers of the A.G.O. which will continue through the morning. Plan a thrilling and restful vacation among the pines and lakes of Minnesota, along with professional enjoyment and inspiration at the convention. The place is the twin cities, the dates July 12-16. Start planning your trip now. Better send your registration and make that hotel reservation now. Don't miss the 1954 convention.

"All roads lead to the Twin Cities!"
S. LEWIS ELMER.

Prize Anthem Contest.

Under the auspices of the American Guild of Organists a prize of \$150. has been offered by the H. W. Gray Company, Inc., to the composer of the best anthem for mixed voices submitted by any musician residing in the United States or Canada. The text, which must be in English, may be selected by the composer. There is no objection to seasonal anthems—Christmas, Easter, etc.

There is no restriction as to difficulty, but the composition should not exceed five or six minutes in length. In the opinion of the judges the desired standard is not reached, the award may be withheld. The board of judges will be: Dr. Philip James, F.A.G.O., chairman; Paul Callaway, F.A.G.O., and Hugh A. Mackinnon, F.A.G.O. The anthem will be published by the H. W. Gray Company, on a royalty basis.

The manuscript, signed with a *nom de plume* or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1955. Return postage must be enclosed.

New Chapter in Ohio Valley.

A new A.G.O. chapter has been organized in the Ohio Valley. Its members are organists and choir directors from Parkersburg, W. Va., and Marietta, Ohio. The initial meeting was held March 26 in the parish-house of the First Presbyterian Church, Parkersburg. Those present voted to name the chapter "Blennerhassett". The following officers were elected: Dean, Miss Marie Boette; sub-dean, William E. Waxler; secretary, Mrs. Kathleen Reel; treasurer, Mrs. Gilbert Moore. Plans were discussed for the first activity of the chapter—an all-Bach program Sunday, May 16.

KATHLEEN REEL, Secretary.

Examiners, June, 1954.

Paper Work.—Harold Heeremans and Leslie P. Spelman.

CH.M(A)—Newell Robinson and Clarence Dickinson.

CH.M(B)—F. Campbell-Watson and James B. Welch.

LAKELAND, FLA., BRANCH—The first regular meeting of the newly-organized branch of the St. Petersburg Chapter was held April 4 at All Saints' Episcopal Church in Lakeland, Fla. The new officers are: Paul Goodman, regent; Miss Margaret McCain, co-regent; Miss Catherine Young, treasurer; Robert O. Parrett, secretary; the Rev. C. H. White, chaplain; Miss Margaret McCain, membership chairman; Mrs. Roscoe Skipper, program chairman. After the business meeting the group attended one in a series of recitals by Robert O. Parrett, organist-choirmaster of All Saints'. His program included: Meditation in a Cathedral and "Prayer," Bossi; Chorales, "Lamb of God, Pure and Holy," "O Sacred Head Now Wounded" and "Holy God, We Praise Thy Name," Peters; "Suite Gothique," Boellmann.—ROBERT O. PARRETT, Secretary.

New Chapter in New York State.

Area organists and choir directors met Feb. 23 in the choir room of St. Stephen's Episcopal Church in Olean, N. Y., to make application for admittance into the American Guild of Organists. Meeting in the same church again on March 16, an announcement in the form of a letter from President Elmer informed the group that they had fulfilled the necessary requirements for chapter formation and that he and the national officers were happy to grant our charter. Thus the "Allegheny Chapter" is now a part of the national organization. It takes in Allegheny and Cattaraugus Counties in Southwestern New York and McKean County in Northern Pennsylvania. We have representation from Olean, Allegheny, Ellicottville, Wellsville and Salamanca, and from Bradford, with prospects of increasing our membership to about 100.

Permanent officers elected at the March meeting are: Dean, Edward B. Vreeland, Jr., Salamanca; sub-dean, Miss Harriet E. Lange, Olean; secretary-treasurer, Miss Grace Chandler, Olean; registrar-librarian and DIAPASON reporter, Philip F. Smith, Salamanca. The executive committee appointed by Dean Vreeland includes himself, Miss Lange and Miss Chandler, and the additional five charter members: Chester Klee, Olean; Mrs. Robert O'Donnell, Allegheny; Miss Violet Frazier, Ellicottville; William R. Davis, A.A.G.O., Bradford, and Mrs. Ida McKain, Bradford. Dean Vreeland is the organist of the First Congregational Church in Salamanca and is a banker, as is Miss Lange, who is organist and director at St. Stephen's Church in Olean, while Miss Chandler is organist and director and full-time minister's assistant at the First Presbyterian Church in the last-named city.

For the April meeting of the Allegheny Chapter we were to be privileged to hear an organ recital by Donald Ingram of Hinsdale, who is a senior at Syracuse University this year. Mr. Ingram, who is majoring in organ, is an artist pupil of Arthur Poister. He gave his graduation recital there March 28 and repeated it for our chapter April 20 on the large three-manual Austin organ in St. Stephen's Episcopal Church, Olean. The May meeting was tentatively scheduled for Bradford.

PHILIP F. SMITH, Correspondent.

Institute at Alfred University.

The Canacadea Chapter will again sponsor a church music institute at Alfred University, Alfred, N. Y., from July 18 to 23. It is with great pride that we announce Seth Bingham, national vice-president of the A.G.O., as chief lecturer. Assisting him will be Mrs. Madeline Ingram, assistant professor at Lynchburg College, Lynchburg, Va., who will lecture and demonstrate in her special field of children's choirs. John Huston of New York will return to the institute this year at the enthusiastic insistence of last year's members. Mr. Huston and Hans Vigeland of Buffalo are among the scheduled organ recitalists. An innovation this year will be a composers' clinic conducted by Mr. Bingham and an organists' clinic conducted by Mr. Huston. Early reservations will be appreciated for this outstanding institute. If you can't attend the Minneapolis meeting, come to Alfred!

The Canacadea Chapter has had several programs of interest this year. At the opening dinner meeting Hugo Winter-

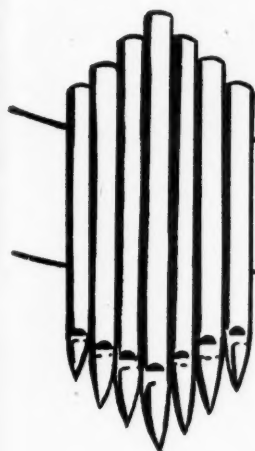
halter of Canisteo, N. Y., director of the choir of the First Methodist Church of Canisteo, gave a very interesting account of the trip he and Mrs. Winterhalter took last summer through some little-traveled parts of Europe, including his native Black Forest. "The Church Year in Song" was exemplified in a choir festival directed and accompanied by members of the chapter. An annual feature of this festival was the use of a speech choir reading appropriate Scripture passages as part of each seasonal group of anthems. A panel discussion of mutual problems followed the dinner meeting in March, to which each member invited his minister. The junior choir festival in May will conclude the regularly scheduled meetings of the chapter.

LOIS BOREN SCHOLES, Dean.

INDIANA CHAPTER—North Methodist Church in Indianapolis had the Indiana Chapter as guests March 9. Dinner was served before the program and in addition to a short business meeting there was time for a friendly social period at which Dean Mallory Bransford's birthday was celebrated. The organ and choral program was by Josephine Bailey, a former Indianapolis girl now in Annapolis, Md. She played the following selections: Toccata in G major, Walond; Flute Solo, Arne; Fantasia and Fugue in G minor, Bach; and as a second group, two compositions by Langlais: "Song of Peace" and Epilogue, on a theme by Frescobaldi for pedals alone, and "Ronde Francaise," Boellmann. The Howe High School choir, under the direction of Frank S. Watkins, with Sally Tinkle as accompanist, presented two groups of numbers from the balcony of the church. They sang: "Let Thy Holy Presence," Tchesnokoff; "Hallelujah, Amen," Handel; "Salvation Is Created," Norden; "Ev'ry Time I Feel the Spirit," Dawson (John Heitz, soloist); "Send Forth Thy Spirit," Schuetky; "Alleluia," Hanoail Thompson; "Dark Water," Will James, and "Listen to the Lambs," Dett.—SUSAN SHEDD HEMINGWAY, A.A.G.O.

WHITEWATER VALLEY CHAPTER—The April meeting of the Whitewater Chapter was held April 5 at the Central Christian Church in Connersville, Ind. Miss Loretta Heeb, chairman of the nominating committee, gave a slate of officers for 1954-1955. Lawrence Apgar, associate professor of music at Earlham College, introduced three of his students. Richard Butler, organist, played Bach's Fantasy in G major. Earl George, pianist, played "Theme with Variations" and "Melody," by Bartok, and "Romance," by Sibelius. Jim Kauper, organist, played the Prelude and Fugue in D major by Bach. Communion, by Tournemire, and French Rondo, Boellmann. The organists are members of the Guild student group of Earlham College. A social hour was held in the church parlor and refreshments were served by the committee composed of Mrs. David Herrick, Robert Grove and Marion Smith. The next meeting will be held in Richmond, Ind., at St. John's Lutheran Church. The annual Guild service will be featured under the direction of Leonard Holvik, professor of music at Earlham College, who will direct the combined adult choirs, Mrs. Marjorie Beck Lohman, minister of music at St. John's Lutheran Church, and Lawrence Apgar.—LORETTA M. HEEB, Registrar.

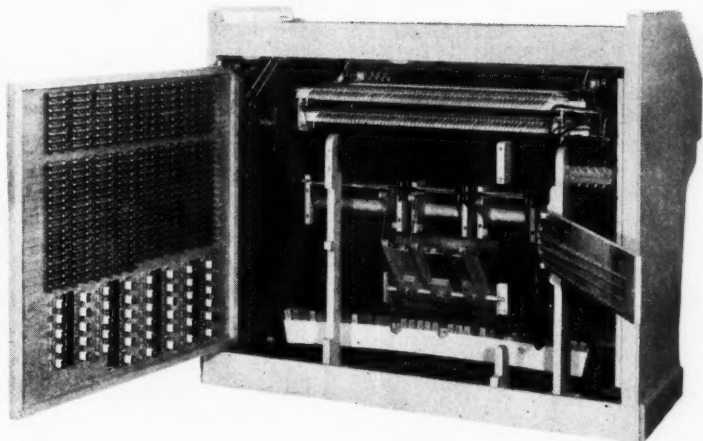
DECATUR, ILL. CHAPTER—The Decatur Chapter at its spring choral festival sponsored the eighty-five voice *cappella* choir of the Second Presbyterian Church of Bloomington, Ill., Richard D. Hoffman director. The featured number was "The Apostle's Creed," by Robert P. Keener, formerly a member of the Decatur Chapter. Harold R. Martin, minister of the Bloomington church, spoke on "The Miracle of Youth." After the concert women of the Decatur Chapter, under the direction of Virginia Isome, served the choir and its friends a spaghetti supper.



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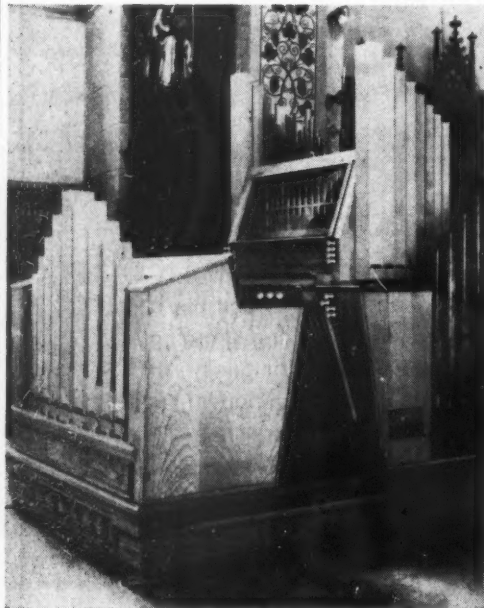


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Miss Claire Coci, who will play the Organ Series commemorating the opening of the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art, New York City, on May 12th, 14th, 17th, 19th, 21st, 24th, 26th and 28th, from 3 to 4 p.m., affording an excellent opportunity for organists and music lovers to hear the Rieger Organ as played by a great artist.

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ETHEL SLEEPER BRETT



Conference. Mrs. Brett ranks as one of the outstanding organists of the Pacific coast. She was a soloist at the national A.G.O. convention in Pittsburgh in 1936 and has been soloist at several of the California State Music Teachers' Association conventions. She has played a number of recitals at Stanford University, besides recitals in Los Angeles and San Francisco and other cities throughout the state.

Mrs. Brett received her early piano training from Miss Florence Linthicum of Los Angeles and Uda Waldrop of San Francisco. She studied the organ with Dr. Warren D. Allen at Stanford University.

Mrs. Brett has been active in musical circles in Sacramento. She has played on many of the programs of the Sacramento Saturday Club, one of the best-known music clubs of the West, appearing as pianist and accompanist as well as organist. She was the president of that organization for two years. Mrs. Brett is a charter member of the Sacramento Chapter of the A.G.O. and served as dean for three years.

NOTABLE WORKS PERFORMED

BY ARNOLD DANN AND CHOIR

Under the direction of Arnold Dann performances of several notable works took place in Lent at Bethesda-by-the-Sea Church, Palm Beach, Fla. Part 1 of Bach's "St. Matthew Passion" was heard April 4 and Part 2 was sung April 11. A large congregation was present March 21 when Mr. Dann led his choir in Verdi's Requiem. The Palm Beach County Chapter of the A.G.O. sponsored a choral evening and recital at Bethesda-by-the-Sea March 15. Another recital was given by Mr. Dann March 7. His program on that occasion was as follows: Toccata and Fugue in D minor, Bach; "Evening Song," Bairstow; "Memorial Chapel," Mulet; Prelude to "Parsifal," Wagner; "Pastorale Cantilene," Guilman; Finale, Dupré.

MARTHA FARR DIRECTED a performance of Searle Wright's cantata "The Green Blade Riseth" on Palm Sunday at the Community Methodist Church in Tujunga, Cal.

MRS. ETHEL SLEEPER BRETT MARKS 25 YEARS AT CHURCH

In honor of the twenty-fifth anniversary of Ethel Sleeper Brett as organist of the First Methodist Church, Sacramento, Cal., recognition of her work was made at the Sunday morning service April 4 and a reception in her honor was held afterwards. The church was specially decorated for the occasion and Mrs. Brett received a large bouquet of red roses at the service and a silver platter at the reception. A tribute to Mrs. Brett entitled "Twenty-five Years of Heavenly Harmony" appeared in the church bulletin. The Rev. Robert A. Panzer wrote: "Gabriel had better be mighty good on that trumpet of his or we are going to be disappointed after hearing Mrs. Brett at the organ!"

Since April, 1929, Mrs. Brett has presided at the console of the three-manual Reuter at the First Methodist Church, leading church in the Northern California

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BIGGS AND PORTATIVE HEARD IN WASHINGTON

ORGAN MAKES MAIDEN TOUR

Recital at Library of Congress on Two-Manual Portable Instrument Built by Schlicker Elicits Praise from Critic.

The portable organ built by the Schlicker Organ Company for E. Power Biggs made its "maiden tour" in March for a first away-from-home appearance, at the Library of Congress in the nation's capital. The recital took place March 5 in the Coolidge Auditorium and was sponsored by the Elizabeth Sprague Coolidge foundation. Mr. Biggs was assisted by a group of string players.

That Washington musicians were impressed by both instrument and performer is shown in the critique written by Day Thorpe for the *Evening Star*. He said, in part: "It was an instrument obviously to the taste of the large audience present, and it was certainly to my taste too. You could hear all the music going on. Scales were crisp and clear, and apparently every stop had a rare characteristic of being well-defined throughout its whole register."

The organ which the builder calls a "portative," contains the following stops: Gedeckt, 8 ft.; quintadena, 8 ft.; principal, 4 ft.; nazard, 2 2/3 ft.; rohrlöte, 2 ft.; mixture, 3 ranks; zimbel, 2 ranks; untersatz, 16 ft.; gross gedeckt, 8 ft.; bourdon, 4 ft.; rankett, 16 ft., and krummhorn, 8 ft. These are distributed over the two manuals and pedal. The only extensions are the pedal gedeckt and bourdon. There are two general combination pistons which are adjustable during performance. The pedal untersatz pipes are attached to one another in two units and they serve as a tone reflecting shell for the other ranks. A trailer which houses the entire instrument when it is dismantled was built to specification and is attached to the owner's automobile.

PORTABLE ORGAN STARTING ON ITS JOURNEY



Mr. Biggs' program at the Library of Congress was as follows: Concerto in C major, Haydn; Concerto 3, Soler; Three Sonatas, Mozart; Partita for violin, Vivaldi; organ, Piston; Sonata 2, Hindemuth; Concerto 10, Handel. The Piston work was written especially for the Coolidge Auditorium organ.

After the Washington recital Mr. and Mrs. Biggs left for a European tour, which began April 21 in Portugal and will end June 29 in Iceland. Other countries in which he will play are England, Holland, Germany, Denmark, Norway, Sweden, Finland and France.

D. DeWITT WASSON, M.S.M., directed the choir of the Mount Vernon Place Methodist Church, Baltimore, in a performance of Brahms' Requiem March 21. The service was a memorial to Richard Ross.

J. ALFRED SCHEHL DIRECTS CHOIR IN ORIGINAL WORKS

J. Alfred Schehl's motets "In Monte Oliveti" and "Velum Templi" were among the works sung by his choir of men and boys at Tenebrae services in Holy Week at St. Lawrence Church, Cincinnati. On Easter Day Mr. Schehl's "Missa Paschalis" was heard at the solemn high mass. The choir gave performances of Dubois' "Seven Last Words" on Palm Sunday and Tuesday in Holy Week.

Mr. Schehl's organ composition Prelude, Theme and Variations, Fughetta and Finale was played by Edwin Arthur Kraft, F.A.G.O., at his recital April 4 in Trinity Cathedral, Cleveland.

KALAMAZOO CONCERTS DRAW CROWDS AND HIGH PRAISE

Capacity audiences and more than 100 out-of-town visitors attended the Kalamazoo, Mich., eighth annual Bach festival March 26, 27 and 28, sponsored by Kalamazoo College. The event was again under the direction of Henry Overley. Guest artists included Julius Klein, gambist; Dr. Heinrich Fleischer, organist; Leslie Chabay, tenor; Elizabeth Wysor, contralto; Edward Stack, bass-baritone; Agatha Lewis, soprano; Andrew Foldi, bass, and Grace Castagnetta, pianist.

The principal choral work performed was the "St. John Passion," March 27. The first concert, March 26, consisted of the soprano aria from Cantata 68 ("Mein gläubiges Herze"), a complete performance of Cantata 71 ("Gott ist mein König"), the Sonata in G major for viola da gamba and clavier, and the Magnificat. On March 28 Miss Castagnetta played the Chromatic Fantasia and Fugue, two preludes and fugues, the French Suite in G major, a group of improvisations and the Concerto in D minor, in which she was assisted by a string orchestra. Dr. Fleischer was heard in two organ numbers before the Passion performance.

In reporting the opening concert the *Kalamazoo Gazette* said: "The audience which filled Stetson Chapel to the doors roared out its applause for a full three minutes at the end of the performance. The excellence of the music merited the response." Of the "St. John Passion" the critic wrote: "The chorus gave a majestic, well-balanced prologue to open the oratorio. Kalamazoo has a right to be proud of the finely disciplined group of more than 100 voices and twenty-five instruments. It was a beautiful and moving setting for the parade of recitatives and arias to come."

H. WINTHROP MARTIN, organist and choirmaster of St. Paul's Church, Syracuse, N. Y., directed his choir march 7 in a performance of Titcomb's "The Road to Calvary." The work was performed from manuscript.

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JACK FISHER



THE MINNESOTA CHAPTER is proud to introduce as its organist of the month Jack Fisher, A.A.G.O., program chairman for the national convention in July. His home is in Texas, but he has been organist at St. Clement's Episcopal Church, St. Paul, for the past three years. He is a graduate of Union Theological Seminary and the University of Texas. Mr. Fisher was organist for four summers at the Cathedral of the Incarnation, Garden City, Long Island, and organist for one year at the National Presbyterian Church, Washington, D. C. He was also organist at the University Methodist Church in Austin, Tex., serving two years before and two years after world war 2. Mr. Fisher has given recitals at the West Point Cadet Chapel, Washington Cathedral, the National Presbyterian Church, St. Mark's Cathedral, Minneapolis, and St. Clement's, St. Paul. He served three years in the armed forces with overseas duty in North Africa and Italy and has traveled in Italy, France, Switzerland and England.

ST. TIMOTHY'S IN TORONTO
ORDERS ORGAN BY KEATES

A contract to build a new organ for the Church of St. Timothy (Anglican), Toronto, where Frederick Shuttleworth is organist, has been awarded to the Keates Organ Company Limited. The building is a beautiful new edifice of Gothic design, in the northern section of the city. The organ is to be a three-manual of thirty-three stops and 1,948 pipes. The specifications were drawn up by Bert Keates, with Dr. Charles Peaker, F.R.C.O., acting as consultant for the church. The stoplist is as follows:

GREAT ORGAN.

1. Diapason, 8 ft., 68 pipes.
2. Hohlflöte, 8 ft., 68 pipes.
3. Gemshorn, 8 ft., 68 pipes.
4. Principal, 4 ft., 68 pipes.
5. Traverse Flute, 4 ft., 68 pipes.
6. Twelfth, 2 $\frac{2}{3}$ ft., 61 pipes.
7. Fifteenth, 2 ft., 61 pipes.
8. Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

9. Bourdon, 16 ft., 68 pipes.
10. Geigen Diapason, 8 ft., 68 pipes.
11. Stopped Diapason, 8 ft., 68 pipes.
12. Viola da Gamba, 8 ft., 68 pipes.
13. Voix Celeste, 8 ft., 56 pipes.
14. Aeoline, 8 ft., 68 pipes.
15. Violina, 4 ft., 68 pipes.
16. Rohrflöte, 4 ft., 68 pipes.
17. Piccolo, 2 ft., 61 pipes.
18. Trompette, 8 ft., 68 pipes.
19. Oboe, 8 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

20. Violin Diapason, 8 ft., 68 pipes.
21. Dulciana, 8 ft., 68 pipes.
22. Gedeckt, 8 ft., 68 pipes.
23. Flute Ouverte, 4 ft., 68 pipes.
24. Nazard, 2 $\frac{2}{3}$ ft., 61 pipes.
25. Flautino, 2 ft., 61 pipes.
26. Clarinet, 8 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN.

27. Diapason (metal), 16 ft., 32 pipes.
28. Bourdon, 16 ft., 32 pipes.
29. Gedeckt (Swell), 16 ft., 32 notes.
30. Octave, 8 ft., 12 pipes.
31. Bass Flute, 8 ft., 12 pipes.
32. Choral Bass, 4 ft., 12 pipes.
33. Double Trompette, 16 ft., 12 pipes.

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The Organ Institute in Andover, Mass., will present an expanded program at its summer session from Aug. 2 to 21, offering organists a choice of several curricula. Instruction will be given in organ, choral conducting and improvisation.

Improvisation is the newest feature. The course, given for the first time this year, will be called "keyboard musicianship and improvisation." Rowland W. Dunham, dean emeritus of the College of Music of the University of Colorado, and Arthur E. Hall of the department of music of Rice Institute will be in charge of the course. It will be practical and elementary, but students who are qualified can do advanced work.

Continuing the choral school, organized last year, Ifor Jones, conductor of the Bach festival at Bethlehem, Pa., will emphasize the technique of conducting in his classes. Homer Mowe, voice teacher at Yale University, will include special instruction in voice development and will give individual lessons to directors and organists who seek a more thorough knowledge of singing. Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston, will introduce the class to less well-known and modern choral compositions. The director of the Organ Institute, Arthur Howes, will present a study of English choral music centering in selected works of Henry Purcell and Orlando Gibbons.

The established master classes in organ will be conducted by E. Power Biggs, Arthur Howes and Arthur Poister. There will be public performances by these instructors Friday and Saturday evenings. The fine arts string orchestra, conducted by Mr. Howes, will appear in the Saturday evening concerts, with organ soloists. The organ repertoire to be studied in the master classes includes a number of compositions by Bach, two fantasias by Mozart, three chorales by Franck, eleven chorale preludes by Brahms, three sonatas by Hindemith and the Sowerby Symphony in G major.

A limited number of scholarships in the amount of \$50 will be awarded to highly recommended students who would be unable to attend without such assistance.

**BETHELEHEM BACH FESTIVAL
WILL BE HELD THIS MONTH**

The annual Bach festival at Bethlehem, Pa., will be held May 13 to 15 and May 21 and 22. Two well-known singers are participating this year for the first time. They are Janet Southwick, soprano, and John McCollum, tenor. The new concertmaster of the Philadelphia Symphony Orchestra, Jacob Krachmalnick, will lead the festival orchestra. Dr. Ifor Jones will again conduct the chorus and Vernon de Tar is to be at the organ. Tickets for the first weekend performances were sold out before the middle of April.

THE UNIVERSITY OF CHICAGO Choir sang Bach's "Passion according to St. John" April 11 in Rockefeller Memorial Chapel under the direction of Richard Vikstrom. An orchestra of twenty pieces assisted. A panel discussion on the "St. John Passion" took place April 4 at the Oriental Institute. Jaroslav Pelikan, Heinrich Fleischer and Richard Vikstrom participated.

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**"New Discoveries"
as to Bach Playing
Amaze and Amuse**

Boulder, Colo., April 10, 1954—Dear Mr. Gruenstein:

Recent "discoveries" of the correct manner of playing the music of Bach would lead younger organists of today to believe that past practices must have been appalling. Those of us who were trained in those dark days at the beginning of the century read these erudite instructions with amazement and amusement.

It is simply *not true* that the really adequate organists of fifty years ago had no knowledge of the fundamental philosophy of this music. In my own case I was given a perception of the principles involved in present discussions at the hands of the eminent Boston organist, George E. Whiting. Presence of dynamic variety inherent in the music itself, the use of mass ensemble effects rather than color exploitation, insistent rythmical surge, subtle rubato where appropriate for accentuation purposes, discrimination in the use of swell pedals limited to appropriate lyric types of movement—these are a few of the "new" procedures that are proposed. Widor seems to be relegated to a classification of fossils whose perceptiveness must be regarded as quite impossible. I have not seen Mr. Farnam's name mentioned but many will recall he was considered as "cold" in his restraint mainly because of his "traditional" way of playing Bach, in the fugue particularly.

Apparently some musicologists have made some research into writings of early musicians which appear to be in contradiction of the methods of some organists of today. What they do not know is the exact practices of earlier days before we had musicologists. The Gesellschaft was available in 1904 and the original Peters edition commonly used was quite meticulous in its agreement. That first-class musicians then could not deduce the secrets of proper interpretation would not be surprising.

There was a period when there was a decided tendency to "romanticize" all organ music by means of luscious tone

coloring in conformance to the type of instrument so common in America. Such treatment of organ music was perhaps so general as to draw the inference that the true basis of eighteenth century musical creations for the instrument had been quite forgotten and probably nonexistent.

Pupils of Widor will recall that the old gentleman insisted on a highly rythmical performance with accents on the important notes by slight rubato. His use of the swell pedal was limited. While he sometimes mentioned his musical genealogy from Bach through Kittle, Hesse and Lemmens, this was by no means an obsession. To infer that he was ignorant of the stylistic conventions of hundred years ago would be quite preposterous.

Many of us are not a little impatient with the pronouncements of what approaches musical imbecility on the part of "authorities" whose actual knowledge of the technic of playing and the fundamentals of musical structure we question. It is so easy to expound theories on the basis of extensive reading *about* musical matters. It would be interesting to hear a demonstration by some of these persons. While there have been some good results from these dissertations of wisdom, the claim to originality is not too acceptable. Right now we are witnessing the exploitation of things German in the organ, both the instrument and the literature. Romanticism, a heritage of the "orchestral-minded nineteenth century," must disappear. French and English influences are to be obliterated. Instead we are urged to propagate those strikingly beautiful examples of the classic organ upon which no music since 1800 would be feasible. Will the profession ever agree to embrace such a one-sided program? My own feeling is that the pendulum has already begun a swing to a sensible midway point which will not accept either the overly sentimental or the mixture-dominated "baroque".

Yours sincerely,
ROWLAND W. DUNHAM.

BERLIOZ'S REQUIEM MASS was performed at the Eastman Theater by the Rochester, N. Y., Oratorio Society April 10. J. Theodore Hollenbach directed the chorus of nearly 300 voices, which was assisted by members of the Rochester Philharmonic Orchestra. One of the four brass bands called for in the score was placed in the balcony.

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An endowment fund in memory of Mary Seraphia Envall has been established at Knox College, Galesburg, Ill., by Emil Dalberg, her nephew. Mr. Dalberg's gift of \$1,000 has been placed in a special fund to provide books about music for the college library. Miss Envall was a native of Galesburg and an alumna of Knox College. She served as organist of the First Lutheran Church there for nearly fifty-three years. Miss Envall died Sept. 11, 1952.

Mr. Dalberg, the donor, has been for many years a supporter of Knox College music activities as well as a participant in the Galesburg Community Chorus and the Galesburg Musicians' Club. He is a member of the *Galesburg Daily Register-Mail* staff.

THE FIRST PACIFIC NORTHWEST performance of the Maurice Durufle Requiem was given by the senior choir of St. Mary's Episcopal Church in Eugene, Ore., on Passion Sunday afternoon, April 4. Milton Dietrich, organist-choirmaster and member of the University of Oregon school of music faculty, conducted and Lawrence B. Maves was guest organist. Soloists were Ardyth Rose and Earl Anderson. The 'cello obbligato to the "Pie Jesu" was played by Keith Cockburn. The Requiem was enthusiastically received by the large congregation present and numerous requests were made for its repetition.

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TORONTO CENTRE—The Toronto Centre sponsored a recital March 30 by the eminent French organist and composer Jean Langlais in Yorkminster Baptist Church. He presented an all-French program, including a group of his own compositions. The stirring opening number was the Finale by Cesar Franck, followed by works by Tourneville, Messiaen and Alain. A well-contrasted group of his own compositions led up to the climax of the program, the improvisation of a large-scale work on several themes offered by organists present. A social half hour in the church hall afforded an opportunity for many to meet M. Langlais.—RUSSELL CRIMP.

HAMILTON CENTRE—On March 24 the Hamilton Centre presented Bruce Prince-Joseph in an organ and harpsichord recital at the Central Presbyterian Church. It was Mr. Prince-Joseph's first appearance before a Canadian audience. Great interest was shown in the seldom-heard harpsichord with its delicate tone qualities and the sensitive manner in which Mr. Prince-Joseph displayed his mastery of that instrument. The program consisted of: Suite in F minor, Handel (harpsichord); Concerto in C major (No. 4), Chorale Prelude, "I Call to Thee," Prelude and Fugue in G major, Bach (organ); Sonata in D major, Haydn (harpsichord); Fantasia in minor, Mozart (organ); Italian Concerto, Bach (harpsichord).—N. FLUMMER, Vice-Chairman.

ST. CATHARINES CENTRE—A meeting of the St. Catharines Centre was held Sunday evening, April 4, at the Queen Street Baptist Church. The Rev. Ralph J. Cummings, minister of the church, gave an interesting talk on various aspects of church music. It was decided to hold a choir festival on the evening of Tuesday, May 18. A nominating committee consisting of A. C. Hannahson (chairman), Mrs. K. Cust and B. Flummerfelt was appointed to submit a slate of officers for 1954-55 at the May meeting.—PETER W. SNYDER.

BRANTFORD CENTRE—The monthly meeting of the Brantford Centre was held March 17 in the Sydenham United Church, with a good attendance. A paper on the history of liturgical music prepared by Miss Elsie I. Senn was read by our chairman, Miss Eleanor Muir, and a discussion followed on church music, choir work, the teaching of new hymns and how to make both congregation and choir appreciate them. With the opportunities of musical training open to the children of today it is possible to have better senior and junior choirs. Discussions for enlisting new choir members were carried on. George Smale was delegated by the Brantford music festival to see if he could interest church choirs in this festival. It was suggested that a mass choir learn two or three anthems approved by the festival committee and have them adjudicated. This idea was well received. A ladies' trio composed of Mrs. R. Rendle, Mrs. J. Fennell and Miss Marion Baxter sang two sacred numbers, accompanied by Mrs. M. Cook. Mrs. Crozier was hostess for the evening, and an enjoyable social hour was spent.—ELSIE I. SENN, Secretary.

MONTREAL CENTRE—The Montreal Centre sponsored a recital March 29 by the noted French organist Jean Langlais. The recital took place in Notre Dame Church and was open to the public. Mr. Langlais included in his program a number of his own compositions and gave an admirable demonstration of his skill at improvisation.—GORDON ELSON, Secretary.

OSHAWA AND DISTRICT CENTRE—The March meeting of the Oshawa Centre was held in St. Andrew's United Church chapel. Favourite choral records were played by individual members, with descriptive comments and some group singing of Easter music. The April meeting was held at the Ontario Ladies' College, Whitby, where the members of the centre were guests of the principal, Dr. Stanley Osborne. Dr. Healey Willan was the guest speaker and his subject was "Choir Training." Dr. Willan emphasized the importance of words in singing and pointed out that plain-song is the most efficient way of combining words and music since, by its flexibility, it enables the singer to give the words their natural accentuation and tempo. Dr. Willan also analyzed the basic structure of the Tudor motets. As an example he conducted the audience in the

motet "O Lord, the Maker of All Things."

In discussing the training of choirs the speaker suggested that in introducing a new work the choir-master should explain carefully the shape of the composition. He advocated having the singers remain seated for a more relaxed performance. Dr. Willan mentioned that the curse of modern life is noise and hurry and it's also the cause of most bad singing. Refreshments were served by Dr. and Mrs. Osborne in their home at the conclusion of the talk.—Mrs. G. K. DRYNAN, Secretary.

CHATHAM AND KENT COUNTY CENTRE—The Centre met at the Park Street United Church, Chatham, March 30 and elected Wilfred Woolhouse chairman and Bert Wees secretary for 1954-1955. After the business period, Mr. Woolhouse played the following program: Passacaglia and Fugue in C minor and "Be Thou Near," Bach; Bourree and Musette, Chenoweth; "La Poule," Rameau, and Toccata in D minor, Regér. He accompanied Carlyle Hancock, who sang three solos.—BERT WEES, Secretary-Treasurer.

LONDON CENTRE—A meeting of the London Centre was held in the form of an organist and clergy panel discussion at the Church of St. James (Westminster), March 14. A goodly number was present and the panel was composed of clergymen and organists. The chairman of the panel, W. H. Wickett, opened the discussion with the following question: "What are the basic requirements for position of organist and choir-master?" A discussion of hymn singing followed this. The majority felt that there should be more new hymns introduced, and more hymn singing in unison was suggested by the Rev. A. J. McQueen. Some felt that hymns were pitched too high which often caused congregational singing to drag. Most of the panel agreed that the use of secular music at weddings should be abolished. Our guest was John Cook, the well-known organist of Holy Trinity Church, Stratford-upon-Avon.—MARGARET NEEDHAM, Secretary.

WINNIPEG CENTRE—The Winnipeg Centre held its monthly meeting March 20 in St. Alban's Anglican Church. With the realization that many of our members have never seen or heard some of our own Winnipeg instruments, the executive is endeavoring to hold future meetings at their churches. At St. Alban's the new two-manual organ built by F. Radcliffe & Son of Winnipeg was accepted generally as tonally good and adequate for this building. Mr. Radcliffe was present and outlined some of the features of the organ. The second half of the meeting was devoted to a "choir-master's workshop" at which Ronald W. Gibson, Filmer E. Hubble and Donald Leggat were the advisers. Questions discussed included the following: 1. "How can we attract young men into choirs?" 2. "How can we keep choir on pitch?" 3. "How can we keep hymns from dragging?" 4. "When separate organist and choir-master, who controls pace hymns to be sung?"—CLAYTON E. LEE, Secretary.

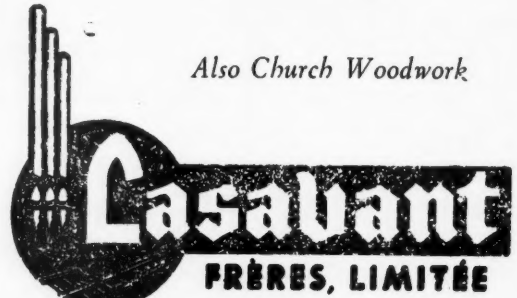
CALGARY CENTRE—The Calgary Centre held a dinner meeting March 13 at the Coste House Allied Arts Centre. The clergy were invited as guests of the members. After the dinner we listened to short addresses from ministers of various denominations, giving their ideas as to the church service and just what they expect of church organists.—Mrs. MADEGE CLARKE, Secretary.

HALIFAX CENTER—On March 30 in All Saints' Cathedral the fifth of the series of organ recitals for this season, was played by Edwin A. Collins, Mus. B. Cantab., F.R.C.O., dean of music at Acadia University, Wolfville, N. S. Dean Collins in a well-chosen and somewhat unusual program demonstrated a sound musicianship, good technique and a sense of finish. The program began with Parry's Chorale Prelude "Christe, Redemptor Omnium." This restful piece was played with the theme brought out on a flute stop with a quiet string accompaniment. Howells' Rhapsody No. 2 was an impressive work, depicting a spirit of turmoil and unrest and fine pedal work on a heavy reed stop. Next came an arrangement of the Andante from the String Quartet by Brahms, with excellent registration. One of the most striking interpretations was that of Elgar's Sonata in G, Op. 28. Here again a fine sense of orchestral color and tasteful registration made this performance outstanding. In an arrangement of Vaughan Williams' Largo Sostenuto from a "Sea Symphony," the organist painted a picture of the mysterious sea and mighty ocean. Turning to music by French composers, Dean Collins gave a charming performance of the Allegro Vivace by Vierne.—BERNARD A. MUNN, Secretary.

GALT CENTRE—On Saturday night, April 3, at the home of the secretary, C. P. Walker, the members of the Galt Centre enjoyed an excellent address by James Hopkirk, chairman of the Kitchener Centre. The subject was "Tudor Music and Madrigals." The speaker reviewed the history and development of Tudor music, and its influence on church music in particular. Mr. Hopkirk illustrated his talk with an excellent selection of recordings. Miss D. H. Walker served refreshments. W. U. Lethbridge and T. Morrison prepared a performance of the "Messiah" by the South Waterloo Choral Society on Good Friday in Wesley United Church, Galt.—C. P. WALKER, Secretary.

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Mr. Walker was born and reared in Portland, Ore. He has been an organ student with Margaret Rippey, Horace Whitehouse, Harold Gleason, Harold Heeremans, Walter Eichinger and Robert Baker. Composition was studied with Rouen Fath, Anthony Do ato, John Verrall and Normand Lockwood. Mr.

Walker has been on the music staff of Walla Walla College since 1935 and has been head of the music department since 1945.

THE ANTIPHONAL CHOIR and the chapel choir of the United States Naval Academy, under the direction of Donald C. Gilley, choirmaster, sang at the Washington Cathedral at the 4 p.m. service April 11, together with the cathedral choir of men and boys under the direction of Paul Callaway, cathedral organist and choirmaster. The program included: Toccata, Adagio and Fugue in C major, Bach; Magnificat in D minor, Walmisley; anthems, "Thou, Lord, Our Refuge," Mendelssohn; "Praise We Sing to Thee," Haydn; "Thou Knowest, Lord," Purcell, and "Hallelujah, Amen," Handel; Introduction and Fugue "Ad Nos, ad salutarem undam," Liszt.

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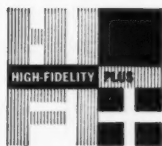
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LOUIS HUYBRECHTS



LOUIS HUYBRECHTS has been appointed organist and choirmaster at the Sacred Heart Cathedral in Rochester, N. Y. He goes to this position from St. Louis' Church, Buffalo, where he has served since 1952.

Mr. Huybrechts is a graduate of the Institute of Liturgical Music in Malines, Belgium, where he was a pupil of Flor Peeters. He was born near Antwerp and received his first musical instruction from his father. At the end of his six years of study at the institute Mr. Huybrechts was graduated with high honors and awarded the *Lemmens-Tincl.* He also studied at the Royal Conservatory of Antwerp and holds a diploma in piano from that school.

In 1951 Mr. Huybrechts resigned as organist of St. Anthony's Church, Antwerp, and came to the United States. His musical career in this country began with a series of recitals in Petoskey, Mich. Mr. Huybrechts has composed for organ, choir, piano and solo voice. He has appeared as soloist with the Antwerp Philharmonic and other orchestras.

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CAMIL VAN HULSE HONORED BY BELGIAN KING BAUDOIN

Baron Silvercruys, Belgian ambassador in Washington, notified Camil Van Hulse, composer and organist, that King Baudouin of Belgium has conferred upon him the honor of "Chevalier de l'Ordre de la Couronne" (Knight of the Order of the Crown). This is the second time that Mr. Van Hulse has been honored by the king. About thirty years ago he was made a knight of the Order of Leopold.

Camil Van Hulse, a graduate of the Royal Flemish Conservatory in Antwerp, won his first royal medal in school days. In 1923 he came to the United States and settled in Tucson, Ariz., where he founded a society of chamber music and directed the symphony orchestra. Mr. Van Hulse is best known through his organ works. At present he is organist-director of SS. Peter and Paul Church, Tucson.

THE CANTATA CHORUS of Washington, D. C., under the direction of Ronald Arnatt, gave a concert March 23 at the National Cathedral. All the works listed were performed for the first time in Washington. They included: "Missa in Honorem Sancti Dominici," Rubbra; A Wedding Anthem, "Amo Ergo Sum," Britten; "Faire Is The Heaven," Harris; "Hymnus Paradisi," Howells. Mr. Arnatt gave a recital March 28 at the cathedral. His program consisted of Francois Couperin's "Messe Pour les Paroisses."

ARCHIBALD T. DAVISON RETIRES FROM THE HARVARD FACULTY

Professor Archibald T. Davison will retire from the Harvard faculty this summer. He was conductor of the Harvard glee club for nearly a quarter of a century and both in this role and through his writing on church and choral music Professor Davison has worked to raise the standards of choral music in this country. He has been a member of the Harvard department of music since 1909 and since 1940 has been James Edward Ditson professor of music. The Harvard glee club, with the assistance of the Radcliffe Choral Society, gave two concerts late in March in honor of Professor Davison's seventieth birthday.

Professor Davison was born in Boston and received his B.A. degree from Harvard in 1906, his M.A. in 1907 and his Ph.D. in 1908. He became an assistant in the music department in 1909, university organist and choirmaster in 1910, instructor in 1912, assistant professor in 1917, associate professor in 1920 and professor in 1929. Harvard awarded Professor Davison an honorary doctor of music degree in 1948. His book, "Music Education in America," is an expression of his lifelong concern with the problems of music education, particularly in the elementary and secondary schools. In his two books on sacred music, "Protestant Church Music in America" and "Church Music," he contends that too many modern hymns and anthems are trite and inappropriate, and urges that more use be made of the large repertoire of older sacred music that is available. Among his other books are "Choral Conducting," "Technique of Choral Composition" and (with Willi Appel) "Historical Anthology of Music."

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Organist Recounts Details of Forming Big Choral Library

By SETH BINGHAM

Most of us would agree that the practical aspects of our profession inevitably take up a good part of our time; and probably the discussion of these, based on actual experience, is what interests us most as bearing on our own problems, one of which is choral repertoire. That is the only reason why I venture to offer a few thoughts on building a church music library, which is what I did over a long stretch of years as musical director at the Madison Avenue Presbyterian Church in New York. Mind you, this is not a lecture on "How to Build a Church Music Library". That would be presumptuous. Church denominations vary too greatly. The Catholics, we might say, have their magnificent library for all of us to draw upon, already built up and complete centuries ago. The Lutherans, Episcopalians, Baptists, Methodists, Presbyterians and Congregationalists each require certain specific elements in their music; the Christian Scientists need no library except solos. Other sects follow their own peculiar musical customs—for better or worse, according to one's viewpoint.

So all I would try to tell you here is the story of my own experience in building a library, in the hope that it may contain some helpful ideas; for I assume that most of my readers are also in the library building business, or will be sooner or later. Let me sketch as briefly as possible the church and music background for the formation of this particular choir library.

Madison Avenue Presbyterian, when I began my duties there, was, and still is, a big neighborhood parish, very different in character from such churches as St. Thomas' or the Brick Presbyterian. From a rather run-down if highly respectable religious group with a few wealthy families paying their pew rents, it had been transformed by the Christian activities of the young and dynamic Henry Sloane Coffin into a vigorous, outreaching, inclusive church whose congregation, comprising some 3,000 families, presents a very fair cross-section of American society. Its members come chiefly from an area reaching from Fifty-ninth to Ninety-sixth street and from Fifth Avenue to the East River; but they also come from other parts of the city and, for that matter, from all over the country. (People from Scotland with letters of transfer usually head for Madison Avenue. The treasurer tells me their pledges are generous.)

Laymen and women and their organizations play an important part in the church's growth. Poor and middle-class families are the lifeblood of the parish and its continuing vitality is evident in its strong youth contingent. As early as 1920 the Sunday-school had 1,500 members. The big ten-story church house is a bee-hive of activity seven days a week. The church staff, including ministers, organists, student assistants, social workers and clerical force, numbers some forty persons.

Granting a wide divergence in economic and social status, Madison Avenue's congregation remains remarkably democratic. Pew rents have long been abolished. Strangers coming to worship invariably comment on the warmth and sincere cordiality shown them. Needless to say, I count it a great privilege to have served such a church.

So much for the institution itself. Next a few words concerning its musical history. When I retired in June, 1951, I was "interviewed" by our *Church News*. Here in brief is what I said—or what the *News* says I said:

The past fifty years have seen several important changes and developments in Madison Avenue's musical set-up. Originally an organist and solo quartet furnished the music, singing from a choir loft in the south gallery. A volunteer chorus of mixed voices was organized about 1909. When Charles Safford was called from this parish to St. George's in 1913, I succeeded him as musical director. During Dr. Coffin's pastorate a few leading voices were engaged, and eventually there was a regular quartet of soloists in addition to the chorus. A better grade of music was introduced with a consequent improvement in musical taste.

In 1923 the church interior was remodeled and the splendid four-manual Casavant organ was installed with a notable series of inaugural recitals. When Dr. Coffin became president of Union Theological Seminary and Dr. Buttrick succeeded him at Madison Avenue the small nucleus of professional singers was slightly enlarged.

With the wise guidance and cooperation of Dr. Phillip Jones, who came to us from Covenant Presbyterian Church in Cleveland to direct our department of religious education, a group of younger choirs was organized in 1929 under Horace Hollister's direction. During his seventeen years at Madison Avenue Mr. Hollister developed the junior, intermediate and young people's choirs to a high point of perfection. The establishment of regular worship services replaced the so-called "opening exercises" of the Sunday-school, and the singing of the youth choirs with their own vestments and ritual lends richness and beauty to these early Sunday devotions in the sanctuary. Mr. Hollister also founded the annual Interracial Service of Good Will, which has been copied by many churches all over the United States.

Since the adult choir is largely composed of volunteers, I have long made it a practice to instruct new members in the fundamentals of vocal technique. The only drawback is that as they improve we lose them to other churches who pay them!

Our musical library is now one of the largest, and in point of quality one of the best, of any in the New York churches. It contains many of the great choral works of sixteenth century composers, a goodly number of Bach's cantatas, chorales, solos and choruses from the B minor Mass, the Christmas Oratorio and the "St. John" and "St. Matthew" Passions. Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Franck, Gabriel Fauré and Kodaly are represented by their finest sacred works. There is a rich and splendid collection of religious music by American composers. The organ repertoire is equally extensive and varied.

What was my plan in building this music library? Well, practically none to begin with. I didn't know how long I would stay, and certainly I wasn't planning to stay thirty-eight years! Maybe Madison Avenue would fire me, or some other church would hire me.

I went to work with what I found in the way of a choir and music. There was a volunteer chorus plus two paid singers. (You could hardly class them as soloists.) In the library were a few good numbers and a hundred-odd not-so-good ones, plus the old Schirmer Anthem Book containing some of the dullest English anthems ever inflicted on a long-suffering congregation. The lions lacked and suffered hunger, we sought the Lord where he might be found, we tasted and saw.

Although I started with no detailed plan, I did, of course, have certain ideas along with some ambitious dreams. Much of the initial work was of a negative kind. It was possible to replace inferior with better music, however simple. I made mistakes. I tried to make the choir sing music which was too hard for them at the time. There is, of course, something to be said for this procedure. Choirs do improve through the effort of learning music somewhat beyond their capacity. Looking back, I recall that my own choir did some of its finest work while singing the most difficult music. Be that as it may, it took me some years to admit the obvious truism that simple (but good) music, sung with tonal beauty, perfect intonation and diction and a genuine feeling for the words is far preferable to a second-rate performance of something more difficult, beautiful though it may be.

Sometimes we purchased an interesting but difficult piece and waited a year or two before we could do it justice. Some music was rehearsed for one or two seasons before we gave it.

The selection of choir music depends on several factors: The make-up and quality of the choir, the church seasons, the artistic taste, skill and attitude of the director; the amount of music needed each Sunday, the cooperation of the clergy and music committee, the cultural level and reaction of the congregation, the acoustics, the organ, the church's financial policy, etc.

Since Madison Avenue's adult choir has always consisted largely of volunteers it probably resembles nine-tenths of the choirs directed by those reading this article; hence our problems must be pretty much the same. My own chorus varied from thirty to seventy-five and in quality from ordinary to excellent. As a matter of record and strange as it may seem, we reached our greatest heights in years

when we had the fewest professionals. There was one golden period when the same fifty volunteers returned for three successive years—quite remarkable in a city where the annual turnover is normally high. In spite of changing personnel the choir grew better with the years, partly because I was learning to do my job better; and the musical programs reflect that progress. This probably is or will be your own experience.

Doubtless most of you follow the church seasons and festivals in your choice of music. Perhaps you have decided, as I did long ago, that it is best to plan a whole year's music in advance, with the possibility of changes whenever necessary or desirable. You would find this evident in our library catalogue were it analyzed from this angle. Advent, Thanksgiving, All Saints', Christmas, Epiphany, Lent, Holy Week and Easter; Whitsunday, Trinity, national holidays, communion—all are adequately represented.

At Madison Avenue the amount of music required for the regular Sunday services is small compared with Lutheran or Episcopal churches. It has been possible, therefore, to prepare well ahead of time a considerable amount of important and sometimes difficult music for performance.

In the beginning years I was occasionally painfully conscious of the music committee's existence; but as time went on its attitude became more kindly and—well, it sort of faded out of the picture. I habitually maintain close contact with the ministers, who are often as concerned with the words as with the choice of music. "Keep culturally just one jump ahead of your congregation—you know their average musical age is about 14 years", one pastor advised me. I never paid much attention to that. In so far as it does not interfere with the spiritual message of the music itself, I like to include selections which point up the minister's sermon, the collects, Psalter or Scripture readings, but very little music was purchased on that basis.

One cross I have had to bear: The same people who so generously donated funds for the organ, pushed generosity too far and added a \$10,000 carpet an inch thick covering the entire church floor (they were in that business!). I fought the music committee, the architect, the minister—everyone except the donors, in fact—and I lost the battle. Result: An acoustical vessel with no resonance. This accounts partly for the large proportion of a *cappella* music in our library. A dry church (not in the prohibition sense) is hard on the choir, but good for them also, since they must cultivate a clean legato style. (Good for the organist, too, I might add.)

Unlike St. Bartholomew's, where they claim a pebble thrown into the air is sure to land on a millionaire's bald head—I never tried it!—Madison Avenue Presbyterian is not a particularly wealthy parish. The session and trustees may have a few tight-fisted, and from the organist's point of view, unrealistic members, but the majority has usually followed a sane and generous policy toward the music budget.

With these background conditions in mind the repertoire at Madison Avenue can be better understood. I'm not fond of statistics, but here they help to give you an overall picture of our choir library as now constituted. Briefly it contains about 400 items, breaking down into these ten categories:

Sixteenth and seventeenth centuries: sixty by twenty-four composers.
Bach: fifty-five.
American: 100 by forty composers.
Russian: twenty by twelve composers.
German: twenty-two by eight composers.

English: forty by eighteen composers.
French: ten by seven composers.
Carols and carol arrangements: fifty.
Oratorios, masses and cantatas, excluding Bach: twenty.

Quartets and miscellaneous: sixty.
(The figures are approximately correct.)

Of the sixty-odd sixteenth and seventeenth century items, all but three are unaccompanied, as you would naturally expect, and only one of the three (by Gibbons) dates from the sixteenth century.

The Bach group comprises eight cantatas, two *cappella* motets, twenty-five choruses and chorales from the B minor

Mass, Passions, Christmas Oratorio and motets, plus about twenty arias and duos from cantatas and other works.

Of the forty native American composers represented, thirty are now living. Forty numbers are a *cappella*. The choir has sung a good many Negro spirituals and folk hymns not counted in the total.

The Russian list includes a "Pater Noster" in manuscript by Stravinsky which as far as I know has been sung only by the Madison Avenue adult choir.

Standard oratorios by Handel, Haydn, Mendelssohn and Brahms are not included in the German list. Two anthems by Kurt Thomas have not been sung by any other American choir, to my knowledge. Sixteenth and seventeenth century English composers are not included in the English list. Some sixty English anthems or canticles originally in the repertoire were discarded either for their innate lack of interest or because they no longer correspond to American religious needs.

France is not a choral-minded nation in the sense that America and England are. Hence the relatively small percentage of French choral pieces corresponding to our anthems. Our adult choir gave the first New York performance of the Fauré Requiem in 1926.

Of the large number of Christmas and Easter carols performed during my tenure about fifty hold an assured place in the repertoire. Most of them are folk-songs. Twenty-five are of French origin; the rest come from America, England, Germany and other countries.

There are in our library about twenty oratorios, cantatas and masses exclusive of Bach. About half of these have had complete or nearly complete performance; the remaining half has furnished numerous excerpts.

In view of Madison Avenue's adult choir set-up we have never sought to compete with certain New York choirs who do practically one major choral work every Sunday. I seriously doubt the wisdom of this. Our own church has never found it necessary to attract people through this means. Moreover, the choir thoroughly understands that every Sunday must be made a "special" Sunday through singing the music, be it complex or simple, as beautifully and feelingly as possible. In our own case, at least, I feel that this policy has paid off.

A perusal of Madison Avenue service lists over a thirty-eight-year period shows performances of some 800 choral works, half of which constitute our present library. (There was a periodic weeding-out and careful selection of new material.) It would be interesting if we could have the whole catalogue before us and compare notes. The reader would surely find many of his own favorites.

Madison Avenue possesses a modest but excellent youth choir library representing some twenty years of activity. It consists of 155 numbers, only a few duplicating those in the adult choir repertoire. Forty pieces are for unison singing, thirty-seven for two or three parts and the remainder for SAB or SATB, corresponding roughly to the ages and degree of development in the three youth choruses.

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Registration for the third annual liturgical music workshop of the DePaul University School of Music summer session will open June 21 and end June 26. Classes begin June 28. Registration and classes are held in the school of music at the DePaul University downtown center, 64 East Lake Street, Chicago. The workshop is intended primarily for the training of classroom teachers of liturgical music and professional church musicians. Instruction and practice is offered in liturgy, Gregorian chant, chirotonomy, service playing and classroom chant methods.

The 1954 faculty includes Rene Dosogne, director of the workshop, who holds a master of music degree from the American Conservatory of Music. Mr. Dosogne also studied at the Pius X school under Mother Stevens and Achille Bragers. Another faculty member is the Rev. Lucian Duesing, O.S.B., who holds a master's degree from the American Conservatory and who has been organist at St. Meinrad's (Ind.) Abbey since 1936. Newest addition to the workshop faculty is the Rev. Joseph Mroczkowski, who studied for three years at the Pontifical Institute of Sacred Music in Rome. He is also a teacher of music at Quigley Preparatory Seminary.

M'CURDY OPENS SCHULMERICH INSTRUMENTS IN LINCOLN, NEB.

Some of the greatest contributions to the literature of the organ were played by Dr. Alexander McCurdy at Trinity Lutheran Church, Lincoln, Neb., for the dedication of a "Carillon Bells" instrument and a "ChimeAtron" before a capacity audience in the church March 28. The program included Bach chorale preludes and selections by David Stanley York, Schumann, Brahms, Langlais, Dupre, Georges Jacob, Purvis and Elmore and Dr. McCurdy's own composition, "Meditation on the Bells".

Schulmerich Carillons, Inc., installed at Trinity Lutheran Church a "Coronation Carillon," a twenty-five note instrument, and a "ChimeAtron," also a twenty-five note instrument used primarily for organ accompaniment. The "Coronation Carillon," with two full octaves, rings out from the eighty-foot Trinity tower near the Nebraska state capitol. The instrument can be played with or without the organ and can be heard inside or outside the church, or both simultaneously. The "ChimeAtron" is a completely new instrument for either inside or outside playing. It has a two-octave chromatic range.

ISA McILWRAITH CONDUCTS CONCERT IN HONOR OF GUILD

The combined choirs of the University of Chattanooga, under the direction of Isa McIlwraith, M.S.M., gave a concert of sacred music March 14 in the John A. Patten Chapel. The program was dedicated to the Chattanooga Chapter of the American Guild of Organists. The works performed included Brahms' motet "Schaffe in mir, Gott, ein reines Herz," Buxtehude's cantata "Alles was ihr thut mit Worten oder mit Werken," Schütz's cantata "Ich werde nicht sterben," Vaughan Williams' Mass in G minor and Andriessen's Magnificat. Miss McIlwraith was assisted at the organ by Mary Alice Hollaway.

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MARY G. KELTIE



MRS. MARY G. KELTIE has announced that she will retire May 1 after serving for thirty-five years as organist of the First Presbyterian Church of Long Beach, Cal. Mrs. Keltie marked her anniversary at the church in March. She is a charter member of the Long Beach Chapter of the A.G.O.

Mrs. Keltie received her early musical training at the American Conservatory in Chicago, beginning serious organ playing when she was 14 years of age. At the Long Beach church she has served under five ministers and several directors of music. In the war years she also directed the choir. Mrs. Keltie played for nine years at the Cathedral Chapel, Sunnyside Mausoleum, and for fifteen years she was organist for a mortuary.

A special committee from the congregation of the First Presbyterian Church was named to plan appropriate recognition of Mrs. Keltie's service to the church and community.

**MODERN ORGAN MUSIC HEARD
AT FESTIVAL IN LOUISIANA**

The eleventh festival of contemporary music at Louisiana State University, Baton Rouge, was held in April and May. The purpose of these festivals is to perform modern works never before heard at the university. The performances are by members of the faculty and student body, assisted by visiting artists. Organ numbers appeared on two of the programs this year. At the second concert, April 7, John Adams played three chorale preludes by Roger Sessions. At the third concert, April 11, which was devoted to music by students at the university, Myrtis Fortenberry played Frank Matthews' Prelude and Fugue. Mr. Matthews is a native of Zachary, La., and a graduate student in composition.

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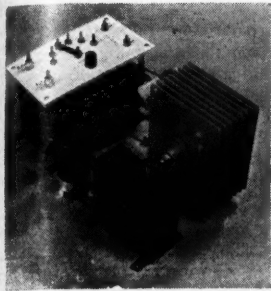
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CASAVANT ORGAN IS OPENED IN SPRINGFIELD, MO., CHURCH

A three-manual Casavant organ was dedicated Feb. 21 in the First Baptist Church in Springfield, Mo. A recital was played by the organist, Mrs. Paul Carlock, before the morning service of dedication. Her numbers included Bach's Prelude in C major and Arioso, Edmundson's "Nun danket," Ravanello's Fughetta, Fletcher's "Fountain Reverie," "Echo Bells," by Brewer, and the Jongen "Grand Choeur." The stoplist of the instrument is as follows:

GREAT ORGAN.

Lieblich Gedeckt, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Hohl Flöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes.

SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Piccolo, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Contra Fagotto, 8 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Violina, 4 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremulant.
Chimes.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (from Great), 16 ft.
Principal, 8 ft., 32 pipes.
Stopped Flute, 8 ft., 12 pipes.
Choral Bass, 4 ft., 12 pipes.
Nachthorn, 4 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Chimes.

STANFORD LEHMBERG PLAYS FUGUE BY HAGBARD BRASE

Stanford Lehmborg, who is a graduate student in history at the University of Kansas, gave a recital March 28 at the First Congregational Church in McPherson, Kan., where he formerly served as organist. Mr. Lehmborg is a native of McPherson. He studied for six years with the late Dr. Hagbard Brase and one of the numbers played at the recital was a Fugue written by Dr. Brase in 1911 which had never before been performed in public. Mr. Lehmborg continued his organ study with G. Criss Simpson at the University of Kansas. At present he is associate organist of Plymouth Congregational Church in Lawrence and assistant carillonneur at the university. Mr. Lehmborg is a member of Phi Beta Kappa and is active in the work of the Kansas City Chapter of the A.G.O.

Mr. Lehmborg was assisted in his recital by Linda Stormont, contralto, who has been a member of the St. Louis Municipal Opera and is now doing graduate study at the University of Kansas. Besides the Brase number Mr. Lehmborg played the Concerto in F, No. 13, Handel; Allegretto, Whitlock; First Symphony, Maquaire.

BOSTON ORCHESTRA PLAYS SYMPHONY BY GARDNER READ

Gardner Read conducted the Boston Symphony Orchestra March 19 and 20 in performances of his one-movement dance symphony "The Temptation of St. Anthony," based on a novel by Flaubert. Mr. Read, who has written many numbers for organ and church choirs, was commissioned last year to compose a work for the Louisville, Ky., Orchestra. He completed this composition in the summer at the MacDowell Colony and it was performed four times in March and April by the orchestra which commissioned it. The work is entitled "Toccata Giocosa" and it is to be recorded on an LP disk. Mr. Read's Prelude on an Old Southern Hymn, based on a tune by William Billings, recently was played on a Sunday morning broadcast by E. Power Biggs. Mr. Read is a professor at Boston University College of Music.

AN EASTER MYSTERY will be presented under the direction of Yury Arbatsky May 2 at the Kenwood-Ellis Community Church in Chicago. The material used was discovered by Dr. Arbatsky at the Monastery of St. Valdemar near Elbason in Albania.

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SEWANEE CONFERENCE HELD

AT MONTEAGLE, TENN., IN JULY

The Sewanee School of Church Music, designed primarily for organists, choir-masters and choristers of the Episcopal Church in the South, will hold its fourth session at DuBose Conference Center, Monteagle, Tenn., from July 13 to 22. It is sponsored by the Fourth (Sewanee) Province of the Episcopal Church, with the Rt. Rev. Theodore N. Barth, D. D., Bishop of Tennessee, in charge. This summer conference is a non-profit organization. Daily courses will include such subjects as "The Book of Common Prayer," chanting, service music, "The Hymnal 1940," preludes and postludes, the sung litany, choral evensong, rehearsal techniques and junior choirs. Practical training will be received through choir rehearsals, the choir being made up of conference members. Afternoons will be free for recreation and private consultation with faculty members.

The faculty will include outstanding men such as the Rev. Massey H. Shepherd, Jr., Ph.D., S.T.D., professor of liturgics at the Church Divinity School of the Pacific, Berkeley, Cal.; Robert L. Van Doren, A.B., M. Mus., F.T.C.L., of Columbia, S. C.; Jack Edwin Rogers of Knoxville, Tenn.; Robert Cochrane Penick, A.B., M.S.M., Institute of Musical Art, New York, of Columbus, Miss., and Sam Batt Owens of Birmingham, Ala. Adolph Steuterman, Calvary Church Memphis, is again serving as chairman of arrangements, Thomas Alexander, St. Paul's, Chattanooga, Tenn., as registrar and bursar, and Richard T. White, St. John's Church, Memphis, as secretary.

**ROBERT A. CHOATE ELECTED
HEAD OF MUSIC EDUCATORS**

Dean Robert A. Choate, head of the Boston University College of Music, was elected president of the Music Educators' National Conference at the conclusion of its thirty-third annual meeting in the Conrad Hilton Hotel, Chicago, March 31. Recognized since its organization in 1907 as the professional association of music educators, the conference is essentially a working organization of 26,000 members. A graduate of Cornell College, Mount Vernon, Iowa, Mr. Choate has taught music or acted in a supervisory capacity in the public schools of Toledo, Iowa; Polo, Ill.; Spokane, Wash.; Oakland, Cal., and Evanston, Ill., and was organist and director of music at the First Presbyterian Church, Spokane, Wash., and St. John's Presbyterian Church, Berkeley, Cal.

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SOWERBY'S "CANTICLE OF SUN"

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The first Chicago performance of Leo Sowerby's choral symphony "The Canticle of the Sun" will be given by the Apollo Musical Club of Chicago, under the composer's direction, Monday evening, May 10, at Orchestra Hall. Mr. Sowerby, head of the department of theory and composition at the American Conservatory, has gone a long way since the late Frederick Stock introduced the sixteen-year old composer's Violin Concerto in one of his Symphony programs. Arriving in Chicago from his native Grand Rapids at the age of 14, Mr. Sowerby chose the organ as his pot-boiler while attending the American Conservatory. Knowing nothing about the instrument, he drew a plan of the pedalboard, put it under his upright piano, and after a few weeks of silent dummy practice, he got his first organ job.

In the intervening years, he has written in every form except opera. Following his army service in world war I, Mr. Sowerby resumed his composing and in 1921 became the first American composer to win the Prix de Rome, with a three-year fellowship for study in the Italian capital. He is a member of the hymnal commission of the Episcopal Church and now serves on its joint commission of church music. He has participated in the Salzburg Festival of Contemporary Music and has fulfilled commissions for the Society for Publication of American Music and CBS.

"The Canticle of the Sun" was commissioned by the Alice M. Ditson Fund of Columbia University. Published in 1944, the work had its premiere the next year by the Schola Cantorum of New York, under Hugh Ross' direction. A Pulitzer prize for music resulted in 1946. The work is a choral setting of the "Cantico di Fratre Sole" of St. Francis of Assisi, translated from the Umbrian by Matthew Arnold. The form of the work is a series of impressionistic tonal pictures of all the elements of heaven and earth praising the Creator.

In addition to the Sowerby work, the Apollo Club, under Henry Veld's direction, will present the Brahms German Requiem, with Maude Nosler, soprano, and Bruce Foote, baritone, as soloists.

F. W. TROWBRIDGE, CHICAGO

ORGAN ENTHUSIAST, IS DEAD

Frank W. Trowbridge, who was known to organists throughout the Chicago area because of his interest in organs and recitals, died April 4 of a heart attack at the age of 65 years. Mr. Trowbridge was an employe of the Commonwealth Edison Company.

Though he was not an organist, it is probable that Mr. Trowbridge was the most faithful attendant at organ recitals in Chicago and he frequently traveled many miles to hear performances in the city and suburban communities. He was also a devoted collector of specifications and recital programs. Mr. Trowbridge was a subscribing member of the Illinois Chapter of the A.G.O.

He is survived by his widow, a daughter and a son.

AT THE CHAPEL OF THE Intercession, Trinity Parish, New York, Clinton Reed directed Bach's "Passion according to St. Matthew" in a special musical service at 4 p.m. on Passion Sunday, April 4, sung by the choirs of the Intercession, accompanied by organ and orchestra, including the Kraeuter String Quartet. Charles Ennis was at the organ and the narrator was the Rev. Joseph S. Minnis, D. D., vicar of the Chapel of the Intercession.

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F. C. BUTTERFIELD



"TUESDAY EVENING, MARCH 19, 1904, I, a very scared young organ student of John Hermann Loud (now organist of Park Street Church, Boston), played my first church service at my home church, the First Universalist, Arlington, Mass. It was a Holy Week service. There were fifty people in the congregation, including my mother and father."

Thus began the career of Frederic Curtis Butterfield, who has marked his fiftieth year as a church organist and is still playing at the Glendale Methodist Church in Everett, Mass. Mr. Butterfield received the degree of bachelor of arts from Harvard University in 1905 and continued graduate study in organ there for two years. He then spent two years in Paris as a pupil of Widor. At the time of world war I he served in the French army as director of *Le Foyer du Soldat*, an organization which did work similar to that of the Y.M.C.A.

Mr. Butterfield has taught in a number of universities, including De Pauw, Washington State College and West Virginia University. In the summers from 1931 through 1937 he conducted musical tours of Europe for Thomas C. Cook & Sons. He went to his present post in 1943 from the Union Congregational Church in Winthrop, Mass. Mr. Butterfield is a member of the Boston Chapter of the A.G.O., the Choir Directors' Association of Boston and other musical organizations. He lives with an uncle, R. A. Perkins, former mayor of the town of Melrose.

LUTHER NOSS IS MADE DEAN OF YALE SCHOOL OF MUSIC

President A. Whitney Griswold of Yale University announced on April 12 the appointment of Luther Noss, professor of music and university organist, as the new dean of the Yale School of Music, effective July 1. Professor Noss, a member of the Yale faculty since 1939, will succeed Bruce Simonds, who has been dean since 1941. Dean Simonds, a distinguished concert pianist, will devote his time next year to his concert work and to his teaching at Yale. Professor Noss will remain as chairman of the department of music at Yale, a post he has held since 1950, and as master of Silliman College, one of Yale's ten residential colleges. A successor as university organist will be announced later. Professor Simonds will continue as professor of music and also as director of the Norfolk Summer School of Music.

Professor Noss is from Austin, Minn. He attended St. Olaf's College, Northfield, Minn., and Northwestern University, where he received a bachelor of music degree in 1930. In 1931 he received a bachelor of music degree from the Yale School of Music and in 1932 his master of music degree, also from Yale. From 1932 to 1934 he studied abroad as Charles H. Ditson fellow of Yale, first in Vienna with Alban Berg and later in Paris with Marcel Dupré. Prior to joining the Yale faculty he served at Phillips Academy, Andover, and Cornell University, where he was university organist. He was appointed recently to the commission on music of the National Council of Churches of Christ in America.

DR. ELLIS E. CHASE, CHICAGO ORGANIST, DIES IN THE RIVER

Dr. Ellis E. Chase, for many years an active organist and choir director in Chicago, disappeared from the Episcopal Church Home for Aged Persons on the south side March 1 and his body was taken from the Chicago River April 14. Dr. Chase was 84 years old and a widower. He left the home, in which he had lived for several years, to go for a walk and did not return.

Dr. Chase was a dentist previous to devoting himself to church music. He was organist and choirmaster of Christ Episcopal Church in Winnetka from 1922 to 1942 and of the Church of the Epiphany in Chicago, now the Cathedral Shelter, from 1942 to 1948.

ORGAN CLUB HOLDS SERVICE IN MEMORY OF DR. MAITLAND

The American Organ Players' Club sponsored a service in memory of Dr. Rollo F. Maitland March 14 at the Church of the New Jerusalem in Philadelphia. Dr. Maitland's cantata "The Glorified Christ" was performed by the combined choirs of the First and Central Presbyterian Church, Trinity Memorial Episcopal Church, the Church of the New Jerusalem and the Varsity Singers of Drexel Institute, under the direction of Wallace Heaton. Mildred A. Purnell was at the organ. At the opening of the service C. Robert Ege played Bach's "Hark, a Voice Saith All Are Mortal" and "Our Father Which Art in Heaven," Maitland's "At Sundown" and Franck's Chorale in B minor.

HERMAN HUPPENBAUER DIES AFTER LONG SERVICE IN N.Y.

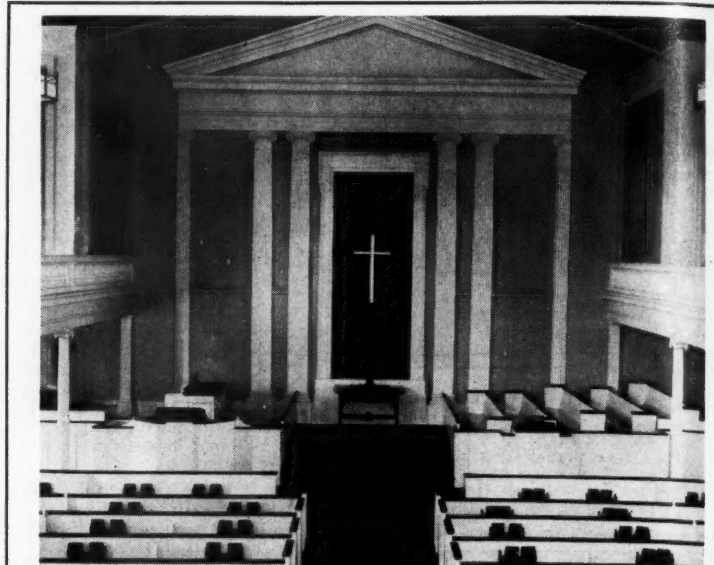
Herman C. Huppenbauer, for many years organist of St. Paul's Lutheran Church in Brooklyn, N. Y., died March 18 at the age of 71 years. Mr. Huppenbauer was a native of Brooklyn and his father was pastor of the church he served there. For the last thirty-two years Mr. Huppenbauer made his home in Queens Village and served there as organist of several churches, including the Lutheran Church of the Redeemer and Grace Lutheran Church. He is survived by his widow and two daughters.

ANNUAL WORKSHOP WILL BE HELD AT DEARBORN IN JUNE

The second annual Greenfield Village Workshop will be held June 21 to 25 at Dearborn, Mich. Faculty members will be Henry Veld, Ruth Krehbiel Jacobs and Gordon Young. Information may be obtained from the Guild of Church Musicians, 65 East Columbia Street, Detroit 1.

MRS. JEFFREY DOOR IS DEAD; GRAND RAPIDS ORGANIST

Mrs. Jeffrey Door, minister of music at St. John's Evangelical and Reformed Church, Grand Rapids, Mich., passed away Jan. 30. She was a life-long resident of Grand Rapids, was an active member of the Western Michigan Chapter of the A.G.O. and was well known as a piano teacher. She leaves her husband, a bass soloist; a daughter, Yvonne; a son, Jef-



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HELEN A. BATTLE, ORGANIST OF ATLANTA CHURCH, IS DEAD

Helen A. Battle, who for fourteen years was organist of the Rock Springs Presbyterian Church in Atlanta, Ga., died March 12 after a long illness. Miss Battle had been active in the Atlanta Chapter of the American Guild of Organists many years.

N. LINDSAY NORDEN'S one-act opera "Through a Glass Darkly" will receive its first performance Tuesday, May 4, at the Ethical Society Auditorium in Philadelphia. The opera, which will be performed in concert form, tells a story about the church as "big business" as contrasted with its spiritual mission. The composer will conduct.

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Recitals Instructions

**DE PAUL UNIVERSITY CHOIR
WILL GIVE CONCERT MAY 22**

The choir of DePaul University, Chicago, directed by Dean Arthur C. Becker, will appear in concert at Thorne Hall, Saturday, May 22. Dr. Becker will conduct a program including "Emitte Spiritum Tuum," Schuetky; Sanctus, Benedictus and Agnus Dei of the "Missa Brevis," Palestrina; Bach's cantata "Oh Jesus, Lord, My Light and Life," and the "Magnificat," with Helen Warner, contralto, and Mary Ann Huber, flutist, as soloists. In the second half of the program the following numbers will be heard: "Brazilian Psalm," Birger; "The Lute," Skinner; "Michael's Day Carol," "Poor Wayfaring Stranger," folksong; "A Legend," Tchaikowsky; "Autumn," Gretchaninoff, and "Out of the Silence," Jenkins. Assisting the choir will be the Ferber Trio of Paris—Dorette, pianist; Miriam, violinist, and Regina, cellist, who are now living in Chicago. Mattie Tucker, pianist, and Herman Pedtke, organist, will accompany portions of the program.

BEDELL'S WORKS ARE PLAYED

AT FAMOUS CHURCH IN PARIS
Several compositions by Dr. Robert Leech Bedell, editor of the Edition Le Grand Orgue, have been included in recent recital programs by Edouard Mignan, organist of the Church of the Madeleine in Paris. M. Mignan gives a noon-hour recital there every Sunday and these recitals have proved an attraction to visiting organists. M. Mignan holds the post which once belonged to Saint-Saens.

WEST POINT CHOIR MAKES

25TH VISIT TO ST. THOMAS'
The Cadet Chapel Choir of the United States Military Academy at West Point made its twenty-fifth annual visit to St. Thomas' Church, New York City, March 7 and assisted in the service of evensong.

Frederick C. Mayer, organist of the Cadet Chapel, conducted the choir in the West Point Hymn and Naegeli's "The King of Love." The cadet group was joined by the choir of St. Thomas' Church for the singing of Cady's "Hail, Gladdening Light." The members of the choir were guests of the men's association of the parish.

**ABC NETWORK BROADCASTS
RECITALS BY CLINTON REED**

Recitals broadcast over the facilities of station WABC in New York and the ABC network were played by Clinton Reed on Wednesday evenings in Lent. Some of the programs originated at the Chapel of the Intercession and others at Trinity Church. For his recital March 24 Mr. Reed chose Sweelinck's Fantasy in Echo Style, Brahms' "O Sacred Head" and Reubke's Sonata on the Ninety-fourth Psalm. He played these numbers March 17: Prelude on "Picardy," Noble; Sonata, Bach; "Now Thank We All Our God," Karg-Elert; "Carillon," DeLamar-ter; Processional, Shaw.

A LECTURESHIP IN ORGAN and choral music for churches has been established at Lebanon Valley College in cooperation with the Harrisburg Ministerium. The Rev. George Litch Knight, assistant minister at the West Side Presbyterian Church, Ridgewood, N. J., has been selected as the first visiting lecturer. He conducted morning and afternoon sessions April 24 in the Engle Hall Conservatory of Music at Annville, Pa. The purpose of the newly-established lectureship is to provide expert counsel and assistance to organists and choir directors of churches in the surrounding area. Mr. Knight will discuss "The Choir and its Problems" and "The Organ and its Function in the Worship Service."

FREDERICK L. ERICKSEN, F.A.G.O., directed the choir of Emmanuel Church, Baltimore, in a performance on Hugh Newson's "The Divine Passion" April 4. Supper was served to the congregation at intermission.

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Programs of Recitals

Douglas Ian Duncan, San Diego, Cal.—On Sunday afternoon, March 14, Mr. Duncan, organist and choirmaster of St. Andrew's Episcopal Church, La Mesa, Cal., played the following program for St. John's Episcopal Church, Chula Vista, as one of a series of recitals during the Lenten season: Fugue on the Kyrie, Couperin; "O Sacred Head Once Wounded," Kuhnau; Three Chorale Preludes (Little Organ Book), Bach; Trumpet Voluntary, Purcell; Largo, John Marsh; Larghetto, Purcell; Improvisation on a submitted theme.

Rebecca Beam, Spartanburg, S. C.—Miss Beam, a pupil of Rachel Pierce at Converse College, gave her senior recital April 19. She played: "Agnincourt Hymn," Dunstable; "Fall of the Leaf," Peerson; Flute Solo, Arne; Concerto 2, Handel; Prelude and Fugue on "B-A-C-H," Liszt.

Philip Steinhaus, Ann Arbor, Mich.—The Southwestern Michigan Chapter of the A.G.O. sponsored Mr. Steinhaus in a recital April 5 at St. John's Episcopal Church. His program: Chaconne in G minor, Couperin; Canzona, Frescobaldi; "Da Jesus an dem Kreuze stund," Scheidt; Vivace from Sonata 6 and Fantasia and Fugue in C minor, Bach; Cantilene and "Dialogue," Langlais; "Choral Dorian" and "Litanies," Alain.

Charlotte Calhoun, Red Springs, N. C.—Miss Calhoun gave her senior recital March 27 at Flora MacDonald College. She was assisted by Barbara Smith Lambert, soprano. Organ numbers were as follows: Toccata in E minor and "How Brightly Shines the Morning Star," Pachelbel; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; "The Squirrel," Weaver; "Ave Maris Stella 2" and Finale, Dupré.

Raymond Martin, Atlanta, Ga.—A recital was played by Mr. Martin Feb. 8 at Agnes Scott College. His program: Concerto 1, in G minor, Handel; "Nun bitten wir den heiligen Geist," Buxtehude; Passacaglia and Fugue, Bach; Scherzo, Whitlock; Pastorale, Milhaud; Fugue on "B-A-C-H," Schumann.

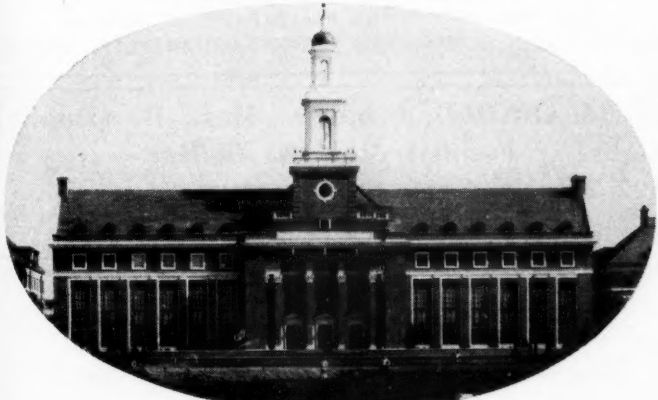
Virginia Cox, Glendale, Cal.—Virginia Cox, organist of the First Congregational Church of Glendale, gave a recital Palm Sunday afternoon at the church. The program: Organ Concerto in B flat, Handel; Chorale Prelude, "By the Rivers of Babylon," and Fantasia and Fugue in A minor, Bach; Introduction, Allegro and Pastorale, Sonata in D minor, Guilman; Four "Bible Poems," Weinberger; "Toccata Festiva," Purvis.

EVANSTON FESTIVAL MAY 16 TO MARK CHURCH CENTENARY

Mrs. Ruth Krehbiel Jacobs will be the director for a youth choir festival at the First Methodist Church, Evanston, Ill., May 16 at 4 p.m. as one of the celebrations of the centennial of the church. Children's choirs and youth choirs from eleven Evanston churches will participate in the event, with a total of over 300 choristers. Arrangements for the service have been made by Mrs. Helen Hawk Carlisle, supervisor of church school music, and Dr. Austin C. Lovelace, minister of music, who will be at the organ for the service.

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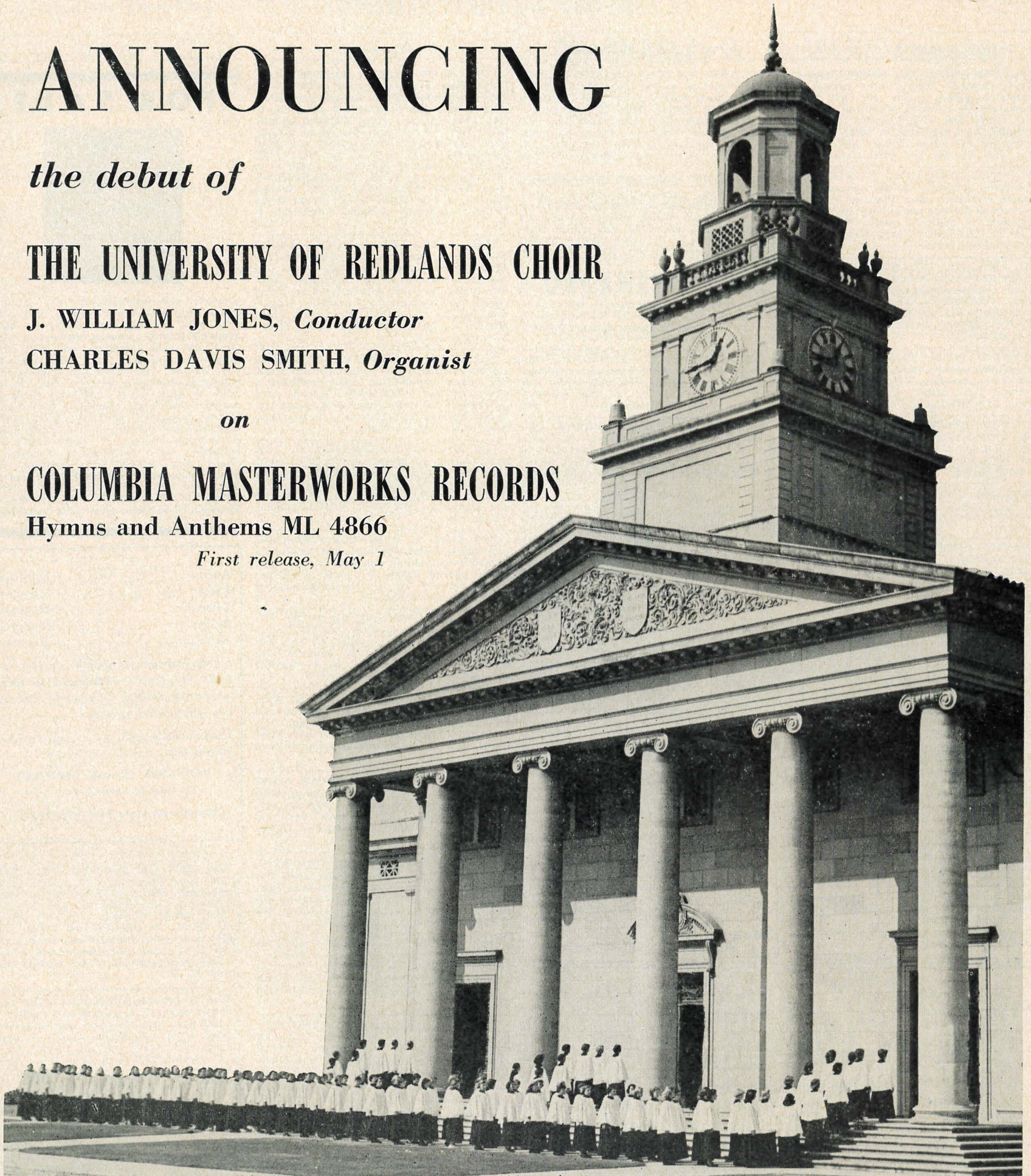
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