

THE DIAPASON

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PROGRAMS OF MERIT MARK A.G.O. FESTIVAL

DINNER IS SOCIAL FEATURE

Services, Recitals, Concerts and Addresses Fill Week in May in New York City—Variety Provided in Series of Events.

Two impressive services, five recitals, two concerts of unusual interest, three addresses on topics of concern to the church musician and the annual dinner and election constituted the principal features of the spring music festival of the American Guild of Organists, which occupied five days in May in New York City. Aside from the metropolitan district organists, the various events were enjoyed by visiting members from a number of chapters from Maine to California. There was a pronounced variety in the festival program, which enhanced interest in it and gave everyone a measure of inspiration. The annual festival, which has taken the place of A.G.O. conventions during the war period, is to make way for a general convention in 1948, according to the plans of those in charge of Guild activities. But the committee in charge of the festival, of which Dr. Carl Wiesemann was the energetic chairman, with the cooperation of Warden S. Lewis Elmer and the other officers, prepared a series of offerings for the days from May 12 to 16 to make the occasion one of convention dimensions.

First Recital by Miss Poteet

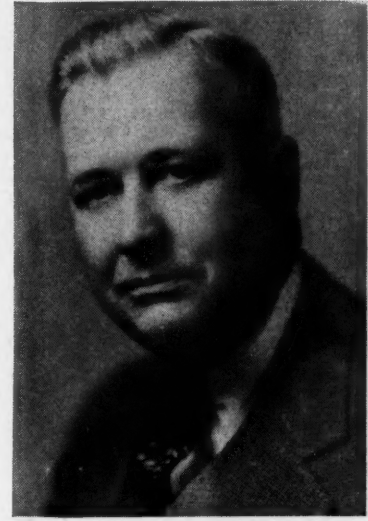
Texas had the honor of opening the festival, with its representative, Miss Dora Poteet of the faculty of Southern Methodist University in Dallas as the first to give a recital. Miss Poteet presided at the organ in century-old Holy Trinity Church, Brooklyn. She gave a program of well-known standard works, supplemented by an interesting and meritorious work by a young American composer, Herbert Nanney of Philadelphia, which should win its way to other recital programs. Her opening Bach numbers were the D major Prelude and Fugue and the Chorale Prelude "O Man, Bewail Thy Grievous Sin," the latter played with beautiful expression. After the Allegro from Handel's Tenth Concerto and the Schumann Canon in B minor there was a fine performance of the great Reubke "Ninety-fourth Psalm" Sonata, followed by the graceful "Naiades" of Vierne. A movement of Mr. Nanney's Sonata in E minor and the Toccata from Dupre's Second Symphony, a work of brilliancy, but otherwise of not too great value except as a display piece, closed the program.

Miss Poteet's performance of an exacting program was very favorably received.

Guild Service in Brooklyn

A Guild service Monday evening in Grace Church, Brooklyn, was a noteworthy choral presentation of some of the best works of living American composers. In fact the entire program, with the exception of the offertory organ number, the Pastorale from Vierne's First Symphony, played by Donald H. Heath of St. Paul's Church, Flatbush, consisted of works of Americans, if Healey Willan, the noted Canadian, may be claimed by America in the sense of being on the North American continent. Anne Versteeg McKittrick, F.A.G.O., F.T.C.L., who arranged and conducted the service, may well be proud of the work of her choir and of the unity she achieved in the entire service. The Grace Church men and boys and the girls' choir of the church, placed in the gallery, were augmented by the choirs of the Church of St. Luke and St. Matthew, directed by Frank Cedric Smith, L.T.C.L., and that of St. Paul's, Flatbush, where Donald H. Heath is the organist. Mr. Smith played the prelude, Willan's Prelude and Fugue in B minor, and Mr. Wood the postlude, Candlyn's Passacaglia in C

HOWARD A. WALKER



HOWARD A. WALKER IS DEAD; VICE-PRESIDENT OF AUSTIN

Howard A. Walker, vice-president and treasurer of Austin Organs, Inc., Hartford, Conn., and for many years prominent among organ builders, died May 6 in Glastonbury, Conn., as the result of a cerebral hemorrhage. Mr. Walker had been associated with Austin Organs and its predecessor, the Austin Organ Company, for forty-two years and was general manager of the older company. He was highly regarded by everyone in the organ world who had come in contact with him.

Two months ago Mr. Walker suffered a cerebral spasm while on a business trip to Cambridge, Mass. After a month's complete rest at home he seemed to be improving. On the morning of the day he died he suffered what was diagnosed as a bilious attack before leaving for the office. Later in the afternoon he suffered a cerebral hemorrhage and passed away.

Mr. Walker was born in Glastonbury Sept. 18, 1887, the son of the late Albert and Mathilda Walker, and had lived there all his life. He was a member of the First Church of Christ, Glastonbury.

Mr. Walker was a member of Orient Lodge of East Hartford and the Daskam Lodge, A. F. and A. M., Glastonbury. He was a member of the advisory committee of the War Production Board in Washington, D. C. He was an ardent golf enthusiast and a member of the Glastonbury and Manchester Country Clubs.

Mr. Walker is survived by his widow, Mrs. Jessie Keefe Walker of Old Fort, N. C., whom he married in 1913; a daughter, Miss Erceel Walker; a sister, Mrs. Harry Lee of Lansing, Mich., and a nephew, David Lee of Bloomfield Hills, Mich.

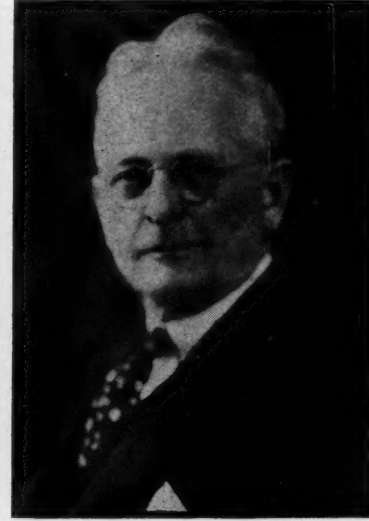
CHORUS OF 2,000 IN BOSTON

LED BY H. AUGUSTINE SMITH

A massed chorus made up of 110 choirs from Greater Boston, a total of 2,000 voices, took part in the tenth annual festival of choirs under the auspices of the Massachusetts Council of Churches and the New England Choir Directors' Guild in the vast Boston Arena Sunday afternoon, May 4, under the baton of H. Augustine Smith, nationally noted director of choral forces. An audience of about 6,000 came out to hear the great chorus and to sing in the hymns and join the chorus in a large part of Handel's "Hallelujah Chorus."

Six major anthems were sung, besides the Handel number. Two Boston composers—Everett Titcomb and Francis Snow—were honored by the singing of their "Come, Ye Faithful" and "O Praise the Lord," respectively, the latter written especially for the festival and sung *a cappella*. Other numbers were Brahms' "How

H. AUGUSTINE SMITH



Lovely Is Thy Dwelling-Place," Schubert's "Omnipotence," with a soprano solo by Alice Farnsworth, and a solo by her, "O Divine Redeemer," Gounod. Professor Smith's Choral Art Society from Boston University added Randall Thompson's "Alleluia." The Boston Brass Quartet supplemented the electronic organ in the accompaniments.

The chorus personnel represented many faiths—Jewish, Catholic, Protestant, Latter-day Saints—and many races—Armenian, Polish, Russian, Italian, French, Scandinavian, Chinese, Japanese, West Indian, etc.

The festival this year set a record for this country, it was pointed out, inasmuch as no other city has sponsored a choir festival over a period of ten consecutive years.

Professor Smith has had a long, energetic lifetime devoted to writing, directing and conducting to his credit. In his own unique fashion he has also the distinction of producing unusual programs in Europe, Japan and South America. Prior to the outbreak of the war he was scheduled to make a trip to South Africa, but was forced to cancel the journey. He also edits church hymnals, printing of which has been in the hundred thousands.

ANDRE MARCHAL WILL PLAY TEN RECITALS IN CLEVELAND

Walter Blodgett, curator of musical arts of the Cleveland Museum of Art, has announced that Andre Marchal, the noted French organist, will play ten recitals for the museum beginning about the middle of October and continuing until the middle of January.

Andre Marchal recently succeeded the late Joseph Bonnet as organist of the Church of St. Eustache in Paris, and he was for years organist of St. Germain des Pres in Paris. His first American visit, in 1930, was at the invitation of the Cleveland Museum.

MARIO SALVADOR TO TEACH SUMMER COURSE IN DETROIT

The Detroit Institute of Musical Art will offer several interesting courses at its summer session beginning June 23 and ending Aug. 2. Mario Salvador, eminent St. Louis organist, will conduct a master class for organists for the first two weeks of the session. Organ repertoire from Bach to the ultra-modern composers will be studied, including contemporary American composers.

Resident faculty members will offer courses in music theory and applied music carrying credit at the college level. There will be two courses in pedagogy, one in piano and one in voice, as well as chorus training for ensemble credit.

Non-college level work in elementary and intermediate grades will also be offered.

ORGAN IN HARRISBURG OPENED BY COURBOIN

WORK OF AEOLIAN-SKINNER

Large Four-Manual, with Sanctuary and Antiphonal Divisions, Has 4,325 Pipes—Week of Services Marks Dedication.

Elaborate dedicatory services during the week of March 23 to 30 marked the completion of the large organ built by the Aeolian-Skinner Company for the Market Square Presbyterian Church of Harrisburg, Pa. Structural changes in the church required for installation of the new instrument were dedicated at the same time. Dr. Charles M. Courboin of St. Patrick's Cathedral, New York, was the consultant in the preparation of the specifications and in the construction of the organ and gave the dedicatory recital March 26. On the afternoon of March 30 "The Creation" was sung by the choir of the church. The dedication service for the organ and church improvements took place at the morning service March 23. Mrs. John R. Henry, organist of the church, gave short recitals before each of the six services which marked the week.

Dr. Courboin's program was as follows: "Grand Choeur Dialogue," Gigout; "Ave Maria," Schubert-Courboin; Sketch No. 3, Schumann; "Abendlied," Schumann; Prelude and Fugue in A minor, Bach; Serenade, Grasse; Chorale No. 3, Franck; Allegretto, de Boeck; "Myn Moederspraak" (Belgian Mother Song), Benoit-Courboin; Toccata from Fifth Symphony, Widor.

The contract to build the new organ was awarded to the Aeolian-Skinner Company in September, 1944, but war restrictions delayed construction until 1946. The sanctuary organ is a four-manual and there is a two-manual console in the chapel from which the antiphonal division is playable. There is a total of 4,325 pipes. The antiphonal organ functions as a supporting instrument for congregational singing, as an echo organ and as the chapel organ and has tone outlets both into the sanctuary, over the pulpit, and into the chapel. The entire organ is under expression. The new instrument displaces a Hook & Hastings installed in the church in 1872.

The stop specification of the new organ is as follows:

- GREAT ORGAN (Gallery).
 - Spitzflöte, 16 ft., 61 pipes.
 - First Diapason, 8 ft., 61 pipes.
 - Second Diapason, 8 ft., 61 pipes.
 - Harmonic Flute, 8 ft., 61 pipes.
 - Gemshorn, 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - Flute, 4 ft., 61 pipes.
 - Superoctave, 2 ft., 61 pipes.
 - Mixture, 4 rks., 244 pipes.
 - Trumpet, 8 ft., 61 pipes.
 - Chimes (chancel).
- GREAT ORGAN (Chancel).
 - Diapason, 8 ft., 61 pipes.
 - Melodia, 8 ft., 61 pipes.
 - Gemshorn, 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - Flute, 4 ft., 61 pipes.
 - Mixture, 3 rks., 183 pipes.
 - Trumpet, 8 ft., 61 pipes.
 - Chimes, 25 bells.
 - Tremulant.
- SWELL ORGAN.
 - Lieblich Gedeckt, 16 ft., 73 pipes.
 - Geigen Diapason, 8 ft., 73 pipes.
 - Bourdon, 8 ft., 73 pipes.
 - Gamba, 8 ft., 73 pipes.
 - Viole, 8 ft., 73 pipes.
 - Viole Celeste, 8 ft., 73 pipes.
 - Dolce Flute, 8 ft., 73 pipes.
 - Flute Celeste, 8 ft., 73 pipes.
 - Geigen Principal, 4 ft., 73 pipes.
 - Flute, 4 ft., 73 pipes.
 - Fifteenth, 2 ft., 61 pipes.
 - Plein Jeu, 4 rks., 244 pipes.
 - Fagotto, 16 ft., 73 pipes.
 - Trompette, 8 ft., 73 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Clarion, 4 ft., 73 pipes.
 - Tremulant.
 - Harp, 4 ft., 61 bars.

[Continued on page 22.]

Harp, 8 ft.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Gemshorn, 16 ft., 73 pipes.
Montre, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Cromorne, 8 ft., 73 pipes.
Tremulant.
Harp (Swell), 4 ft.
Harp (Swell), 8 ft.

ANTIPHONAL ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN (Gallery).

Contrebasse, 16 ft., 32 pipes.
Spitzflöte (Great), 16 ft.
Gemshorn (Choir), 16 ft.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (Swell), 16 ft.
Principal, 8 ft., 12 pipes.
Spitzflöte (Great), 8 ft.
Gemshorn (Choir), 8 ft.
Flute, 8 ft., 12 pipes.
Gedeckt (Swell), 8 ft.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Mixture, 4 rks., 128 pipes.
Contra Fagotto (Swell), 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto (Swell), 16 ft.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (Great).

PEDAL ORGAN (Chancel).

Gemshorn (Great), 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon (Swell), 16 ft.
Gemshorn (Great), 8 ft.
Flute, 8 ft., 12 pipes.
Lieblich Gedeckt (Swell), 8 ft.
Flute, 4 ft., 12 pipes.
Double Trumpet (Great), 16 ft., 12 pipes.

**MRS. ALLENE K. BIXBY DEAD;
STRICKEN AT GUILD DINNER**

Mrs. Allene K. Bixby, prominent as an organist, teacher and composer, was stricken on the evening of April 21 while attending the annual dinner of the Binghamton, N. Y., Chapter of the American Guild of Organists and died the same night at the hospital. A coronary thrombosis was the cause of death.

Mrs. Bixby had served as music director and organist of the Tabernacle and Chenango Street Methodist Churches and the North Presbyterian Church in Binghamton and the First Presbyterian Church of Endicott, N. Y. She also had been dean of the Binghamton A.G.O. Chapter.

Mrs. Bixby was the author of a number of books for juvenile piano students. A teacher for more than twenty-five years, her interest in composition began when as a child she wrote piano pieces. Her books also included three for junior choirs. Some of her anthems are used regularly in churches. Among them are "Immortal Love" and "Walk in the Light."

Mrs. Bixby studied with the late Paul Bliss, Martin Greenwood and Arthur Arneke of Milwaukee.

Mrs. Bixby is survived by her husband, LeRoy R. Bixby, to whom she was married in 1904; a daughter, Ruth (Mrs. Harvey Fairbanks) and two grandchildren. Mrs. Fairbanks is a graduate of the Oberlin Conservatory of Music and

ROBERT B. BROWN



until recently taught music in the Binghamton schools.

**CHORAL SERVICE ON TWO DAYS
AT HOPE LUTHERAN, CHICAGO**

"Our Heavenly Home" was the title of an elaborate and impressive choral service in which all the choirs of Hope Evangelical Lutheran Church, Chicago, and soloists united on two Sundays in May—May 4 in the evening and May 18 in the afternoon. Louis E. Schilke is choirmaster of Hope Church and Arthur Muehl is the organist. The following anthems were sung: "Go to Dark Gethsemane," Noble; "Surely He Hath Borne Our Grievs," "He Shall Feed His Flock" and "Come Unto Him," Handel; "A New Heaven," Gaul; "Behold a Host," Grieg; "Isaiah's Vision in the Temple," Luther; "And God Shall Wipe Away All Tears," Coombs; "The Whole Bright World Rejoices," Hill; "I Know That My Redeemer Liveth" and "Since By Man Came Death," Handel; "God of Might, We Praise Thy Name," Ritter; "Lord God, We Worship Thee," Bach; "Alleluia," Mozart; "Hallelujah Chorus" and "Worthy Is the Lamb," Handel.

To open the service the following organ program was presented: "In Paradisum," Mulet; "Komm, süsser Tod," Bach, and Fugue in G minor, Bach.

THE CHOIR OF THE FIRST CONGREGATIONAL Church of Long Beach, Cal., under the direction of Harry J. Tomlinson, minister of music, sang Bach's "Passion according to St. Matthew" Sunday, April 27. The performance was in two parts, part I starting at 4:30. At 6 o'clock the congregation and choir were served a buffet supper by the women of the Mayflower group of the church. Part 2 was begun at 7:30. The role of the Evangelist was sung by Russell Horton and that of Christ by William D. Vennard. Both Mr. Horton and Mr. Vennard are members of the faculty of the University of Southern California. Children of the Hosanna Choir and boy choir, under the direction of Christine J. Tomlinson, sang the ripieno of the opening chorus. Over 100 choristers took part in the performance.

**ST. MARY'S IN TOLEDO
BUYS CASAVANT ORGAN**

TO BE INSTALLED IN FALL

**Three-Manual of Forty-two Stops
Purchased—Robert B. Brown Con-
ducts Liturgical Musical Pro-
gram with Choir of Sixty.**

St. Mary's Catholic Church, Toledo, Ohio, has announced the purchase of a forty-two-stop, three-manual Casavant organ, to be placed in the church in the fall. The stop-list is as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 12 pipes.
First Open Diapason, 8 ft., 68 pipes.
Second Open Diapason, 8 ft., 68 pipes.
Violin Diapason, 8 ft., 68 pipes.
Doppel Flöte-Hohl Flöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 204 pipes.
Trumpet, 8 ft., 68 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste (GG), 8 ft., 61 pipes.
Aeoline, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks., 204 pipes.
Cornopean, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Quintadena, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Viole d'Orchestre, 8 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.

PEDAL ORGAN.

Double Open Diapason (resultant), 32 ft., 12 pipes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 12 pipes.
Violoncello, 8 ft., 32 pipes.

IN THIS MONTH'S ISSUE

Five days of services, recitals and papers, besides annual dinner of American Guild of Organists, mark spring festival in New York.

Leon Verrees, professor at Syracuse University and noted organist and composer, dies after long illness.

Albert Riemenschneider will retire as head of the conservatory of music at Baldwin-Wallace College after serving with distinction since 1898.

Large Aeolian-Skinner organ is opened in the Market Square Presbyterian Church of Harrisburg, Pa.

Howard A. Walker, vice-president and treasurer of Austin Organs, Inc., taken by death.

Annual dinners, choir festivals, election of officers and manifold other activities mark close of season for A.G.O. chapters from coast to coast.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

Stopped Flute, 8 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

There are five combination pistons for each manual and six generals. Pedal organ stops will be on the right in the console, after the French style.

The pastor of St. Mary's Church is Hartford F. Brucker, S.J., and the organist and choirmaster is Robert B. Brown, B.F.A., Carnegie Institute of Technology; master of music (*summa cum laude*), University of Montreal Conservatoire de Musique, and a graduate of the Gregorian Institute of America. He was formerly organist at St. Joseph's Church, Johnstown, Pa., Sacred Heart Church, Pittsburgh, and St. Henry's Church, Bayonne, N. J. He is guest conductor of the Bach Choir, Pittsburgh.

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**LEON VERREES DEAD
AFTER LONG ILLNESS
NOTED ORGANIST-COMPOSER**

Born in Belgium of a Family of Organists, He Came to United States in 1920—Since 1937 Professor at Syracuse University.

Leon Verrees, organist, composer and head of the organ and violoncello departments at Syracuse University, died April 26 in Syracuse, N. Y., after a long illness, during which in recent years he had worked on bravely in spite of his ill health. Professor Verrees, born in Belgium, had been in the United States for the last twenty-seven years. His compositions have received wide recognition. In 1935 he won the \$100 prize offered by THE DIAPASON for the best organ composition submitted in a contest under the auspices of the American Guild of Organists with his Chorale Prelude on the tune "St. Anne." Besides heading the two departments at the university he was for the last five years organist and choir director at Hendricks Chapel.

Leon Verrees was born Dec. 9, 1893, at Turnhout, about forty miles east of Antwerp, Belgium. His father was an organist and the son received musical training from early childhood. There were nine children in the family. Mr. Verrees' oldest brother went to the organ school at Malines at the age of 12 and studied under Edgar Tinel. He became organist at the Cathedral of Namur. The second brother became a painter and etcher. The third is a business man. The fourth went to the Conservatory of Antwerp to study organ and became professor of harmony at the conservatory and director of the music school in Turnhout.

Leon began his musical career at the age of 15. Having three organists in the family, the father advised him to study the 'cello, although his inclination was always toward the organ. At the time he was studying in the Conservatory of Antwerp he practiced on a piano with pedals for his own pleasure and so was able to assist his father at the church services while still very young. But he was graduated as a 'cellist in 1916. Then his love for the organ came to the fore and while he was studying counterpoint he took up organ work and won a diploma in two years.

In 1920 Mr. Verrees decided to come to this country to join his second brother, who had been here several years. It happened that Mr. Verrees' brother had a friend who knew Lynnwood Farnam and on the friend's advice the brothers visited Mr. Farnam. They made their call on the day on which Mr. Farnam's assistant was leaving, and after some discussion Leon was appointed to help Farnam. Mr. Verrees was with Mr. Farnam two and a half years, or until his appointment as organist of St. Luke's, Scranton, Pa., where he served for ten years before going to Syracuse in 1937.

He was a member of the American Association of University Professors and of the American Guild of Organists and organized the Syracuse Chapter. He was also an honorary member of Phi Mu Alpha.

Mr. Verrees married Miss Ann Sinclair, whom he met shortly after he came to the United States. She is a 'cellist

LEON VERREES



and the youngest of five sisters, all of whom are musicians. Surviving are Mrs. Verrees and three brothers and four sisters, all living in Belgium.

A concert in memory of Professor Verrees was given in Hendricks Memorial Chapel at Syracuse University Sunday afternoon, May 11, by their late teacher's organ and 'cello pupils. Organ numbers were played by Ruth Hindon, Kenneth La Rowe, Patricia Avery, Betsy Owen and Richard Stover and 'cello selections by Ruth Haring Rogers. The choir sang Professor Verrees' "Bread of the World," and his anthem "I Do Not Ask, O Lord," conducted by Professor David B. McCloskey, and Miss Avery played his Chorale Prelude on "St. Anne."

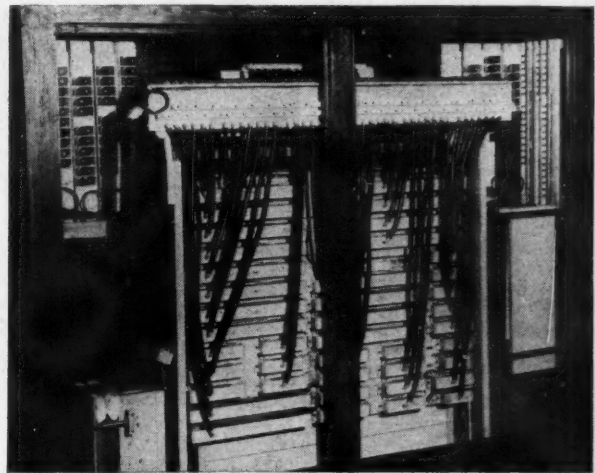
The following tribute was written by Joseph J. McGrath, F.A.G.O., a colleague of Professor Verrees, as an expression of the feelings of members of the Syracuse A.G.O. Chapter:

Professor Verrees, for ten years head of the organ department at Syracuse University, stood for the highest ideals both of organ playing and organ literature. His uncompromising idealism in these was both an inspiration to his colleagues and students and a strong and sturdy refuge in these days of changing and bewildering musical viewpoints. Although others may have been more widely known and recognized, it is doubtful if many large centers could show as steady a light as his personality showed forth. His personal relentlessness of purpose, both in his own playing and composition and in the work of his students, is something for which we are all profoundly grateful.

His passing leaves a void which can not easily be filled. The members of the Syracuse Chapter of the A.G.O. feel his loss keenly and as a colleague closely associated with him I can sincerely say that his passing is something that is lamentable and that the stimulating talks we so frequently had will be cherished in memory with the regretful knowledge that they will be no more.

Vale!

GERALD BALES, organist and choir-master of St. Andrew's Presbyterian Church, Toronto, Ont., was piano soloist with the Ottawa Philharmonic Orchestra April 27 and gave the first performance of his "Fantasy for Piano and Orchestra."



COUPLER SWITCHES

at one action make or break multiple electric circuits—seventy-three contacts for a manual switch and thirty-two for a pedal. The contact wires are mounted on a bellows, which, when inflated presses each wire to a feed bar so as to complete an electrical circuit. All of the coupler wiring is handled in this fashion, as well as the transmission of borrowed stops.

The top picture shows coupler switches mounted in the back of a console; the bottom, some switches for borrowed stops which may be located anywhere in the organ. In each case the bellows of the switch is inflated by air passed through a flexible plastic tube from the control box at the top. A single magnet controls each switch.

In the console picture above, the stop knob control shows clearly in the upright panels. Each knob has an "off" and an "on" magnet controlling air to a small bellows which moves the knob.

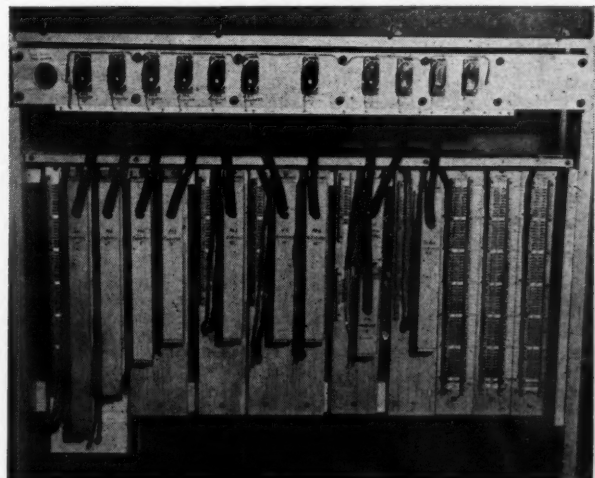
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Examinations in U.S.
for Trinity College**

After a lapse of seven years the annual examinations of Trinity College of Music, London, in the United States will be resumed this month. The new principal, Wilfrid Greenhouse Allt, will arrive June 9 and fulfill the engagements which the national chairman, Dr. Becket Gibbs, has made for him. These will begin at Trinity College, Burlington, Vt., where a large class awaits a practical examination. Then Dr. Allt will go to Boston, to Fall River, to Providence and back to New York. The following week he will go to Waterbury, Conn., and the next three days will be spent in New York, where the New York Center of Trinity College has its headquarters at the Cathedral of St. John the Divine.

On June 19 Dr. Allt will fly to Toronto, where he will spend three days at the university and then return to New York, where, at the Cathedral of St. John the Divine, Harold Heeremans and Evan Andrew Wood, both fellows of Trinity College, will give a brief recital in honor of the London examiner. This will be followed by an address to the graduates and prospective graduates of Trinity College by Dr. Allt, after which, at the Columbia University Faculty Club, there will be a dinner in his honor, with Consul General Sir Francis Evans as toastmaster. Tuesday, June 24, is reserved for private interviews with those who have evinced an interest in the examinations, and the next day, June 25, Dr. Allt will be accompanied by the secretary-general of Trinity College, Alexander T. Rees, F.T.C.L., on their return flight to London. The secretary arrives on June 15 but will visit centers in Canada, where nearly every important city has its own center of Trinity College.

In addition to these engagements the June theoretical examination will be held in the Cathedral Choir School, as it is held twice yearly in more than 700 centers throughout the world.

Trinity College of Music was founded and endowed by the late Rev. Dr. Bonavia-Hunt in 1870 and was the first music school in the world to hold such examinations throughout the world. The founder's son, the Rev. Noel Bonavia-Hunt, is an eminent student of organ design and a writer on subjects connected with the organ, and is known to readers of THE DIAPASON through articles he has contributed.

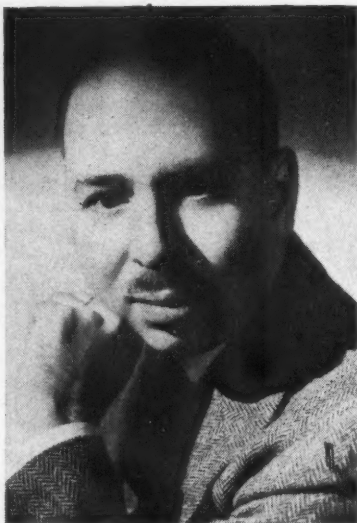
**KANSAS CITY MAY FESTIVAL
MARKED BY ORGAN RECITALS**

The Kansas City, Mo., Choral Union conducted its second May festival May 15 to 18 at the Kansas City Music Hall. Among the features of the festival were the singing of Mendelssohn's "Elijah" May 15 and Handel's "Messiah" May 18 under the direction of Delbert E. Johnson, founder of the festival; also two organ recitals and a lecture. Dr. William H. Barnes of Chicago gave an organ demonstration May 15 at the First Baptist Church, Helen Snyder Johnson played a vesper recital at the Linwood Presbyterian Church, of which she is the organist, May 16 and Dr. Clarence Dickinson gave a recital on the morning of May 17, while at luncheon the same day Dr. Helen A. Dickinson conducted a conference on "Choir Methods." All organists and choir directors of the city were invited to these events.

Mrs. Johnson, assisted by a string trio, played the following numbers in her recital: Chorale, "He Who Will Suffer God to Guide Him," Bach; Toccata and Fugue in D minor, Bach; Fifth Sonata (Adagio, Scherzo), Guilman; string trio and organ, "Romance," Matthews; "Piece Heroique," Franck; Scherzo, Rousseau; string trio and organ, Reverie, Dickinson; "The Squirrel," Weaver; "Benediction," Karg-Elert; Toccata from Fifth Symphony, Widor.

DR. DOUGLAS MOORE of Columbia University, New York, and Anthony Donato of the Eastman School of Music, Rochester, are the winners of the 1947 publication contest of the Society for the Publication of American Music, as announced by Philip James, president of the Society. Dr. Moore is represented by his "Quintet for Winds," originally composed for the League of Composers, and Mr. Donato by his "String Quartet."

ABBA LEIFER



THE BLIZZARD of MARCH 24 in Chicago, which made attendance at an organ recital night to impossible to all but the hardest fan, created a spontaneous demand on the part of those who were able to hear him and the many who could not be present that Abba Leifer repeat his performance in Kimball Hall; and so the recital was heard Sunday evening, May 4, when a goodly audience filled the hall and was aroused to enthusiasm by the excellent playing of Mr. Leifer. The program of the storm-bound night was repeated, and this time the weather man was gracious and the organ did not blow out any fuses to interrupt the continuity of the music.

The Vivaldi-Bach Concerto in A minor, a Bach chorale prelude and one of the d'Aquin "Noels" opened the program and established at once that Mr. Leifer's reputation had been well earned, for he played with a rarely clean technique, and he gave the entire program from memory. The Bach Passacaglia and Fugue in C minor was given with real distinction and the Widor Scherzo from the Fourth Symphony stood out strongly. This composition, so often on a program, seldom has been heard in a way to delight at least one critic to the same extent. But there were other big works on the program, such as the Liszt "Ad Nos ad Salutarem undam" and the Sowerby "Pageant," which requires all the skill of the most fleet-footed.

In the minds of judges of organ recitals who may not have been familiar with Mr. Leifer's playing he established himself firmly as qualified to rank among the elect in the fraternity of concert players.

Abba Leifer was born in Boston in 1911 and began his musical studies at the age of 9. He received his bachelor's degree in organ from the Bush Conservatory in Chicago, where he studied with Arthur Dunham, and then returned East, where he studied with Rollo Maitland. In 1932 he won a scholarship at Curtis Institute, where he studied with Fernando Germani. He has also done work with Marcel Dupré.

Upon completion of his studies at Curtis Institute Mr. Leifer made his concert debut in 1939 in Chicago. Since then he has given many recitals, having appeared at the University of Chicago, the University of Illinois and other universities in the East and South. He is at present organist and musical director of Chicago Sinai Congregation and Temple Mizpah, and is on the faculty of the Roosevelt College School of Music.

**N. LINDSAY NORDEN HONORED
BY PHILADELPHIA SYNAGOGUE**

At a meeting of the board of trustees of Congregation Rodeph Shalom, Philadelphia, Pa., April 23 the following resolution was unanimously adopted:

WHEREAS, N. Lindsay Norden for a period of twenty-five years has served with fidelity, devotion and distinction as organist and choirmaster in our synagogue; and

WHEREAS, The congregation desires to give expression of the honor and esteem in which it holds him; now, therefore, be it

RESOLVED, That for his many years of loyal and unstinted service the congregation express to N. Lindsay Norden appreciation and gratitude with the sincere hope that he will continue for many years to participate in the life of the congregation.

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MRS. VICTOR B. CLARK



MRS. VICTOR B. CLARK, ORGANIST and choir director of the Peachtree Christian Church, Atlanta, Ga., celebrated the silver anniversary of her service in the musical leadership of this congregation Sunday, May 11. During the twenty-five years Mrs. Clark has organized and trained the chancel, antiphonal and junior choirs, which have made this church noted for inspiring music.

Mrs. Clark received the bachelor of music degree at Wesleyan College, Macon, Ga., where she did special work with Joseph Meers, noted teacher of piano, and James R. Gillette and Ernest Leigh, teachers of organ. She is also a former student of Dr. Charles A. Sheldon of Atlanta and has taken summer courses in church music at Northwestern University in Chicago. She also has a diploma from the Sherwood Music School and has taught in its extension school for many years.

In 1922 Mrs. Clark began her Atlanta career at the First Christian Church, where she remained until Peachtree Church was organized in 1925 by Dr.

L. O. Bricker, when she was one of the charter members of the congregation. Mrs. Clark is dean of the Georgia Chapter of the American Guild of Organists and is responsible for the church music institute at the Peachtree Church this month.

The founders' day banquet at the Peachtree Christian Church on the evening of May 9 celebrated the twenty-second anniversary of the organization of the congregation and was attended by nearly 200 of the charter members and new members. A special tribute was paid to Mrs. Clark by the toastmaster, Edgar Craighead, when he presented her with a corsage of orchids from the congregation, and said: "For twenty-five years Mrs. Clark has worked faithfully as the organist and director of music of this congregation. I am sure that I speak not only for the charter members, but for all other members of the congregation in saying that no individual has made a greater contribution to our progress. Through the ministry of her music she has not only brought us enjoyment but helped us to grow spiritually."

At the close of the service Sunday morning members of the choirs assembled to express their love and appreciation of Mrs. Clark in the presentation to her of a silver tray.

WILBUR HELD COMPLETING WEEKLY OHIO BROADCASTS

In connection with his activities as head of the organ department at Ohio State University in Columbus, Wilbur Held is completing a series of weekly broadcasts over station WOSU on the development of organ literature. In these half-hour programs, which have continued through the spring quarter, Mr. Held has illustrated his talks with organ playing by himself and pupils in the school of music, and with recordings.

The series has included two programs of pre-Bach works, one of Bach's contemporaries, four programs of Bach, one of nineteenth century German composers, one of Franck, three of modern European, and one of American composers.

May 2 Mr. Held played a dedicatory recital on a new Reuter organ at the High Street Church of Christ in Hamilton, Ohio.

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**DR. RIEMENSCHNEIDER
RETIRES AS DIRECTOR**

BALTZ WILL SUCCEED HIM

Head of Baldwin-Wallace Conservatory Resigns after Serving Since 1898, But Will Continue Teaching for Two Years.

Announcement was made in May by Baldwin-Wallace College, Berea, Ohio, that the director of its conservatory of music, Dr. Albert Riemenschneider, who has held his present position since 1898, will resign as active director at the end of the present season. He will become director emeritus and, at the urgent request of the president and trustees of the college, will continue in active service at the conservatory for the next two years. He will act in the capacity of advisor, dedicating much of his time to research in his famous Bach library. He will also do extensive work in editing for publication several sets of the Bach chorales. He is scheduled to assist in guiding the programs of the famous Bach festivals at Baldwin-Wallace and plans to catalogue the extensive Bach library which he and Mrs. Riemenschneider are preparing to present to Baldwin-Wallace College when the new Ritter library building is completed. The library is to be installed as a memorial to Dr. Riemenschneider's parents, Dr. Karl and Emelie Riemenschneider. If time is available, he will also continue to do a limited amount of organ teaching.

Between Dr. Albert Riemenschneider and his father, Karl Riemenschneider, a long-time president of the Berea institution, a total of 100 years of service has been given to Baldwin-Wallace College. This is perhaps a record for service to an educational institution. When Albert Riemenschneider, then a college junior, was appointed head of the music department of the college there were about a dozen students taking lessons in piano and reed organ. At present the yearly enrollment is more than 600 students, of whom more than 150 are taking one of the courses leading to a degree in music.

As successor to Dr. Riemenschneider

as the active director of the conservatory the college trustees have selected Harold W. Baltz. Mr. Baltz comes from the directorship of the Cornell College Conservatory of Music, Mount Vernon, Iowa, where he has had a successful career since 1929. He holds B.M. and B.A. degrees from Cornell College and an M.A. in music from Teachers' College, Columbia University. In addition he has studied at the Eastman School of Music, Northwestern University, the Westminster Choir School and the Matthay School in London. He has studied conducting with Albert Stoessel, Eugene Goossens and Sir Adrian Boult of Oxford, England. His organ study was with Harold Gleason, Dr. T. Tertius Noble and Carl Weinrich. He is a member of Phi Beta Kappa and Mu Alpha Sinfonia.

Mr. Baltz married Manette Marble, well-known teacher and artist on the harpsichord and formerly director of the music department of Milwaukee-Downer College. They have one child, Rachel May.

**PRIZES FOR COMPOSITIONS
BY FRIENDS OF HARVEY GAUL**

The Friends of Harvey Gaul, Inc., has announced its first composition contest, open to residents of the United States. The contest is divided into two classifications—(a) a composition for organ and (b) an anthem for mixed voices. A prize of \$50 will be awarded in each classification. There will also be a prize of \$50, with assurance of publication, for the best anthem submitted for use by the average choir. This is being offered by Mrs. Emil Bund of the Wagner-Bund Music Company, Pittsburgh, Pa.

The prize-winning organ composition will be published by Broadcast Music, Inc., on a royalty basis, with an additional prize of \$50 offered by the publisher. The prize-winning anthem will be published by M. Witmark & Son on a royalty basis.

All compositions must be submitted on or before Sept. 1. Winners will be announced at the annual meeting of the Friends of Harvey Gaul in December. The winning compositions will be performed at the Gaul scholarship festival in April, 1948. The contest committee chairman is Ferdinand Fillion, 315 Shady Avenue, Pittsburgh 6, Pa.

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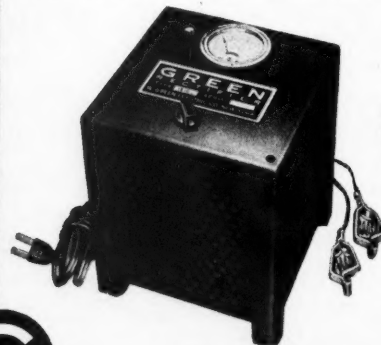
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**DR. HELEN HEWITT AWARDED
A GUGGENHEIM FELLOWSHIP**

Helen Hewitt, Ph.D., M.S.M., A.A.G.O., organist, educator and mathematician, associate professor in the school of music of the North Texas State College at Denton, and head of the organ department, has won a Guggenheim fellowship of \$2,500 and will spend the next year at Yale University. Dr. Hewitt was granted the fellowship for studies of secular choral music of the late fifteenth century. She plans to move her residence to Yale University next year in order to use the university's library facilities and to continue her research.

Dr. Hewitt spent the years 1936-38 in Europe. At that time she completed the research connected with three collections of polyphonic music of the late fifteenth century. In 1942 she published an edition of the first of these, "Harmonice Musices Odhecaton A" (first published by Petrucci in Venice in 1501). In 1943-44, while at Yale on a Sterling fellowship, she prepared an edition of the Canti B (the second of this series of three anthologies and first published by Petrucci in 1502). Her first task next fall will be to get this second volume ready to turn over to a publisher. Then she will devote the rest of the year to the editing of the Canti C (first published by Petrucci in Venice in 1504). These collections are compositions for small ensemble groups. Some have words and were sung either *a cappella* or in unison with instruments; others were for groups of instruments, without voices.

As a musicologist Dr. Hewitt was also invited to attend the conference on "Research and Scholarship in the Arts" held at Princeton University from April 22 through April 24.

Last winter Dr. Hewitt delivered a lecture-recital for the Texas Chapter of the American Guild of Organists at St. Matthew's Cathedral, Dallas, speaking on the chorale preludes of Brahms. Then she played all eleven.

Helen Hewitt was graduated from Vassar College in 1921 with a double major—music and mathematics. In 1924 she won the A.A.G.O. certificate. She received her degree of bachelor of music from the Eastman School of Music, studied

DR. HELEN HEWITT



organ with Harold Gleason there and with Lynnwood Farnam at Curtis Institute, received a master of sacred music degree from Union Theological Seminary in 1932 and pursued further study at Fontainebleau, France; Columbia University, Radcliffe College and Heidelberg University in Germany. Her Ph.D. degree was conferred by Radcliffe.

After teaching in 1921 and 1922 at the Warwick, N. Y., high school Dr. Hewitt was organist and teacher of organ and theoretical subjects at the State Normal School, Potsdam, N. Y.; organist and choirmaster of the Market Square Presbyterian Church, Harrisburg, Pa., and organist and teacher of organ, history of music, etc., at the Florida State College for Women. She has been at North Texas State College since 1944.

A CONCERT was given by the Middle Collegiate Choral, under the direction of Herbert Stavelly Sammond, with Claire Ross at the piano, Saturday evening, May 10, in the church-house of the Middle Collegiate Church, New York City.

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HANDEL'S "MESSIAH" WAS PRESENTED March 31 and April 2 by a north Louisiana community chorus of 125 voices, conducted by Marshall E. Bretz, M.S.M., of the Louisiana Polytechnic Institute music faculty. This performance was one of a noteworthy concert series at Ruston, La.

An audience of 2,500 attended the inter-community "Messiah" performance and chorus members were drawn from a radius of 100 miles. While the performance of this oratorio may not be news, it is news when it is included on a series subscribed to by 3,300 people. It is planned to present "The Messiah" yearly in this series, so enthusiastic was the reception accorded it by the series subscribers.

Mr. Bretz has a master's degree in sacred music from Union Theological Seminary, in New York City, and is piano and organ instructor at the college, as well as conductor of the college choir. In addition he is minister of music at Trinity Methodist Church in Ruston.

ORGAN AND FRENCH HORN ON AIR IN NEW AMERICAN WORKS

E. Power Biggs was assisted by Harold Meek with the French horn in the "Poem for Organ and French Horn" on the melody "De Profundis," by Read, Sunday, May 4, over CBS from Cambridge, Mass. In this program, the third in a series presenting modern composers for the organ, Mr. Biggs also played the Sonata by Noehren, a Prelude by Frederick Jacobi, "Episode," by Aaron Copland, and the second movement of the Symphony in G by Sowerby.

The fourth and last program in the series of organ works by modern composers was broadcast Sunday, May 11. The third movement of Sowerby's Symphony in C, the Chorale No. 1 by Sessions, the "Eclogue" by Wagenaar and the Canon and Fugue by Porter were played.

SUMMER CLASS BY BINGHAM AT COLUMBIA UNIVERSITY

Seth Bingham, sub-warden of the A. G. O. and organist of the Madison Avenue Presbyterian Church in New York, is to teach organ at Columbia University's summer session from July 3 to Aug. 15.

On April 27 a concert at Ohio Wesleyan University directed by Rexford Keller, head of the music department, was largely devoted to Professor Bingham's organ and choral works, with the composer conducting. Choral numbers were, for women's voices: "My True Love," "Christmas Child," "Come, All You Fair," "I Must and Will Get Married," and "Witch-Teasing"; for mixed voices, "Gabriel from the Heaven," "Personent Hodie," "Puer Nobis," "The Lord's Prayer" and Te Deum.

CAPITAL UNIVERSITY, Columbus, Ohio, announces its annual anthem competition. The contest is open to all composers (no limitation as to age or experience). Compositions must be suitable for a choir of average ability not numbering more than twenty singers. Compositions should be written for an *cappella* choir. Composers of winning manuscripts will receive complete royalties as arranged directly with Carl Fischer, Inc., publisher of the series. Manuscripts must be in the hands of the committee by Aug. 15 and should be addressed to The Chapel Choir Series, Ellis E. Snyder, editor, Columbus 9.

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THE CHOIR OF FIFTY BOYS and men of St. Lawrence Church, Price Hill, Cincinnati, assisted by sixty students of the Seton (girls') High School, under the direction of J. Alfred Schehl, A.A.G.O., nationally known composer, choirmaster and organist, sang Mr. Schehl's new Mass in Honor of the Holy Spirit at the solemn high mass on Pentecost Sunday. The mass is composed for two antiphonal choirs and is in process of publication by J. Fischer & Bro. This is the seventh mass by Mr. Schehl to be published. The prelude was "Veni Creator" from "Six New Chorales," by Schehl, and the postlude "Exsultemus," by Kinder.

The glee club of Elder High School, Cincinnati, gave its fifth annual spring concert May 6 in Seton Auditorium under the direction of Mr. Schehl. The club numbers sixty young men. Eugene Hemmer, Edward Hess, Jr., Norman Zix, Stanley Herrlinger and Thomas Meckstroth, pianists, were heard in classical compositions, and "Swanee River" and "O Susanna" from "Eight Old Tunes in Modern Style," by Mr. Schehl.

KNUT NYSTEDT, NORWEGIAN ORGANIST, ON VISIT TO U. S.

A distinguished Norwegian visitor in the United States is Knut Nystedt of Oslo, prominent as an organist and choral conductor in his native land. Mr. Nystedt is in America on a grant from the Society of Norwegian Composers. April 23 he and Gunvar Mjelva, Norwegian soprano noted for her work in oratorio, gave a recital at Christ Church in New York City at the invitation of Victor Powell, A.A.G.O., F.T.C.L., organist and choirmaster of the church. The organ program included: Prelude, Adagio and Fugue in C major, Bach; "Hymn," Nils Larsen; "En Koralstudie," Arild Sandvold; "Care Selve," Handel; "Introduzione e Passacaglia," Nystedt.

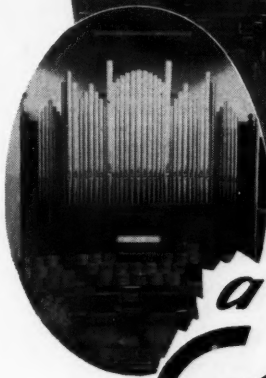
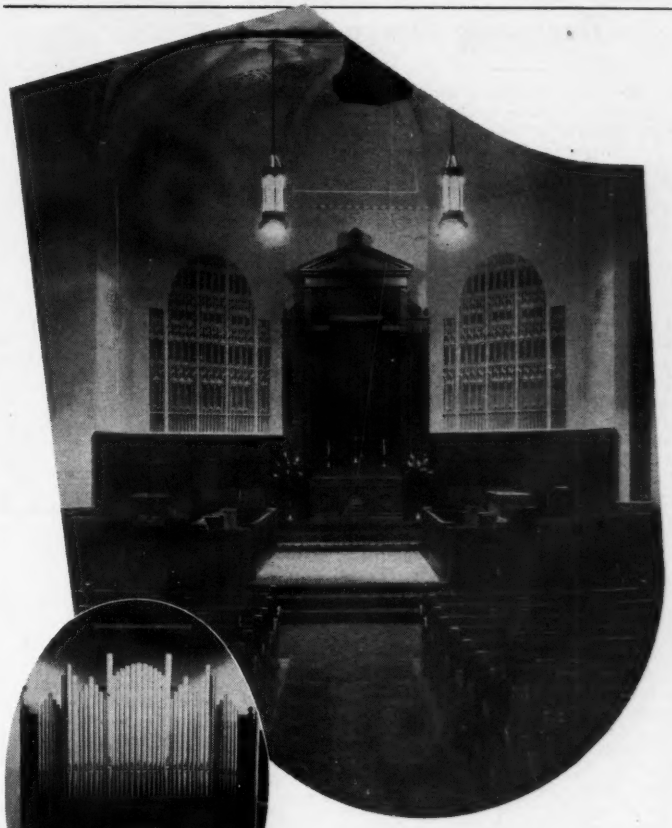
Mr. Nystedt is organist of the Torshov Church in Oslo and the conductor of three choirs and an orchestra in the same city. He also teaches at Riefling's Piano School. He is the composer of a number of works for the organ, published by Norwegian publishers. One of these is the prize-winning "Introduzione e Passacaglia."

FOUR SPECIAL EVENTS MARK YEAR AT FUSNER'S CHURCH

During the past season the motet choir of Emmanuel Baptist Church, Brooklyn, N. Y., under the direction of Henry Fusner, has presented four special services of music. Nov. 10 Mendelssohn's "Elijah" was sung in commemoration of the 100th year of the first presentation. Dec. 22 a candlelight carol service was held. Brahms' Requiem was sung March 2, marking the fiftieth anniversary of Brahms' death. At the last service the Lenten and Easter portions of Handel's "Messiah" were offered. At all the services distinguished soloists appeared. On Palm Sunday portions of Bach's "St. Matthew Passion" were sung at the morning service, while on Easter a brass quartet and timpani accompanied the hymns and anthems.

This completes Mr. Fusner's second year at Emmanuel Church. He went there from the Episcopal Church of St. Edward the Martyr, New York City. Mr. Fusner is a member of the faculty of the Juilliard School of Music.

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Ernest White Has New Three-Manual of Interesting Design

A new three-manual organ built for the spacious church studio of Ernest White, director of music at the Church of St. Mary the Virgin in New York City, has attracted much attention and has been heard by invited groups of organists and others. This organ, the latest of the classic instruments built for Mr. White by G. Donald Harrison, president of the Aeolian-Skinner Company, has six stops on the great, four flues and three reeds on the swell, six stops on the positiv and ten on the pedal.

The basis of the design is the classic idea of three unenclosed divisions—pedal and two contrasting manuals. The harmonic center of the great is 8-ft., the positiv 4-ft. and the pedal a combination of the 16 and 8-ft. levels which are exemplified in the mixtures.

For more recent music a full swell is placed on a third manual. In order to allow an equally flexible solo and accompaniment this division is provided with a box for the flues and one for the reeds. Each section couples separately. When the swell is played as a single division this separation of the flues and the reeds makes possible unusual opportunities for varying the color by a shift in balance between the tone from the two boxes.

About 200 guests heard Edgar Hilliar, organist of St. Mary's, give the following program Sunday evening, May 11: "Offertoire sur Les Grand Jeux," Couperin; "O Mensch, bewein' Dein' Sünde Gross," Bach; "Noel Suisse," d'Aquin; Passacaglia and Fugue in C minor, Bach; Prelude, Fugue and Variation, Franck; Intermezzo, First Symphony, Adagio from Second Symphony and Finale, Sixth Symphony, Widor.

The first recital after the installation of the instrument was played by Mr. White April 12, when he interpreted these compositions to demonstrate the resources of his new instrument: Partita, "O Gott, Du frommer Gott," Bach; Fugue in B flat, Krieger; Flute Solo, Arne; "Herzlich thut mich verlangen," Kirnberger; "Allein Gott in der Höh' sei Ehr'," Andreas Arnstoff; "Grosse Fuge," Mattheson; "La Nativité du Seigneur," Messiaen.

Other recitals were played on Sunday evenings by Mr. White, Edward Linzel, Albert Fuller and Marie Schumacher.

CHORISTERS CELEBRATE WITH EDWARD G. ELLIOTT

About 250 former choristers of Edward George Elliott held a happy reunion at Grace Church, Brantford, Ont., on the afternoon and evening of Sunday, May 4. The event was to celebrate the twenty-fifth anniversary of Mr. Elliott as a church organist and choristers were present from St. Luke's Church, Burlington, Ont., All Saints', Hamilton, Ont., St. George's, St. Catharines, Ont., St. John's,

ANGUS R. DAVIDSON, JR.



ANGUS R. DAVIDSON, JR., has been appointed organist and choirmaster of All Saints' Episcopal Church, Chicago. Mr. Davidson succeeds Lester J. Heath, who died Feb. 25 after serving this church for more than thirty-four years as organist and choirmaster. Mr. Davidson became associated with Mr. Heath at an early age, first studying piano and harmony, and when 12 years of age took up the study of the organ under Mr. Heath's tutelage. During the last year Mr. Davidson has been organist, relieving Mr. Heath of considerable responsibility.

Buffalo, N. Y., and present choristers of Grace Church, Brantford. A reception was held in the church hall in the afternoon, followed by a rehearsal of the massed choirs which was a preparation for choral evensong. The preludes and the postlude for the service were played by three pupils and colleagues of Mr. Elliott—Kenneth C. Clarke, Bradley M. Walls and Dorothy J. Forbes.

Mr. Elliott was appointed organist and choirmaster of Grace Church in November, 1946, succeeding the late A. G. Merriman.

DR. BALOGH'S NEW TE DEUM HAS CLEVELAND PREMIERE

The outstanding feature of the silver jubilee concert of the Notre Dame College Chorus, given May 14 at Severance Hall in Cleveland, Ohio, was the Te Deum composed for this occasion by the director, Dr. Louis L. Balogh. The girls' choir had the cooperation of the Cleveland Heights High School Orchestra and of Organist Frank D. Parisi.

"The work revealed fine musicianship on the part of the composer and an imaginative flair for design as attested by the brass introductory passages, repeated later, and the wide variety in the choral and orchestral treatment," was the comment of one reviewer.

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Fortieth Anniversary Is Celebrated by Illinois Chapter at Dinner May 19

The Illinois Chapter celebrated its fortieth anniversary and held its annual dinner at Martin's restaurant in Chicago May 19 and the occasion was attended by several of the charter members, while greetings were read from others who live at a distance or were prevented by other reasons from being present. The formation of the chapter by Harrison M. Wild, with the assistance of the warden of the Guild, Dr. John Hyatt Brewer, was recalled. At the outset this was the Western Chapter and the first to be formed west of New York. Among the charter members present were Mrs. Sarah Wildman Osborne, Bertram Webber, Mrs. Anne Pearson Maryott and Miss Alice R. Deal.

The report of the secretary, Miss Clara Gronau, showed a membership of 297, of whom twenty-three were elected in the last year. Miss Deal, the treasurer, presented a report which showed the finances to be in excellent condition. A briefcase was presented to Miss Deal in appreciation of her years of outstanding service as treasurer. A report of the spring festival was made by S. E. Gruenstein. Plans for the new year's activities were discussed under the leadership of the sub-dean, Eldon Hasse, who presided because of the illness of Dean Emory L. Gallup.

The election of officers resulted as follows: Dean, Eldon Hasse; sub-dean, Fred S. Cronhimer; secretary, Grace Symons; treasurer, Alice R. Deal; registrar, Martha Armstrong; members of executive committee, Eugenia Anderson, Allen W. Bogen and Peter Fyfe.

Young Organist Plays in San Antonio.
Robert P. Rapp, 18-year-old organist of the National Shrine of the Little Flower in San Antonio, Tex., was presented by the Alamo Chapter in a program at Christ Episcopal Church April 20. Mr. Rapp, a pre-medical student at St. Mary's University, San Antonio, is studying organ with Lee Norrell, dean of the Alamo Chapter. While in college he has been heard in recitals at the Shrine and also on Guild programs. His program was as follows: "Psalm XIX," Marcello; Prelude and Fugue in E minor, "Hark! A Voice Saith All Are Mortal," "Come, Sweet Death" and "In Thee Is Gladness," Bach; "Rigaudon," Campra; Trumpet Tune and Air, Purcell; "The Legend of the Mountain," Karg-Elert; "The Way to Ephraim," "The Woman of Bethany," "Actus Tragicus" and "The House upon a Rock," Weinberger; Toccata in F minor, Andriessen.

Organist-Clergy-Layman Meeting.
The Reading Chapter held its monthly meeting April 21 in Salem Evangelical Church, Reading, Pa. The program was in charge of the program committee chairman, Vernon D. Johnson. We entitled the meeting "The Organist-Clergy-Layman" meeting and had as the participating representatives Dr. Scott Brenner for the clergy, Newell Robinson for the organists and J. Wilmer Fisher, attorney and chairman of the Trinity Lutheran Church music committee, for the laymen. After each speech the audience participated in an open forum on the views presented by the speaker. The clergy and laymen of Reading churches were guests of the chapter at this meeting, and refreshments were served by the entertainment committee under the leadership of Elizabeth H. Fidler.

The annual meeting for the election

of chapter officers was held at the Lutheran Church of the Holy Spirit Sunday, May 4, and the following officers were elected: Dean, J. William Moyer; sub-dean, Bernard E. Leightheiser; secretary, Rachel Marcks Large; assistant secretary, Richard I. Miller; treasurer, Margaret Greiby Straub; executive committee members, Marguerite A. Scheifele, Earl W. Rollman and Earl A. Bickel.

On Sunday, May 11, the Reading Chapter and the Music Club of Reading presented a combined "Music of Worship" program at the Lutheran Church of the Holy Spirit, with a choir of seventy-five voices made up of members of the choirs of chapter members. Seven anthems were sung. The choir was under the direction of Vernon D. Johnson, with Rachel Marcks Large as accompanist. In addition to the choir a quartet was heard in "Awake, My Heart's Beloved," Sachs. The Rev. Frank E. Radcliffe was liturgist for the service.

An organ recital preceded the program, with the following selections played by chapter members: First Movement, First Sonata, Borowski (Thelma Agor Dangler); Andante Religioso, Thome (Carl L. Seltzer); "Prayer," Ravanello (Paul E. Esterly); "Grand Choeur," Rogers (Earl A. Bickel).

RICHARD I. MILLER,
Assistant Secretary.

J. Fischer Prize Competition.

Under the auspices of the American Guild of Organists a prize of \$100, plus royalty, is offered by J. Fischer & Bro., to the composer of the best piece for the organ submitted by any musician residing in the United States or Canada. It is suggested that the composition shall not exceed five or six minutes in length.

The manuscript, signed with *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, 1948. Return postage must be enclosed.

Virgil Fox Plays in Macon.

The Macon, Ga., Chapter presented Virgil Fox in a recital May 14 at the Wesleyan Conservatory, inviting the citizens of the community as its guests. An enthusiastic audience greeted Mr. Fox on this, his third, appearance in Macon. No finer contribution has been made to the concert series than Mr. Fox gave, thus bringing the year to a magnificent conclusion.

The May meeting of the Macon Chapter was held May 5 at the Vineville Baptist Church. After the business session Miss Jane Holton of the Bessie Tift organ faculty at Forsyth gave an interesting recital on the three-manual Austin organ in the auditorium of the church. Plans were made for the closing meeting of the year, the election of new officers and the extension of the Guild's work into next year.

ROCKETT ODOM, Secretary.

Edgar Hilliar in Annapolis.

The Chesapeake Chapter presented Edgar Hilliar in a recital at St. Anne's Church, Annapolis, Md., April 14. Mr. Hilliar, who is the organist of the Church of St. Mary the Virgin in New York City, showed a keen rhythmic sense and a brilliance of technique in his playing. The program was as follows: Trumpet Tune and Air, Purcell; Fifth Concerto, Handel; "Air Tendre," Lully; "The Fifers," d'Andrieu; Passacaglia and Fugue in C minor, Bach; Berceuse, Vienne; Intermezzo from Sixth Symphony, Widor; Prelude, Fugue and Variation, Franck; Canzone, Bedell; "Carillon de Westminster," Vienne.

The Warden's Column

The Guild festival in New York City is fully reviewed in this issue of THE DIAPASON. It was splendidly attended by enthusiastic members of the A.G.O. and their friends, who pronounced it a great success. There was a surprisingly large representation from chapters. The annual general meeting and the council meeting with regional chairmen, deans and regents brought them prominently into the picture and extraordinary interest was shown in the reports on the vast development of the organization and the various phases of the Guild's national program. Spirited discussions took place; many very helpful ideas were advanced and the unanimity of purpose of all Guild centers was clearly demonstrated.

Deep interest was expressed on all sides in the idea of a biennial national convention in 1948, and it was agreed that all chapters and headquarters should go "all out" for this project. The time and place will be chosen early in the fall, after every chapter has had the opportunity to send suggestions to national headquarters. Then we shall start right in with our utmost endeavor to make the convention the best ever and to break all records in national attendance.

Chapters have been organized recently in Lewiston-Auburn, Maine, and Long Beach, Cal., illustrating the expansion of the Guild, literally from Maine to California. Our newest addition is the Berkshire Chapter, in Massachusetts, making 162 chapters and branches. Our total membership is now over 9,000. About 200 members are being elected each month.

The large registration for the fellow, associate and choirmaster examinations just held is very gratifying. We are particularly glad that an unusually large number took the choirmaster examination. We are planning a well-organized drive for developing interest in these three examinations for 1948 and in obtaining a record number of candidates. When sufficient time has elapsed to enable us to hear from the chapters stating their preference of dates for the examinations, the campaign will be made intensive.

We are greatly pleased to have received at headquarters an unprecedented number of excellent programs and service lists from all parts of the country. We are especially glad to have so many for national Guild Sunday, containing compositions by members of the Guild.

My next Guild tour will be made in the fall, when I expect to travel as far as the deep South, passing through Oklahoma, Texas, Louisiana, Mississippi, Alabama, Florida, Georgia, South and North Carolina. This is being carefully planned with the invaluable assistance of regional chairmen, deans and regents, thus enabling me to keep in close touch with the places to be visited. Meetings of several chapters will be attended and new chapters will be organized.

S. LEWIS ELMER.

Cleveland Recital by Donald Willing.

The Northern Ohio Chapter met on the evening of May 12 at Plymouth Church, Shaker Heights. Dinner was followed by the annual meeting of the chapter.

Donald Willing, organist and choirmaster of the church, presented a brilliant recital, entirely from memory, on the four-manual Skinner before an audience of music-lovers. The recitalist opened his program with the first movement of the Concerto in B flat major of Handel. It was evident from the outset that he possessed complete mastery of the instrument; his playing exhibited great technical skill, his rhythm was steady and his interpretation satisfying. It is seldom

that one hears such a fine performance of Bach's Fifth Trio-Sonata.

The Plymouth choir assisted in the program by singing a seldom-heard work "The Two Cities" of Darius Milhaud. The chorists maintained their pitch throughout this lengthy *a cappella* number. The blend of voices was lovely and the general effect excellent.

Mr. Willing closed the recital with a modern group, including Sowerby's Arioso, Robert Russell Bennett's Allegretto, which delighted the audience with its whimsical character, and two movements from Sowerby's Symphony in G major.

F. BROADUS STALEY.

Kansas City Festival Service.

Members of the Kansas City Chapter spent an enjoyable evening as guests of the J. W. Jenkins Music Company at a dinner meeting in the Hotel Phillips April 12. The dean, Clarence D. Sears, presided, and W. T. Sutherland of the Jenkins Music Company was the speaker of the evening. Mr. Sutherland emphasized the importance of music in all phases of American life and said that the obligation of the organist is to make the public organ-minded and to keep the world moving forward with music.

Dr. Charles Griffith, the sub-dean, invited the chapter to be his guests at Park College May 18 for the Guild spring session.

Members of the chapter observed National A.G.O. Sunday April 27 by using anthems, canticles, and organ numbers composed by Guild members, at their services. Several of the ministers mentioned the aims of the Guild in their notices. In the afternoon our annual spring festival service was held at Trinity Methodist Church. Mrs. G. Sidney Stanton was the organist and the choir was under the direction of Miss Esther Davies. The guest organists were Miss Hester Cornish and J. Max Kruwel. Mrs. Stanton played the Chorale and "Priore a Notre Dame" from the "Suite Gothique" by Boellmann for the organ prelude, "Sunset," by Frysinger, for the offertory, and the Toccata from the "Suite Gothique," by Boellmann, for the postlude. Miss Cornish played the Chorale Preludes on "St. Peter" and "Dundee" by T. Tertius Noble. Mr. Kruwel played an Allegretto by John Hyatt Brewer, and "Song of Gratitude," by Rossetter Cole. The choir sang the anthems "Praise to the Lord," Christiansen, and "Out in the Fields," by Dawson. The minister, Ernil B. Frye, D.D., gave a short talk on "Music as a Morale Builder." Following the service a tea for Guild members and their friends was held in the church parlors.

Our dean, Clarence D. Sears, has formed a branch chapter at Springfield, Mo., with fourteen members and the following officers: Mrs. Richard Payne, regent; Miss Ilah Dixon, vice-regent; Miss Ellen Edwards, secretary, and Mrs. Paul Carlock, treasurer. Our chapter has added ten new members during the past year.

HESTER CORNISH, Registrar.

Blanchard Speaks in San Diego.

William G. Blanchard, college organist and assistant professor of music at Pomona College, spoke before the San Diego Chapter the evening of May 5 on "The Organist Takes Inventory." The meeting was one of the monthly gatherings of the San Diego group and took place in the United Brethren Church.

Mr. Blanchard is a member of the executive council of the Los Angeles Chapter. He is at present serving as chairman of the committee on arrangements for a two-day convention of the Guild's Southern California chapters, which will meet on the Pomona College campus June 23 and 24.

News of the American Guild of Organists—Continued

Spring Music Festival Brings Season to Close for the Buffalo Chapter

Events which closed the season for the Buffalo Chapter were as follows:

Sunday afternoon, April 27, in Blessed Trinity Church, the fourth in a series of liturgical services was held, this representing the Catholic liturgy. The service was in charge of the Rev. Henry Kawalec, director, and Mrs. Cecelia Roy Kenny, organist. The music was for the Mass of the Feast of Pentecost, including Gregorian chant, polyphony and modern music, sung by the Blessed Trinity choir, augmented by the choir of St. Joseph's Old Cathedral and a male choir from the "Little Seminary." The Rev. Paul Valente chanted the liturgical recitatives.

The annual meeting and election of officers took place May 7 at the Kathryn Lawrence dining-rooms. Officers elected are as follows: Dean, Clara Mueller Pankow; sub-dean, Reed Jerome; secretary, Maud Ollis; treasurer, Gilbert W. Corbin; registrar, Susa H. Spaulding; librarian, Addison W. Buesch; auditors, Robert F. Sweet and Minnie C. Schultz; chaplain, the Rev. Hugo L. Dressler; members of the executive committee: Karl Koch, Elinor M. Strang and Wallace A. Van Lier.

The spring music festival was held Sunday evening, May 18, in the Asbury-Delaware Methodist Church. Curtis R. York, B.Mus., organist and choirmaster of the church, was chairman of the festival. The two winners in the student contest sponsored by the chapter played at the festival. Vinson F. Long, winner, played the test piece, Grave, Adagio and Allegro, from Sonata in C minor, Mendelssohn, and Theme with Variations, Faulkes. Lois M. Helwig, second place winner, played "The Last Supper" ("Bible Poems"), Weinberger, and Concert Overture in A, Maitland. The organ prelude, "Now Thank We All Our God," Karg-Elert, was played by Clara Mueller Pankow. Anthems were as follows: "Send Forth Thy Spirit," Schuetky; "Praise to the Lord," Christiansen, and "Were You There," spiritual, arranged by Ringwald (sung by the Central Park Methodist choir of youth and Westminster choral group of Kenmore Presbyterian Church, Onnolee B. Knapp, director); "We Adore Thee," Palestrina; "Hear My Cry, O God," Kopyloff, and "Up, My Heart, with Gladness," Bach (Kenmore Methodist and Asbury-Delaware choirs, Curtis R. York director, Marian B. Albee organist); offertory anthem, "Hear My Prayer," Mendelssohn (sung by Asbury-Delaware choir). The choir of the Central Presbyterian Church, Stephen Palmer director, sang "O Be Joyful, All Ye Lands," Gretchaninoff, and "Heavenly Light," by Kopyloff. A group of anthems by the combined choirs completed the program. It was as follows: "Gloria in Excelsis" (Twelfth Mass), Mozart, and "Beautiful Saviour," Christiansen.

The Buffalo Chapter will sponsor a church music institute the last week in August. The faculty will be Dr. Frederick Schlieder, Mrs. Carol Pitts and Professor Walter E. Buszin.

EDNA L. SPRINGBORN, Secretary.

Events in New Hampshire.

The annual meeting of the New Hampshire Chapter was held April 23 at the auditorium of the public library in Manchester. The officers elected were: Dean, Norman W. Fitts; sub-dean, Irving D. Bartley; secretary, Miss Germaine Pellerin; registrar, Miss Bernadette McDonough; treasurer, Milton Johnson; auditors, Paul Yngve and Paul Farley; members of executive committee for three years, Mrs. Mary McLaughlin and Roger Barrett.

Reports of the officers were read and showed the chapter to be in excellent condition. The chapter was organized in October, 1946, and has doubled in membership since that time.

Dr. Rudolphe E. Pepin, organist of the Mission Church, Boston, Mass., was presented by the New Hampshire Chapter in a recital at St. Marie's Catholic Church in Manchester, N. H., Sunday evening, April 27. The organ is a large three-manual with a chancel organ played from the main console. Dr. Pepin's pro-

gram was as follows: Fifth Symphony, Widor; Intermezzo, Hollins; "Divertissement" and Berceuse, Vierne; "Pour Paques," Quef; Passacaglia, Bach; "Soeur Monique," Couperin; Toccata on "Ave Maris Stella," Dupré; "Rosace" and Toccata, Mulet.

The New Hampshire Chapter presented Dr. Tertius Noble in a recital at the First Congregational Church in Nashua May 6. A pastor-organist dinner May 27 was the next scheduled event. An afternoon and evening program with a banquet in Portsmouth will take place Monday, June 2. The final recital of this season will be by William Self, organist of All Saints' Church and the Art Museum in Worcester, Mass. Mr. Self will give his recital in Gethsemane Lutheran Church, Manchester.

MISS GERMAINE PELLERIN, Secretary.

Senior Choir Festival in Hartford.

The senior choir festival of the Hartford Chapter was held in Bushnell Memorial Hall on the afternoon of Sunday, May 4. Six hundred singers, representing twenty-eight choirs in Hartford and nearby cities, enrolled in this festival. Gordon W. Stearns, A.A.G.O., was conductor of the chorus. Professor Arthur Quimby of Connecticut College, New London, and Charles Schilling, F.A.G.O., of the First Church, Springfield, Mass., played. Walter M. Reneker was organ accompanist and Mrs. Herbert Skiff piano accompanist.

Professor Quimby opened the program with three organ numbers—Prelude, Fugue and Chaconne, Buxtehude; "Benedictus," Couperin, and Chorale Prelude, Bach. The choirs and audience then united in singing the hymn "Fairest Lord Jesus." Two anthems—"Turn Back, O Man," Holst, and "Lo, a Voice to Heaven Sounding," by Bortniansky—were sung by the chorus. A group of Negro spirituals followed, sung by Russell Moore, tenor.

The anthems "With a Voice of Singing," by Shaw, and "He Watching over Israel," by Mendelssohn, were sung by the chorus. Mr. Schilling played the "Modale Suite," by Flor Peeters. The festival closed with the chorus singing "O Lord Most Holy," by Franck; "All Creatures of Our God and King," Chapman, and the Sevenfold Amen, by Stainer.

WALTER M. RENEKER,
Publicity Chairman.

Southern Ohio Chapter Events.

The Southern Ohio Chapter held its annual service at the Seventh Presbyterian Church, Cincinnati, Sunday, April 27. Chester Morsch, organist and choirmaster, presented a beautiful program with his large mixed choir. As a prelude Mr. Morsch played the Adagio from the Sixth Symphony, by Widor, and "Carillon," by DeLamarter. The following numbers were sung by the choir: "Now We Sing Thy Praise," Tschesnokoff; "In Him We Live," Baumgartner; "Hail, Gladdening Light," Greek Hymn; Nunc Dimittis, Barnby. The Rev. Hugh Bean Evans, pastor of the church, delivered an excellent address. Closing the impressive service was the brilliant Toccata in C by Bach. Tea was served in the parish-house.

The annual banquet and election of officers was held at the Masonic Temple Saturday evening, May 10. After dinner Dean Sears Pruden introduced the speaker of the evening, the Rev. Morris H. Coers, pastor of Immanuel Baptist Church, Covington, Ky., who related some of his interesting experiences in different countries.

Before the election of officers Dean Pruden thanked the officers and members for their fine cooperation.

Officers for the ensuing year, selected by the nominating committee, are as follows: Dean, J. Walter DeVaux; sub-dean, William George Higdon; secretary, Malcolm T. Fogg; assistant secretary, Hilda A. Lechner; treasurer, Lucile S. Meyer, A.A.G.O.; registrar, Helen Smith, M.M., A.A.G.O.; librarian, Louzetta Poellman; auditors, Clarence H. Ackerman and Robert S. Alter; members of the executive committee, Sylvia Steinhart, Irene Ganzel, Alma Huenefeld and Chester Morsch.

Mr. DeVaux spoke briefly in appreciation of the honor and responsibility bestowed upon him. Before adjourning Mrs. Alter suggested a vote of thanks to Mr. Pruden for his splendid services as dean.

HELEN M. SMITH, A.A.G.O., Registrar.

Murphree Plays in Jacksonville.

In observance of music week the Jacksonville, Fla., Branch presented Claude L. Murphree, F.A.G.O., of Gainesville in a recital May 6. The program: "We All Believe in One God," "Hark! A Voice Saith All Are Mortal," "Rejoice Now, Christians," "I Call to Thee," Bach; Fan-

taste in F minor, Mozart; "The Musical Clocks," Haydn; "On Hearing the First Cuckoo in Spring," Dellus; "The Wind in the Grass," Gaul; "Hymn of the American Navy," Gaul; "Symphonie-Passion" (two movements), Dupré; "Evocation," Dupré. Mr. Murphree played his own transcription of the Delius work, giving it entrancing color. He was the first American to study "Evocation" with Dupré, and in this number he reached the climax of the program, giving a masterly performance.

Mrs. Donald P. Black, retiring regent of the Jacksonville Branch, and her husband entertained at a reception for Mr. Murphree after the recital.

LORNA DINNING.

Annual Meeting in Miami.

The Miami, Fla., Chapter held its annual meeting at Trinity Episcopal Church on the evening of May 6. Bruce Davis, F.A.G.O., played an inspirational recital on the large Skinner organ over which he presides. A large and appreciative audience heard the following program: Two Trumpet Tunes and Air, Purcell; "Noel" No. 10, d'Aquin; Passacaglia in C minor, Bach; Prelude and Fugue in G minor, Bach; "God's Time Is Best," Bach; Chorale Preludes, "O Sacred Head Now Wounded," Bach and Brahms; "Carillon-Sortie," Vierne.

After the recital members of the chapter adjourned to the parish-house for the business meeting. The following officers were elected: Dean, Mrs. Edward G. Longman; sub-dean, Mrs. C. F. Grafflin; treasurer, Mrs. D. Ward White; recording secretary, Gordon McKesson; corresponding secretary, Ethel S. Tracy, F.A.G.O.; directors for three years, Miss Bertha Foster, Bruce Davis and Mrs. Florence A. Austin.

ETHEL S. TRACY,
Corresponding Secretary.

Southern New Jersey Chapter.

The monthly meeting of the Southern New Jersey Chapter May 6 took the form of a celebration of the first anniversary of the chapter. It was a dinner meeting, followed by a recital. The dinner was served in the Y.M.C.A. Building, Vineland. Dean Charles Wright presided at the business meeting. The election of chapter officers and executive committee resulted as follows: Dean, Charles Wright, F.A.G.O.; sub-dean, Lowell C. Ayars, A.T. C.L.; registrar, Harold A. Wright; secretary, Carrie E. Livingston; treasurer, Virginia Silvers; executive committee, Martha Robeson, Elizabeth Ann Mulford, Mabel Cox, Helen S. Gifford, Cora Shoemaker and Marian Voigt.

Announcement was made that the next meeting would be in the form of a tour, visiting the churches of which our colleagues are organists, and that an activity in June would be a trip to the Möller factory. Walden Cox extended an invitation to the chapter to attend the dedication of the Aeolian-Skinner organ of forty-one ranks in the First Methodist Church of Millville May 27.

Adjourning to the First Methodist Church, Vineland, Mildred Kammeyer, A.A.G.O., of the Pennsylvania Chapter played the 1947 associate test pieces and the dean, Charles Wright, F.A.G.O., played the fellowship test pieces.

The Southern New Jersey Chapter held its monthly meeting April 21 at the home of Mrs. F. William Cox in Bridgeton. Mrs. Cox and Mrs. Lillian Ashley, duo pianists, presented an interesting program. Refreshments were served by the hostess.

CARRIE E. LIVINGSTON, Secretary.

Oklahoma Chapter Events.

The Oklahoma Chapter met the night of April 8 in Trinity Episcopal church-house, Tulsa. After dinner the feature of the program was an instructive talk by Dorothy Heywood Reedy on "Famous Symphonies and Their Composers."

May 6 the annual meeting of the chapter was held at the same place and officers were elected as follows: Dean, Marie M. Hine, A.A.G.O.; sub-dean, John Knowles Weaver, A.A.G.O.; secretary, Mrs. J. Harold Haynes; registrar, Fannibelle Perrell; treasurer, Mrs. Loy Wilson; librarian, Mrs. C. H. McClure; hospitality chairman, Irene Neff; executive committee, Dorothy Heywood Reedy and Mary Margaret Poole; auditors, Esther Handley and Boddin Roberts; chaplain, the Rev. E. H. Eckel, Jr.

Mrs. H. Clay Fisk, chairman of the rummage sale to be conducted by the chapter, announced the date as Oct. 10 and outlined plans for this fall event. Dean Hine read a letter from Dean Dennis of the Oklahoma City Chapter inviting our chapter to meet with them this fall. The invitation was accepted unanimously.

As a memorial to a beloved Tulsa violinist, Harry H. Ryan, the chapter voted a contribution to the Karg-Elert widow and daughter relief fund.

Mrs. Marie Hine was invited to represent the Guild at the United Nations Education, Scientific and Cultural Organization meeting to be held in Denver May 15-17.

JOHN KNOWLES WEAVER, Sub-dean.

Three St. Joseph Valley Events; Climax in Choir Festival at South Bend

The St. Joseph Valley Chapter has enjoyed three excellent programs during the last month. Substituting for Dr. Emory L. Gallup, who was confined to a hospital by illness, John K. Christensen played an interesting recital in the First Methodist Church of South Bend April 22. Mr. Christensen teaches at the Wisconsin College of Music in Milwaukee. He played a movement from Hindemith's Second Sonata, a Trio-Sonata by Bach, Widor's "Symphonie Romane," "Night Descendeth" by Zechiel, "Ave Maria" by Reger, "La Nativete" by Langlais and Mulet's "Tu es Petra." The public was invited to enjoy this program with the members. A reception was held in the church parlors afterward.

Sunday afternoon, April 27, Edward F. Soetje, organist and director of choirs of the First Methodist Church in La Porte, presented a fine program for the chapter. The Crusader, Epworth and adult choirs took part, as well as a guest organist, Mrs. Ruth M. Hootman.

An event which attracted a congregation too large to be accommodated in Grace Methodist Church, South Bend, was the choir festival Sunday afternoon, May 4. Two hundred and fifty singers from nineteen churches took part in it. It was a thrilling occasion. The numbers which the choirs sang were: "Send Out Thy Light" and "Sanctus," Gounod; "God So Loved the World," Stainer; "Gloria," Mozart; "Cherubim Song," Bortniansky; "Christ, We Adore Thee," Dubois, and the Hallelujah Chorus, Handel. Directors and organists, all Guild members, were: Chester Copp, Mrs. Julius B. Christman, Jr., Mrs. H. O. Clayton, Franklin Shaw, Mrs. Lawrence Pate, Mrs. Hugh Van Skyhawk, Mrs. Floyd Merriman, Miss Barbara Kantzer, Mrs. C. M. Mitchell and Miss Ella Stanz. Woodrow Hellenburg sang the solo in the Sanctus. Mrs. John Buzby, dean of the chapter, was in charge of all the arrangements.

MADGE W. CLAYTON, Registrar.

Election of Missouri Chapter.

The April meeting of the Missouri Chapter was held Monday evening, April 28, at Temple Israel, St. Louis, with Mrs. David Kriegshaber as hostess. After dinner the chapter enjoyed a short program, principally in honor of Mrs. Kriegshaber, who, after many years of service, is retiring as organist of Temple Israel.

The following were elected officers of the chapter for the coming year: Mrs. Gladys Walker, dean; Edward Grossman, sub-dean; Paul Friess, secretary; Miss Esther Dornhoefer, registrar; Donald McDonald, treasurer.

Arthur Poister was presented by the chapter in a recital May 4 at the Second Baptist Church. This recital was part of the annual Bach festival week.

PAUL FRIESS, Secretary.

Fort Wayne Chapter News.

The regular meeting of the Fort Wayne Chapter was held at the First Presbyterian Church April 22. After an organ prelude by Dean Harriet Northrop a choir festival was held. The choir of the Waynedale Methodist Church, under the direction of William Wetzell, and that of Zion Lutheran Church, under the direction of George K. Arkebauer, sang. The choir of Trinity English Lutheran Church, under the direction of the Rev. L. David Miller, gave excerpts from the cantata "Rejoice, Beloved Christians."

RALPH W. DOCTOR, Secretary.

Southern Arizona Chapter.

The Southern Arizona Chapter presented Dubois' "Seven Last Words" at the Congregational Church in Tucson March 30 as one of its public programs. Ann Price Eaton conducted, with Andrew Buchhauser at the organ. Soloists were Loren Hollenbeck, Elma Mae Henderson, Charles Carson and Lawrence Wilson.

Dean Van Hulse called a business meeting after the program and the ladies of the chapter were hostesses at a tea in the church parlors for members and friends.

In observance of Guild Sunday Dean Camil Van Hulse presented a program of his compositions at All Saints' Church, with the choirs of St. Peter and Paul and All Saints' Churches.

KARL W. AHLGREN, Secretary.

News of the American Guild of Organists — Continued

Delaware Hymn Festival Inspiring; Tribute Paid to T. Leslie Carpenter

The Delaware Chapter sponsored a hymn festival held in the Hanover Presbyterian Church, Wilmington, on Guild Sunday, April 27. Miss Sarah Hudson White, A.A.G.O., dean of the chapter, was in charge and played the service. The organ prelude was played by Miss Caroline E. Heinel, organist of Calvary (Bishop Coleman Memorial) Episcopal Church. She opened the service with Kinder's "Jubilate Amen."

A portion of the service was dedicated to the memory of T. Leslie Carpenter, who was a member and past dean of the chapter. For this violin and organ were combined in the playing of "Lead, Kindly Light," with Charles L. Edwards, organist of St. Stephen's Lutheran Church, as violin soloist. Also included was one of the triumphant hymns of the church, "For All the Saints Who from Their Labors Rest," sung by choir and congregation.

The choir of fifty voices led the congregational singing in an inspiring manner. The Rev. Paul A. Kellogg of Christ Church, Dover, Del., who is chaplain of the Delaware Chapter, gave an interesting address on the hymns used at the service. The Rev. John Herrick Durling, pastor of the Hanover Church, conducted the service, assisted by the Rev. John Oldman, Jr.

The entire service was one to be remembered long. Many denominations were represented in choir and congregation, and the spontaneous singing of the hymns was powerful and impressive.

Cheyenne Chapter Hears Mackinnon.

The Cheyenne, Wyo., Chapter introduced itself to the community by presenting Hugh A. Mackinnon, F.A.G.O., in a recital at the Presbyterian Church Sunday afternoon, April 20. A large audience received Mr. Mackinnon's program enthusiastically. He played Mendelssohn's Third Sonata; Canon in B minor, Schumann; Chorale Prelude, "O Lamb of God All Holy," Bach; Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; Paraphrase on the Easter Hymn "St. Kevin," Russell Hancock Miles; "Romance" and "The Little Shepherd," Debussy; Prize Song from "Die Meistersinger," Wagner; Toccata, "Thou Art the Rock," Mulet.

After the recital guests and members of the chapter gathered at the studio of Mrs. Alice Clark Ross, the dean, to hear a talk on the "History and Development of Music," by Miss Laura Ford, a member of the faculty of the University of Wyoming. This address inspired an informal discussion of the part played by the church in the development of music. A social hour followed. We are indebted to Mrs. Ross and Mrs. Mae Fern Hames for arranging to bring Miss Ford and Mr. Mackinnon to Cheyenne from Laramie, site of the state university.

MYLDRED BOYER, Secretary.

Houston Has a Choral Festival.

The last meeting of the 1946-47 season for the Houston, Tex., Chapter was a picnic supper May 5 at the First Unitarian Church. The business of the meeting was the election of officers for the 1947-48 term. The results are: Dean, Paul S. Pettinga; sub-dean, G. Alex Kevan; secretary, Mrs. Estelle Keigan; registrar, Mrs. Irvin Swanson; librarian, Mrs. Willard Wood; treasurer, Mrs. Carroll Ault; auditor, Harold Guinn; chaplain, the Rev. Robert Douglas; parliamentarian, Mrs. T. W. Lapp.

The Houston Chapter presented a festival of choral music Sunday, May 11, at Christ Episcopal Church. The choirs participating were those of Zion Lutheran, First Baptist, First Unitarian, St. Luke's Methodist, Christ Episcopal, St. Paul's Episcopal and First Presbyterian. Arthur E. Hall conducted and Alex Kevan was organist. The Houston Chorale, a new choral organization conducted by Alfred Urbach, added greatly to the festival with its colorful *a cappella* arrangements.

Christ Church was filled to capacity. This is evidence of the interest in the performance of fine choral music which the Guild has fostered through the festi-

val. This year's festival is the third in the series.

MRS. W. SCOTT RED, Secretary.
Concert by Allegheny Singers.

A program of varied character was presented by the Allegheny Singers, a choral group from Allegheny College, Meadville, Pa., April 30 at the Munn Avenue Presbyterian Church in East Orange, N. J. In spite of inclement weather the auditorium was filled. Earl B. Collins, minister of music of the church, was host to the Metropolitan Chapter, which held a short business meeting before the concert.

The Allegheny Singers, directed by Morten J. Luvaas, began their program with "The Spirit Also Helpeth Us," Bach. This number showed Mr. Luvaas' deep understanding of the music. Other selections offered were: "Misericordias Domini," Durante; "O Come, O Come, Emanuel," in an arrangement by Mr. Luvaas; Advent Motet, Schreck; "How Fair the Church of Christ Shall Stand," Christiansen; "O Sing Unto Him," Luvaas; "A Spotless Rose," Howells; "A Danish Carol," Luvaas; "Awake, Awake, for Night Is Flying," Nicolai; "Exaltation," Christiansen; "Beauty in Humility," Christiansen; "Song of Longing," Ole Bull; "Boating Song," a Bohemian folksong arranged by Mr. Luvaas. Three encores were offered: "Ecstasy," Luvaas; "Ho La Li," a folksong, and the "Crusaders' Hymn," arranged by Christiansen.

One of the encores, "Ecstasy," was of particular interest to the audience as the words were written by Mrs. Earl Collins. It was greeted enthusiastically and rendered twice.

MARION WOHLFARTH, Registrar.

Program of Newly-Published Works.

Two interesting Pennsylvania Chapter events occurred in April. One was a round-table discussion on "Organs and Organ Music," at which the dean, Howard Gamble, led the discussion with those present providing the questions and arguments.

A new venture this season was a "recital of newly-published organ music" April 26 at St. Mark's Episcopal Church, Philadelphia. Preceded by a dinner at which 100 were present, the recital drew an audience of several hundred interested listeners. This recital is to be a yearly affair, it is hoped. The program was as follows: "Concerto del Sig. Albionni," Walther; "Danse a Agni Vavishita," Alain, and "God among Us," from "The Nativity of the Lord," Messiaen (played by Robert Ellis); Third Sonata, Hindemith; Arioso, Sowerby, and "Vexilla Regis," Purvis (played by Herbert Nanney); "Episode," Copland; Seven Chorale Poems on the Seven Last Words (The First Word and The Last Word), Tournemire, and Toccata in D minor, Buxtehude (David Tudor); Toccata in D minor, Van Hulse, and "Priere," "Jeux de Rythmes" and "Variations sur un Noel Angevin," Litaize (Catherine Morgan).

NEWELL ROBINSON.

Northern California Banquet.

The annual meeting of the Northern California Chapter was held May 13 in Grace Cathedral, San Francisco, and was preceded by a banquet served in the cathedral crypt. The blessing was pronounced by the Rev. Reuben R. Rinder, chaplain of the chapter and cantor of Temple Emanu-El. The officers currently serving were re-elected for the coming year—W. Allen Taylor, dean; Elizabeth Woods, sub-dean; Ruth C. Sparver, secretary; Walter B. Kennedy, treasurer, and Val C. Ritschy, registrar. Members of the executive committee elected are Frances Murphy, former dean; Phoebe Cole and Father Robert F. Hayburn. Following a short address by the dean of the cathedral, the Very Rev. Bernard N. Lovgren, and a review of the chapter's accomplishments during the present year, with a preview of the activities planned for the coming season, the eighty members and subscribers adjourned to the choir of the cathedral to enjoy a splendid recital by Richard I. Purvis, cathedral organist.

For the coming season the chapter plans the presentation of at least twelve and possibly sixteen recitals, and to bring them to many of the smaller communities within its boundaries. These audience "prospects" are all too often overlooked, and their inclusion, it is felt, will do much to increase the prestige of the chapter.

W. ALLEN TAYLOR, Dean.

Annual Banquet in Syracuse.

The annual banquet of the Syracuse Chapter was held at Howard Johnson's restaurant May 5. Peg Kimball, who arranged the banquet, and Mrs. Howard

Kelsen assisted Frank (Professor Quiz) Hensel in putting members and their guests "on the spot." Professor Gustav Lehman, director of music at Colgate-Rochester Divinity School, presented a delightful program of "song and spiel."

Tribute was paid to Leon Verrees, whose untimely death April 26 is lamented by all who knew him.

The following officers were elected for the coming year: George Oplinger, dean; Mrs. Elvin Schmitt, sub-dean; Mrs. Clarence Van Broclin, secretary; Miss Lillian Jerome, registrar; Leo Fisselbrand, treasurer.

GEORGE OPLINGER.

Concludes Pasadena Season.

The Pasadena and Valley Districts Chapter ended the season May 12 with a program at the beautiful All Saints' Episcopal Church in cooperation with the twelfth annual Pasadena spring music festival. The church choir under the direction of John E. P. Clarke sang three anthems. Lora Perry Chesnut played: Prologue, Chesnut; "Watchman," Bingham; Scherzo from Fourth Symphony, Widor, and "Sonata da Chiesa," Andriessen. Ralph R. Travis played: Third "Greater" Kyrie, Bach; Toccata for the Flutes, Stanley; "Intercession," Bingham, and "Resurrection," Dupré.

Officers were elected at the dinner-business meeting. Kathryn Knapp James represented this chapter at the Riverside-San Bernardino County Chapter program of April 21. She played: "Fugue a la Gigue," Bach; "Au Soir de l'Ascension du Seigneur," Benoit; "From Heaven Came the Angel Bright," Dupré; "Dripping Spring," Clokey; "The Squirrel," Weaver, and Fanfare, Whitlock.

LORA PERRY CHESNUT, Librarian.

Lansing Observes A.G.O. Sunday.

American Guild of Organists' Sunday was celebrated April 27 in Lansing, Mich., with a choral evensong service held at St. Paul's Episcopal Church. The high school choir of St. Paul's Church, directed by Paul Eickmeyer, and Plymouth Congregational Church, directed by Robert M. McGill, sang the service. The two anthems—"Come, Christians, Join to Sing," a Spanish melody arranged by James R. Gillette, and "Christ, Whose Glory Fills the Skies," by T. Frederick H. Candlyn—were sung the preceding Sunday, when the two choirs attended the A.G.O. choir festival in Grand Rapids. Wendell Wescott, the Lansing dean and minister of music at the Central Methodist Church, was organist, playing as his prelude a Madrigal by Sowerby. His postlude was the G minor Fantasia and Fugue of Bach. The Rev. Robert W. Towner of the First Baptist Church delivered the address and the Rev. George R. Selway of St. Paul's Church conducted the service.

The next meeting will be held at the Westminster Presbyterian Church, with a dinner followed by a choir demonstration. An adult choir festival was planned for Sunday, May 25.

ROBERT M. MCGILL, Registrar.

Galveston Chapter Activities.

Mrs. Marvin D. Kahn, organist of Temple B'Nai Israel, was presented in a recital by the Galveston Chapter at the temple April 22 before a large audience.

The monthly meeting of the chapter was held April 29 at Temple B'Nai Israel vestry. Ernest Stavenhagen III was elected dean. Other officers are: Mrs. Wesley Merritt, sub-dean; Miss Jennie Safos, secretary; Miss Evanthia Constantine, treasurer; James German, registrar; Miss Lelia Biggs, parliamentarian; Miss Julia Webster, librarian; the Rt. Rev. Msgr. Marius S. Chataignon, chaplain; Mrs. William H. Benson and Mrs. Adam J. Levy, auditors, and Niels A. Nilson, Mrs. J. A. Radspinner and Miss Julia Webster, directors.

The members voted unanimously to write to Congressman J. J. Mansfield, soliciting his support of a bill which would eliminate the present tax levied on the purchase of organs by religious institutions. At the close of the meeting a collection was taken for the Texas City Relief Fund.

National music week was observed on Sunday afternoon, May 4, when Robert R. Rapp was presented in a vesper recital by the chapter at Trinity Episcopal Church. The young Mr. Rapp demonstrated fine musicianship and a splendid talent for the organ.

MRS. MARVIN D. KAHN,
Publicity Chairman.

Hosts at Dinner in Fort Worth.

William Barclay and the Rev. Robert F. Jones were hosts to the Fort Worth and Texas Chapters at a dinner party in the annex of the First Presbyterian Church of Fort Worth April 28. The Guild voted to send its dean, William Barclay, as a delegate to the festival in New York.

After dinner an organ program arranged by Mrs. W. E. Blomdahl, sub-dean of the Texas Chapter, was presented by Misses Maude McElvaney and Edith Wilkes, and V. E. Copes and Robert Evans.

MRS. PAUL JOYCE,
Publicity Chairman.

Edward A. Mueller's Works Make Up Trenton Program; Recital by Norman Landis

The Central New Jersey Chapter sponsored a service May 4 featuring the compositions of Edward A. Mueller, organist, teacher and composer, and a former dean of the Central Chapter. A large group of Mr. Mueller's friends and admirers gathered in the Third Presbyterian Church of Trenton to enjoy the music and do honor to Mr. Mueller. Both the music and its rendition were worthy of the highest praise, but the organ, one of the city's finest, was in capricious mood and a disagreeable cipher caused two delays. The patience of the audience was a tribute in itself, as almost everyone remained until the end of the program, though the hour was late. The organ numbers were played by James R. Harper, organist of the State Street Methodist Church, Trenton, and George I. Tilton, organist and director at the Third Presbyterian Church. J. Harry Reid and Mr. Mueller conducted the choral numbers and Miss Dorothy Reitzle was the accompanist. The program was arranged by J. Harry Reid and George I. Tilton. Mr. Mueller received many congratulations at the close.

Norman Landis, A.A.G.O., and his choir gave a recital for the chapter May 6 at his own church, the historic Presbyterian Church in Flemington. Mr. Landis has given a number of programs for the chapter over a period of years, and the members always appreciate the privilege of being able to hear him. He, too, is a former dean, and presides over a three-manual Austin. Registration, technique and interpretation were, as always, enjoyable for the guests, who lingered to participate in the social hour which followed and to express their appreciation to Mr. and Mrs. Landis.

RAMONA C. ANDREWS, Registrar.

West Virginia Wesleyan Chapter.

The West Virginia Wesleyan College Chapter met at the home of Mrs. Fred Williams in Buckhannon April 28 and was called to order by the dean, Miss Marie Boette. Officers for the coming year were elected as follows: Dean, Mrs. Perce J. Ross; sub-dean, Brooks Davis; secretary, Mrs. Frederick M. Arnold; treasurer, Mrs. Allen Hamner; registrar, Leoma Linger; executive committee, Marilyn Keibler, Elizabeth Karickhoff, Fern Christofel, Gladys Evans and Robert Dye.

A letter was read from the Estey Organ Company giving the history of the Estey organ, after which the group examined and played the Estey reed organ belonging to Mrs. Williams. This previously belonged to her mother and is about seventy-five years old. A social hour followed, with refreshments.

MRS. FREDERICK M. ARNOLD, Secretary.

Guest Artists at Riverside, Cal.

Picturesque Old Mission Inn, Riverside, Cal., was the scene of a dinner and organ program April 21. Members of the Riverside-San Bernardino Chapter heard two guest artists from neighboring chapters—Mrs. Kathryn Knapp James of Pasadena and Rayner Brown of Los Angeles. Mr. Brown played several of his own compositions as well as pre-Bach and other contemporary works. Members of this chapter were happy to welcome Mrs. James as a former Redlands organist. About fifteen other Pasadena members came with her. Mr. Brown showed excellent command of the organ and much originality in his own compositions.

MARGARET WHITNEY DOW, Secretary.

Frederick E. BIELER

M. Mus.
MINISTER OF MUSIC
WINFIELD METHODIST CHURCH

Head of Music Department,
LITTLE ROCK JUNIOR COLLEGE
Little Rock, Ark.

FRANK CEDRIC SMITH, LTCL
Church of St. Luke & St. Matthew
Brooklyn, New York
and Organist for
The Bretton Woods Boy Choir
Bretton Woods, N. H.

News of the American Guild of Organists—Continued

Baltimore Will Be Host to Regional Convention Three Days Late in June

A regional convention under the leadership of the Chesapeake Chapter will be held in Baltimore, Md., June 23, 24 and 25, and a program of high merit has been prepared for the three days. The list of events as arranged is as follows:

Monday, June 23—Registration at Lord Baltimore Hotel, 1 p.m., luncheon at Church of St. Michael and All Angels, 3 p.m., lecture by Homer D. Blanchard on "The Contemporary Organ," Second Presbyterian Church, 4 p.m., recital by Alexander McCurdy, Mus.D., 8 p.m., recital by Charlotte Klein, Mus.D., at Brown Memorial Presbyterian Church.

Tuesday, June 24—11 a.m., exhibit and guided tour of the Walters Art Gallery, 12:30 p.m., luncheon at Lord Baltimore Hotel, 3:30 p.m., recital by chapter representatives at Old St. Paul's Church; Raymond Herbek, Asher S. H. Edelman, David Babcock, Ruth McNeil and Melva Payne will play, 8:30 p.m., recital by Bernard Piché of Peabody Conservatory.

Wednesday, June 25—1:30 p.m., recital by Helen Howell, St. Anne's Church, Annapolis, 3 p.m., guided tour of United States Naval Academy, 8 p.m., recital by George Woodhead, Brown Memorial Church, 8:30 p.m., choir festival under the direction of Ifor Jones.

Choir Festival in Springfield, Mass.

The Springfield, Mass., Chapter sponsored its first annual choir festival Sunday evening, May 11, at the Municipal Auditorium in Springfield. Four hundred and fifty voices, representing thirty-two choirs from Northampton, Agawam, Russell, Hatfield, Hampden, Chicopee, Holyoke, Monson, Woronoco, Longmeadow, West Springfield, Springfield and Suffield, Conn., presented a splendid program of sacred music. We quote from *The Springfield Union*:

Under the inspired direction of Luther Noss of Yale University one heard the finest singing by massed choirs ever heard in this city. One listened amazed at the cleanness of attacks, the clarity of the enunciation, the blending of parts and the varied tone color Mr. Noss drew from his human orchestra. Certainly the many choir directors who taught their singers the eleven numbers deserve great credit. From the stately measures of Bach's "Let Every Tongue Adore Thee" to the climax of Schubert's "The Omnipotence," one heard singing in the grand manner.

The soloist was Adele Addison, soprano. * * * To hear Miss Addison sing spirituals is an experience to be forever cherished in one's memory.

VALERIE BEAL, Secretary.

New Haven Chapter Election.

The annual dinner and election of officers of the New Haven Chapter was held May 12 at Trinity parish-house. The following officers were re-elected for a second term: Professor Luther Noss, dean; Alvin C. Breul, sub-dean; Ruth Tiedman, secretary; Charles R. Fowler, treasurer; Reginald A. E. Smith, registrar; Albert Roos and Carl Jensen, auditors.

After the business session Dean Noss introduced the speaker of the evening, Professor Philips of the Yale Art Gallery staff, who spoke on "Forgery in Art." Professor Philips, an authority in his field, covered such items as early American glass and silver, concluding his interesting talk with a brief resume of the Dutch school of painting and its forgers under the "Occupation." The dinner arrangements and program were under the direction of G. Huntington Byles.

REGINALD A. E. SMITH, Registrar.

Election in Petersburg, Va.

Miss Mary Patteson was re-elected dean of the Petersburg, Va., Chapter of the American Guild of Organists May 5, when the Rev. C. W. Sydnor, Jr., rector of St. Paul's Episcopal Church, was guest speaker at the annual banquet held in Trinity Methodist Church. Other officers for the year are: Raymond Herbek, sub-dean; Mrs. Clyde Laushey, secretary; Miss Belle Sydnor, treasurer; the Rev. C. W. Sydnor, Jr., chaplain.

Mr. Sydnor stressed cooperation between the minister and organist or choir director as a means of promoting unity in the service.

Thirteen members of the Guild were present at the dinner, which was sponsored by Miss Fanny Kerr.

The Petersburg Chapter held its monthly meeting at the home of Miss Mary Patteson, the dean, April 15. The Guild

was privileged to have as its speaker Mrs. Joanna Spiers, organist of St. Paul's Episcopal Church. Her topic was "The Religious Music of Bach" and was presented in a most interesting and comprehensive manner.

BLANCHE O. LAUSHEY, Secretary.

Guests at Clarksville, Tenn.

The Central Tennessee Chapter held its monthly meeting April 22 in Clarksville, having been invited by Mrs. Henry Lupton, well-known Clarksville organist and member of the chapter. A joint organ recital was presented at the First Baptist Church by Arthur Croley, professor of organ at Fisk University, Nashville, and Cyrus Daniel, Vanderbilt University organist. Mr. Croley played: Toccata in B minor, Barle; Air in G major, Tartini; Scherzo, Vienne; Sonata in C minor, Reubke. Mr. Daniel's numbers were: "Romance sans Paroles," "Clair de Lune" and "Caprice Heroique," Bonnet. The Austin Peay State College A Cappella Choir, Guy L. Hague director, sang the following selections: "Teach Me, O Lord," Attwood; "Turn Thy Face, O Lord," Sullivan; "O Thou from Whom All Blessings Come," Tschaiowsky; "Bless Thou the Lord, O My Soul," Ippolitoff-Ivanoff.

Nashville members of the Guild then had the pleasure of meeting Clarksville musicians at a reception in the music room of a historic Clarksville home.

WILLIAM S. HAURY, Secretary.

Election by Louisville Chapter.

The May meeting of the Louisville Chapter was held at the Arts Club May 5. The chapter, in response to a letter from headquarters, voted to send \$25 to Frau and Fräulein Karg-Elert. The program for the evening included the Seashore measures of musical talents and Mrs. A. A. Higgins, program chairman, allowed each person to grade his own test.

Election of officers resulted as follows: Dean, Mrs. Elsa G. Ropke; sub-dean, William E. Pilcher; treasurer, Maurice Davis; secretary, Miss Claudia Edwards; librarian, Mrs. Emma Cook Davis; registrar, Harry William Myers; auditors, W. MacDowell Horn and Archibald Jonas. The following were elected to serve on the executive committee for three years: Mrs. Arthur Almstedt, W. Lawrence Cook and Mrs. A. A. Higgins.

HARRY WILLIAM MYERS, Registrar.

Lexington Chapter Election.

The Lexington, Ky., Chapter held its monthly meeting May 4 at the Central Christian Church with Dean Lela Cullis in the chair. Officers for 1947-48 were elected unanimously. They are: Dean, Mrs. Earl Bryant; sub-dean, Mrs. Era Wilder Peniston; secretary, Mrs. Lurline Duncan; treasurer, Mrs. Eleanor Knox; registrar, Miss Myrtle Kesheimer; auditor, Mrs. E. A. Cheek; executive committee members, Mrs. Paul Westcott and Lela Cullis.

LURLINE DUNCAN, Secretary.

Apar Speaks in Rhode Island.

The April meeting of the Rhode Island Chapter was held April 23 in the parish-rooms of the Mathewson Street Methodist Church, Providence. Dean Louise B. K. Winsor presided at a brief business meeting. Harold F. Mangler, Frederick Hoffman and T. James Hallan gave reports on their visit to the Hammond Museum in Gloucester and to several events of the Massachusetts music festival held April 14 and 15. Once again the Guild was glad to welcome Mrs. Florence V. S. Larkin, organist and choirmaster of Christ Church, Westerly, who told us of the activities of the Westerly Branch.

The speaker of the evening was Lawrence Apgar, A.A.G.O., a former dean of the Rhode Island Chapter, who gave a stimulating and instructive talk on "What Is Good Music?" Following Mr. Apgar's talk refreshments were served by Dean Winsor, Mrs. Harold F. Mangler, Miss Ruth E. Paul and Miss Esther Greene.

As its contribution to national music week the chapter presented its second annual series of organ recitals at Grace Church, Providence, at 12:10 daily from Monday through Friday. Compositions by American masters, including New Englanders, were featured. The following members of the Guild performed: Louise B. K. Winsor, Peter Chase, Roy P. Bailey, Annie M. Rienstra and Ralph A. Harris. BESSIE W. JOHNS, Registrar.

Season's Closing Events in Indiana.

The Indiana Chapter closed its season with two programs at the Scottish Rite Cathedral in Indianapolis Sunday afternoons. April 27 a capacity audience heard the pianist Dolores Holtz and the Indianapolis Maennerchor, with Clarence Elbert conducting. This fine male chorus is the oldest organization of its kind in Indianapolis. It sang two groups of numbers, reaching a climax with the Brahms Alto Rhapsody. The solo score was sung by Mary Ann Kreiser, with Dorothy Munger at the piano.

Returning for the third appearance before the Guild, Miss Holtz, 13-year-old pianist from Middletown, Ohio, again charmed us with her ease and accuracy. She concluded the program with Men-

delsohn's "Capriccio Brillante," accompanied at the organ by Ellen English.

On May 11 the program was again made up of organ, piano and chorus. Roger Cushman, artist teacher at Jordan Conservatory, played a Barcarolle and Etude by Chopin, Sonata, "God's Time Is Best," Bach, and "Danza Festiva," by Medtner. This was the first time many of us had heard Mr. Cushman and we were pleased with his musicianship and interpretation. Dorothy Scott, organist, opened the program with a splendid rendition of the Intermezzo and Finale from Vienne's Third Symphony, after which she accompanied Mr. Cushman in MacDowell's Concerto in D minor.

The choral numbers were sung by one of the most outstanding choirs in the city, the Technical High School Choir of seventy voices. The choir was directed by J. Russell Paxton and the accompaniment was by Mildred Henninger.

HELEN M. RICE, Secretary.

Birthday of Waterloo Chapter.

The May meeting of the Waterloo, Iowa, Chapter was an event long to be remembered. The meeting was preceded by the chapter's seventh annual birthday dinner May 6 at Black's tea-room, where we enjoyed the company of charter members as well as new members. Forty-seven persons were present for this event and much credit is due Miss Mary Hamer, the dinner chairman, for the artistic table appointments of red tulips and white tapers and a large red and white birthday cake. Speakers on the program were Mrs. Byr Della Feely, the dean; Mrs. Harold Patterson, the Rev. Harley Farnham, chaplain; Mrs. Harold Smith and the Rev. Gerhard Bunge, clergyman-organist and pastor of St. Paul's Lutheran Church, Ottumwa, Iowa. Mr. Bunge was our first dean. Miss Olive Barker of Cedar Falls, program chairman, presented David Friedly, soprano, and Herbert Henry, baritone, a student at Iowa State Teachers' College, Cedar Falls. Their songs, accompanied by Mrs. Robert Sherburne, were very well received.

After the program the annual business meeting was held and the following officers were elected: Dean, Mrs. Byr Della Sankey Feely; sub-dean, Mrs. Jean Sherburne; secretary, Miss Mary Hamer; registrar, Mrs. Rose Bueneke; librarian, Miss Madeline Sims; board member, Miss Loretta Maley. LORETTA M. MALEY, Publicity Chairman.

Play for Central Iowa Chapter.

Harry Christiansen, organist, with Clarice Christian, pianist, assisting, gave a recital for the Central Iowa Chapter at Grace Methodist Church, Des Moines, May 21. They played: Prelude Improvisation, Salter; Allegro maestoso con Fuoco (Third Sonata), Gullmunt; "When Thou Art Near," Bach, and Prelude and Fugue in E minor (Cathedral), Bach (Mr. Christiansen); Three Etudes, Chopin (Miss Christian); "Romance sans Paroles," Bonnet; Gavotte, Wesley; "By the Brook," Boisdreffre, and "Grand Choeur" in A, Kinder (Mr. Christiansen); Rhapsody for piano and organ, Demarest (Miss Christian and Mr. Christiansen).

Annual Meeting in Portland.

The annual meeting and election of officers of the Portland Chapter was held May 19 at the Lafayette Hotel in Portland, Maine. The new officers are: Dean, Dr. Malcolm W. Cass; sub-dean, Maud H. Haines; registrar, Pauline Smith; corresponding secretary, Mrs. Foster L. Haviland; treasurer, Dora C. Ayers. John E. Fay, A.A.G.O., retiring dean, and Mrs. Marie H. English were elected to the board of directors. Miss Susan G. Coffin reported on the recent Guild activities in New York.

The annual Guild service was held April 25 in the Westbrook Congregational Church with Fred Lincoln Hill, sub-dean of the chapter and organist and choir director at the church, in charge of a very successful service, with several choirs assisting.

On April 17 Harold Halpert, formerly on the teaching staff of Brown University, gave a lecture on "Hebrew Liturgical and Folk Music," which he illustrated with examples played on the piano. This meeting was held in the vestry of the Congress Square Universalist Church.

The eleventh annual hymn festival for the close of national music week of the Maine Federation of Music Clubs had the assistance of these members of the Portland Chapter: Phyllis M. Cobb, A.A.G.O., George L. Whitney and Dr. Malcolm W. Cass.

John E. Fay, A.A.G.O., gave a recital on the Kotschmar memorial organ in the Portland City Hall in April as one of a series sponsored by our chapter in cooperation with the municipal organ department. He presented a well-organized program of public appeal to a large and appreciative audience.

The municipal organ department will begin its thirty-fifth season of summer programs in the City Hall July 8 with four afternoon recitals a week to Aug. 22.

MAE FORD HAVILAND, Secretary.

Niagara Falls Junior Choirs Join in Festival that Wins High Praise

The junior choir festival held April 21 at St. James' Methodist Church under the auspices of the Niagara Falls, N. Y., Chapter was enjoyed by a large and appreciative audience. The youthful choirs taking part displayed careful training and pleasing tone quality. That the program was successful was clearly evidenced by the host of favorable comments.

H. Proctor Martin, A.A.G.O., played as the prelude the Introduction and Allegro from the Sonata in A minor by Rogers. The procession of more than 200 young people was stirring. It was followed by the invocation by the Rev. Ray K. Hallin, minister of Bacon Memorial Presbyterian Church and chaplain of the Guild.

The individual choirs of St. Paul's Methodist Church, Epiphany Episcopal Church, St. Paul's Lutheran Church, the De Veaux School, St. James' Methodist Church, St. Peter's Episcopal Church and the Lundy's Lane United Church of Niagara Falls, Ont., showed good musicianship in the rendition of their anthems. The directors were commended upon the progress they have made in the organization and development of their groups, which throughout the evening displayed an appreciation of the beautiful and an insight into worshipful singing.

As a climax the choirs named, with those from the Church of God, the Evangelical-United Brethren Church and the Lewiston Presbyterian Church, sang "In Joseph's Lovely Garden," Dickinson, and "Praise the Lord, Ye Heavens Adore Him," Mueller, under the capable direction of Miss Elsa Vorwerk. The massed choirs were accompanied by Mrs. Florence T. Smith at the organ and Walter McDannel at the piano. The offertory, "Adoro Te," by Biggs, was played by Mrs. Maude C. Turver, and the postlude, "Grand Choeur," Spence, by Mrs. Florence T. Smith. The benediction was pronounced by the Rev. George W. Keeling, pastor of the host church.

A great deal of credit is due Walter McDannel, who acted as chairman of the festival, and his committee—Mrs. Elenore H. Schweitzer and Miss Elsa Vorwerk.

MRS. J. EARL McCORMICK, Secretary.

Emily Williams Binghamton Dean.

The Binghamton Chapter held its annual dinner and election of officers at the Iron Fence tea-room in Binghamton, N. Y., April 21. Officers were elected as follows: Dean, Miss Emily Williams; sub-dean, Harold O'Daniels; treasurer, Mrs. Edith Bond; registrar, Mrs. Bryan Galough; secretary, Miss Ellouise Heffelfinger.

The Rev. Claude McKay spoke on the "Relation of Hymns to the Bible."

A wedding gift was presented to Miss Barbara Bishop, who was to be married in May. The chapter voted to contribute \$10 to the Schweitzer fund.

ELLOUISE HEFFELFINGER, Secretary.

Mrs. Blomdahl Texas Dean.

At the final meeting of the season, held at the Highland Park Methodist Church, Dallas, May 19, the Texas Chapter elected the following officers: Dean, Mrs. W. E. Blomdahl; sub-dean, Mrs. Fred Buchanan; secretary, Miss Katherine Hammons; registrar, Miss Rachel Ball; treasurer, Robert Y. Evans; parliamentarian, Miss Dora Poteet; auditors, Mrs. Charles G. Still and Miss Alice Knox Ferguson; chaplain, the Rev. J. D. Barron; executive committee for three years, Henry W. Sanderson, A.A.G.O., Dr. Fred Gealy and Mrs. Bruce Dougherty.

Mr. and Mrs. Earle V. Copes were host and hostess for the dinner served by members of the junior choir of the church. Miss Dora Poteet, who had returned from New York, gave a report on the spring music festival. She gave the opening recital on the program. Gifts were presented to the retiring dean, Henry W. Sanderson, and to Chaplain Gerald Moore, who has served the chapter in that capacity for the last three years.

After the business session an address on "Trends in Modern Church Music" was delivered by Dr. Fred Gealy, professor of church music at Southern Methodist University. Demonstrations were made by a double quartet under his direction, with Earle V. Copes at the organ.

KATHERINE HAMMONS.

News of the A.G.O.—Continued

**Detroit Members Hold
Their Annual Meeting;
Mrs. Murphy New Dean**

The annual meeting of the Eastern Michigan Chapter was held at Christ Church, Cranbrook, about twenty miles northwest of Detroit, May 13. Seventy members and guests sat down to dinner served by the ladies of the church, after which Dean Cyril Barker called the annual business meeting to order. The election resulted in the selection of Mrs. Elizabeth Root Murphy to guide the destinies of the chapter for next year as dean. Mrs. Murphy has been one of the chapter's most untiring workers, having served as treasurer, as chairman of the membership committee and in many other capacities. During her term as chairman of the membership committee the roster of the chapter has doubled, the enrollment now being 160. The other officers will be: Benjamin Loughton, sub-dean; the Rev. Don Richardson Frey, secretary, and Montie James Wiers, treasurer. The executive committee will consist of Nova Bransby, Agnes Keils, Rachel Boldt Mackay, Cyril Barker, Mark Wisdom and David Hogue.

Before the meeting adjourned Dean Barker announced that he had secured E. Power Biggs for a recital for the evening of Jan. 10.

The members next assembled in the church, where, under the direction of our host, Elwood W. Hill, organist of Christ Church, a splendid program of music for organ, violin and flute was given, in addition to a solo cantata for soprano. The music was that of the period of Bach, his immediate predecessors and contemporaries. Mr. Hill opened the program with a group of three chorale preludes of Bach. A very interesting reading was given of "A Mighty Fortress," "Christ Lay in the Bonds of Death" and "Rejoice, Beloved Christians." Mr. Hill had the able assistance of Axel Magnuson, Patsy Welden, Janet Fossenkemper and William Landis, violins, and William Casey, flute, in a group of sonatas and concertos by Vivaldi, Corelli, Handel, C. P. E. Bach and Telemann. It is far too seldom we have the opportunity to hear music of that period played in just that combination with the organ and rendered as beautifully as these artists did it. Perhaps the highlight of the evening was the solo cantata "The Troubles of This Earthly Life," by Buxtehude, sung by Mrs. Lillian Novak, one of Detroit's finest sopranos, accompanied by the organ and two violins. Mrs. Novak gave an intelligent and thoroughly satisfying rendition of this nearly 300-year-old work, and the instrumental portions were entirely adequate.

Midway in the program the Rev. William S. Hill, curate of Christ Church, delivered a short address in which he welcomed the members of the chapter.

MARK WISDOM, Secretary.

Robert E. Griffin Tennessee Dean.

At a picnic-meeting held in the garden of the home of the dean, Adolph Steuterman, F.A.G.O., Memphis, May 6 the Tennessee Chapter elected officers for the year beginning June 1. The new officers are: Dean, Robert E. Griffin; sub-dean, Miss Frances McFadden; secretary and treasurer, Mayo Shane; registrar, Miss Salina Acree; historian, Mrs. O. F. Soderstrom; executive committee, Mrs. E. A. Angier, Jr., Arthur Hays, Mrs. Bates Brown, Miss Kathleen Johnson, Mrs. Bedford F. Thomas, M. B. McGrew, Mrs. John Q. Wolf, Jr., Mrs. R. E. Overman, Jr., and Adolph Steuterman. Auditors are Mrs. Lillian C. Martin and Miss Martha Shelton Davis.

Virgil Fox in San Diego.

The San Diego Chapter presented Virgil Fox at the First Presbyterian Church April 22. His program was rich and satisfying to the organists.

A reception was held in the parlors of

the church after the recital. This was the last of the year's concerts by the Guild.

EDITH GOTTFRID, Publicity Chairman.

Kansas Chapter's Annual Meeting.

The annual meeting of the Kansas Chapter was held at the First Methodist Church, Lawrence, April 24. The meeting was called to order by Dean Robert Hays, who introduced the recitalist of the evening, Dr. Alexander McCurdy, who brought greetings from the Pennsylvania Chapter and gave a short talk on carillon bells. Reports were read on activities of the southern and northern branches, formation of student groups, etc. The nominating committee, composed of Marie Burdett, chairman; Arnold Lynch, Margaret Joy, Mrs. Cora C. Redic and Ralph Stutzman, chose the following slate, which was accepted by the meeting: Robert W. Hays, dean; Arnold Blackburn, sub-dean; Ernestine Parker, secretary-treasurer; Charles W. McKinney and Albert Schmutz, executive committee. William D. Wilkins was elected to fill the unexpired term on the executive committee of Richard Jesson.

After the business meeting and through the kindness of Schulermerich Electronics, Inc., Dr. McCurdy was presented in a recital demonstrating the carillon bells recently installed in the church. After the recital a reception was held by Mr. and Mrs. Frank Green of the Reuter Organ Company for Dr. McCurdy and the chapter.

May 6 a recital was given for the Kansas Chapter by Arnold Blackburn, sub-dean, at Southwestern College, Winfield. The program was as follows: Three Verses from the Te Deum, Anonymous; Toccata in the Style of Sixteenth Century, Blackburn; Prelude in B minor, Bach; Fantaisie in A. Franck; Toccata on "Ave Maris Stella," Dupré; Prelude on "Tam Sol Recedit Igneus," Simonds; "Pageant," Sowerby.

ERNESTINE PARKER, Secretary.

Election in Wilkes-Barre, Pa.

The Wilkes-Barre, Pa., Chapter held its annual business meeting at Miss Marion Wallace's studio May 5. Annual reports were given. The following were elected for 1947-48: Dean, Miss Dorothy Turner; sub-dean, Henry Johnson; secretary, Mrs. Louie W. Ayre; treasurer, Carl F. Roth; registrar, William Davis; auditors, Mrs. Willard Merriman and Mrs. William Blackburn; executive committee members, Mrs. Alan Bare and Mrs. Walter Rickert; chaplain, the Rev. Charles Phillips.

On April 21 the Wilkes-Barre Chapter held its annual clergymen's dinner at the Luzerne Presbyterian Church. A turkey dinner was served by the women of the church to about forty ministers and organists. Greetings were extended by Mrs. Anna B. Harland, the dean. Welcome on behalf of the church was given by the Rev. A. Paul Lain, pastor. Piano selections were played by Miss Ruth Remley. Frank Kelley sang a group of selections. After the formal meeting a testimonial was given to Mrs. Anna B. Harland, the dean, who was leaving May 1 to take up her residence in California. The Rev. Paul Keppel, pastor of the Stella Presbyterian Church, Forty-Port, where Mrs. Harland has been organist for a number of years, spoke on behalf of his church. The Rev. Joseph Kane, chaplain of the chapter, spoke for the chapter. Carl Roth presented Mrs. Harland with a gift.

Mrs. Anna B. Harland, dean of the Wilkes-Barre Chapter for the last two years, left May 1 to take up her residence in Oakland, Cal. Mrs. Harland studied piano and organ with Professor James Harrison at Wyoming Seminary, Kingston, Pa., and was graduated from that school in music. She was a teacher of piano at Forty-Port, Pa., and held the positions of organist and director at St. Luke's Reformed Church, Wilkes-Barre, Washburn Presbyterian Church, Scranton, and Stella Presbyterian Church, Forty-Port.

Close Season in South Carolina.

The South Carolina Chapter sponsored a musical service Sunday afternoon, April 20, at the Shandon Presbyterian Church, Columbia. The program was as follows: Prelude and Fugue in G major, Bach, and Adagio, Gretchaninoff, played by Margaret Hook of the Shandon Presbyterian Church; "Meditation à Sainte Clotilde," James; Berceuse, Vierne, and "The Bells of St. Anne de Beaupré," Russell, played by Fred H. Parker of the First Presbyterian Church; "Hear My Prayer," Mendelssohn, sung by the Shandon Presbyterian choir, with Mrs. Charles H. Duke, Jr., soprano soloist; "Fantaisie," Franck, played by Miller Simpson, guest organist.

The closing meeting of the season was held May 5 at Laurel Hill, the home office of the Capital Life and Health Insurance Company. After a stroll through the beautiful gardens the members and their guests sat down to dinner. The favors were miniature organs, the clever matchbox creations of Mrs. Gregory Pearce. The arrangements of red roses and other spring flowers were the artistic work of Mrs. Fred H. Parker. The one discordant note to the occasion was an accident to Mrs. Parker, who fell and broke her arm Monday afternoon while standing on a chair to arrange a bowl of flowers on the mantel.

After dinner the chapter gathered around the long table in one of the executive offices, with Dean Robert L. Van Doren presiding. Mr. Van Doren presented as guests Edouard Nies-Berger, organist of the New York Philharmonic Orchestra; Carl Bamberger, conductor of the Southern Symphony; Miller Simpson, recently returned from service in the armed forces, and Dr. Laub, an out-of-town visitor. Mr. Nies-Berger had come to Columbia for the spring concerts of the Columbia Music Festival, including the performance of the Southern Symphony, and remained as a guest of the A.G.O. He gave a short, inspiring talk.

At the business session reports were heard from committee chairmen. All officers were re-elected, as follows: Dean, Robert L. Van Doren; sub-dean, Mrs. E. A. Tarrar; secretary-treasurer, Mrs. Curran L. Jones. New members of the executive committee are Mrs. Fred H. Parker, Miss Margaret Hook and Gregory Pearce.

Included in the plans for the early fall is an all-day meeting in Spartanburg, at the invitation of Paul Allwardt of Converse College. The chapter is looking forward to another season of activities under the capable and inspiring leadership of Mr. Van Doren.

ANNIE NUNGEZER,
Publicity Chairman.

Contest Winners Play in Youngstown.

The Youngstown Chapter presented in a public recital at St. John's Episcopal Church, Youngstown, on May 5, the winners of the youth organ contest held April 28. This contest was open to all young organists. The recital was opened with the Prelude and Fugue in E minor, Bach, played by Miss Hammer. Miss Russel presented a group of two numbers—"Ich ruf Zu Dir," Bach, and Fanfare in D major, Lemmens. Miss Clark then played the Second Sonata by Hindemith. The final group of three numbers—Prelude and Fugue in D major, Bach; Intermezzo, Callaerts, and Finale, First Symphony, Vierne—played by Miss Williams concluded the program.

Winners were announced by Mrs. Buchanan, dean of the chapter, and received the certificates and awards. Miss Martha Jean Williams was the young artist winner; Miss Jean Adele Clark received honorable mention; Miss Shirley Russel was student musician winner and Miss Marilyn Hammer won student musician honorable mention.

The Misses Russel, Hammer and Clark are students of Westminster College, New Wilmington, Pa., and pupils of James W. Evans. Miss Williams is a pupil of Frank E. Fuller. Frank E. Fuller was chairman of the contest committee.

After the recital the members of the Guild met in the church parlors for the annual meeting and election of officers. The following were elected: Mrs. Hazel Wilkins Buchanan, dean; Samuel S. Badal, Jr., sub-dean; Mrs. George B. Cardwell, secretary, and Clarence S. Barger, treasurer. Two members were elected to the executive committee—W. Frederic Miller and Walter T. Swearingin. A social hour and luncheon were enjoyed after the business meeting.

CLARENCE S. BARGER,
Program Chairman.

Utah Chapter's Activities.

On the evening of April 21 the Utah Chapter and the Utah Federation of Music Clubs sponsored a young composers' concert in the Yalecrest Ward. This was an outstanding event of the season. Guild members whose compositions were presented were Tracy Y. Cannon, vocal; Dr. Walter Teutsch, voice, harp and flute; Cherry Sale Brown, organ, and Roger Sorenson, string ensemble. Nonmembers who were represented were Helen Taylor Johannesen, organ; Donald P. Olsen, piano; Norma Lewis, violin; Joseph G. Raymond, piano; Ruth Greenburg, piano; Marcel Tyrrell, instrumental.

The Utah Chapter met May 3 in the showroom of the Summerhays Music Company. Dean Gwen Summerhays conducted the election of officers and the following were elected: Dean, Henry W. Thornton; sub-dean, Dr. Walter Teutsch;

secretary, Mrs. Edna Burkhardt; treasurer, Robert Cundick; registrar, Eleanor Todd.

After the business meeting Seldon N. Heaps demonstrated the new Wurlitzer Orgatron. Refreshments were served to forty members and guests.

GWEN SUMMERHAYS.

Chapter Meets at Blackburn College.

The Springfield, Ill., Chapter held its meeting April 27 in Carlinville, Ill. Grover C. Farris, dean of the chapter and organist at Blackburn College, gave a recital in Clegg Chapel at the college. The following program was played: Air and Variations, Handel; Andante in F major, Gluck; Pavane and Gigue, Byrd; Suite for a Musical Clock, Haydn; "My Heart Is Filled with Longing" and "Now Let Us Sing with Joy," Bach; Fugue in C major (The Fanfare), Bach; "Litany for All Souls' Day," Schubert; Chromatic Study on the Name of Bach, Piston; Magnificat, Dupré; "Praise the Lord," Karg-Elert.

An informal reception for Guild and faculty members was held following the recital at Mr. Farris' home. Refreshments were served.

The newly-elected officers are: Dean, Mrs. Thomas Mahoney; secretary-treasurer, Mrs. J. Richard Kaylor; program chairman, Gerald Marc Stokes.

RUTH RICKS, Secretary-Treasurer.

Tallahassee Branch.

A Sunday vesper program was presented in the Presbyterian Church of Tallahassee, Fla., April 20 by the colleagues of the Tallahassee Branch. Organ numbers were played by Evelyn Ann Doyle, James L. Merrill, Edith Smith, Peter Cook and Katherine Phillips. Solos were sung by Arnold Kannwischer and Walter James. A talk on "Worship through Music" was delivered by Dr. Robert Miller, the A.G.O. creed was read by Dr. Ella Scoble Opperman and remarks concerning the A.G.O. were made by Mrs. Ramona Beard. The collection received at the program was given to the American Cancer Society.

A business meeting was held May 6 and the following officers were elected for next year: Regent, Mrs. Ramona Beard; vice-regent, Rebecca Rodenberg; secretary, Eleanor Caldwell; treasurer, Lucille Wagner; program chairman, Herman Gunter, Jr.; auditor, Dr. Ella Scoble Opperman; membership chairman, Walter James.

ELEANOR CALDWELL, Secretary.

Union Meeting in Tacoma.

The studio of Herbert Horn at the College of Puget Sound in Tacoma, Wash., was the scene for the unified meeting of the Washington Chapter and the Tacoma Branch, held Sunday afternoon, April 20. The meeting began with a program of selections on the piano by Mr. Horn, who is an instructor in the music department at the college. After the program there was a social hour in which the Seattle and Tacoma members introduced themselves in a novel way by reading each other's names written in musical notes and letters. Everyone became much better acquainted and several new members of both groups met for the first time. The afternoon concluded with the serving of refreshments.

ESTHER HILD, Secretary.

Ellsasser in St. Petersburg, Fla.

The St. Petersburg, Fla., Branch presented Richard Ellsasser in a recital March 11 at the First Congregational Church. This was a special pleasure for our regent, Mrs. Gertrude Cobb Miller, for it was the tenth recital before St. Petersburg audiences for Mr. Ellsasser and it was Mrs. Miller who first presented him to St. Petersburg.

On Palm Sunday afternoon a musical program was sponsored by our branch at the First Presbyterian Church. Louis Hollingsworth played an organ solo, a "meditation at the cross" was played as an organ and piano duet by Laura Way and Edna Pike, Debussy's "Clair de Lune" was played as an instrumental trio by Jean C. Glasure, piano; Zenith Westbrook, organ, and Harriet Hoppe, harp, and there were vocal and violin solos. The program closed with an organ duet, a Festival Postlude by Jensen, played by Charlotte P. Weeks and Helen McClellan Mangan.

JEANNETTE DE HON, Secretary.

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News of the A.G.O.—Continued

Oregon Organists Hold Election.

The Oregon Chapter held its annual election May 3 at a dinner meeting at the Y.M.C.A. in Portland. The following were elected: Dean, Paul Bentley, St. Rose Catholic Church; sub-dean, Mrs. Meta Holm, Centenary-Wilbur Methodist; secretary, Mrs. Mary Hazelle, First Congregational Church; treasurer, Frieda Hachlen, St. Paul's Lutheran.

An active year of recitals and examinations is being planned.

MARTHA B. REYNOLDS, Secretary.

Ellsasser Presented by Chapter.

Music-lovers of Bakersfield and vicinity were privileged to hear Richard W. Ellsasser in a recital May 13 at the First Baptist Church, Bakersfield, Cal., sponsored by the Kern County Chapter. This was the outstanding event for the chapter since it was organized less than a year ago. The large attendance proved that the people of Bakersfield are interested in good organ music and it is hoped by the Guild that more such recitals can be presented in the future.

The fourth in a series of vesper recitals sponsored by the Kern County Chapter was presented by Mrs. Ronald Clark, dean of the chapter, at the First Baptist Church of Bakersfield Sunday afternoon, May 4. This also marked the first event of national music week locally and was well attended. Mrs. Clark, who is organist for the First Baptist Church, of which her husband, Ronald Clark, is choir director, was assisted by Miss Carolyn Kinney, contralto soloist.

San Joaquin Valley Chapter.

The San Joaquin Valley Chapter met at the home of Arthur Manter in Fresno, Cal., May 6 for its annual business meeting. The following officers were re-elected: Ruth Page Rockwood, dean; Arthur Luckin, sub-dean; Margaret Larwood, registrar; Gertrude Randleman, secretary; Florence Gonsler, treasurer. Auditors elected were Gladys Seaman and J. O. Edwards; members of the executive committee elected were Mayno Rish, Jane Keane and Tryon Richards.

A list of good organ music for funerals is being compiled, to be placed in the funeral establishments of Fresno for reference.

A social hour followed, at which Mr. Manter's new Hammond provided entertainment.

GERTRUDE RANDELMAN, Secretary.

Monmouth Chapter.

Thelma Mount, A.A.G.O., presented her pupils in a recital at St. Paul's Methodist Church, Ocean Grove, N. J., April 21 for the Monmouth Chapter. After the recital a reception was held for Miss Mount and her pupils by the church. Mrs. Everett Antonides then conducted a brief business meeting.

The May meeting was held in the Baptist Church of Freehold, N. J., May 12. Miss Mount played a program of modern music which concluded the series planned for the season. At the close of the recital the Rev. Walter J. Lake, minister of the church, invited the members to the church parlors for a social hour and refreshments.

The following officers were elected: Dean, Mrs. Everett Antonides; sub-dean, Mrs. Virginia Garvin; registrar, Miss Mary Foster; treasurer, Arthur Reines.

MARY FOSTER, Registrar.

Guild Sunday in Albuquerque.

The Southwestern metropolis of Albuquerque, N. Mex., became aware of the existence of its newly-founded chapter of the A.G.O. when chapter members, with the help of interested ministers, joined in celebrating Guild Sunday. At the First Methodist Church the Rev. James G. Brown preached about the work of the A.G.O. and Mrs. Thelma Mock, organist, included in her music "The Chapel of San Miguel," by Stanley Seder, one-time resident of Albuquerque. Mrs. Louise Spohr at the Central Avenue Methodist Church and Mrs. H. C. Quick at Monte Vista Christian Church both included special music and the respective ministers, the Rev. W. Carl Clement and the Rev. Ira G. Bailes, made mention of the work of the Guild. At St. John's Cathedral Canon George P. Labarre gave special recognition to the day in his sermon and in the evening a choral evensong of music of Eastertide was presented by Joseph W. Grant, F.A.G.O., organist and choirmaster, dean of the New Mexico Chapter. Music included carols sung by the senior and St. Cecilia choirs, Easter solos from "The Messiah" and music arranged for trumpets, trombones, violin and organ. Among the latter were Karg-Elert's festival prelude, "Mighty King of Kings," and Mr. Grant's arrangement for trumpets, trombones and organ of the Finale from Vierne's Symphony No. 1. A fitting climax was the inspiring "Hallelujah Chorus" from Handel's "Messiah," in which soloists, choir, instrumentalists and organ joined.

The first annual meeting of the newly-formed New Mexico Chapter was a gala event in the musical life of Albuquerque. Eugene E. Poole, Western sales manager for M. P. Müller, was guest speaker at the

banquet held at the Monte Vista Christian Church. Mr. Poole spoke on "The Essentials of Organ Construction" and he illustrated his talk with actual pipes and a model of a wind-chest. A lively question period followed Mr. Poole's address. At the business meeting it was decided to reinstall officers whose terms were short because of the recent formation of the chapter. Re-elected were Joseph W. Grant, F.A.G.O., dean; Mrs. Gladys Brutsche, sub-dean; Mrs. Kenneth Eifert, secretary; Mrs. Louise Spohr, treasurer, and Miss Magdalene Aasen, librarian. Harry J. Ditzler, F.A.G.O., of Alamogordo sent in a report on membership activities, the group passed a resolution supporting the bills eliminating the tax on church organs, agreed to perfect a system of interchange of special musical advertising in the weekly bulletins of A.G.O. members, voted a total of \$20 to be sent to Frau and Fräulein Karg-Elert and agreed to eliminate the chapter's share of dues and initiation for student organists. Bill Wylder, local magician, pleased and entertained the group with admirable technique in his feats of "foolosophy."

JOSEPH W. GRANT, Dean.

Visit Mercersburg Academy.

The May meeting of the Cumberland Valley Chapter was held at Mercersburg Academy, Mercersburg, Pa., Saturday, May 10. Dean Oscar Raup, Jr., presided over a short business meeting. David F. Chapman conducted the members on a tour of the chapel and explained the significance and history of the stained-glass windows. The windows of the chapel are noted for their great beauty and fine workmanship.

Immediately after the tour, George F. Hamer, chapel organist, gave the following program: Harpsichord Suite, Handel; Passacaglia in C minor, Bach; Chorale in A minor, Franck. A carillon recital by Bryan Barker followed this program.

Members of the chapter were entertained at dinner in Keil Hall at the academy.

CARL J. FARNSWORTH, Secretary.

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THE DIAPASON

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CHICAGO, JUNE 1, 1947

If you are moving this spring please be sure to send THE DIAPASON your new address as soon as possible. Changes should reach this office by the 15th of the month to catch the issue of the next month. If you neglect to notify us in time please do not ask for copies of issues you have missed unless your request is accompanied by 15 cents for each copy desired.

Summer Opportunities

If you are seeking evidence that the American church musician is not in a rut—or need not be—you may find it in the long list of summer courses offered for organists and choir directors in 1947. Without going into a statistical search it is safe to say that in no previous year has there been such a wealth of opportunities for everyone serving the churches to gather new ideas and study the latest methods under the guidance of men of national eminence. A large number of schools and special courses are open to the ambitious and enterprising organist or conductor, whether he has only a few days or a large part of the summer to devote to such work. And there is a variety of lines in which study is offered, whether one is interested in multiple choirs, or boy choir work, in an organ master class, in choral work, new anthem material, oratorio, conducting, choir management, Roman Catholic Church music, with emphasis on Gregorian chant, or any other special field. And the opportunities listed are offered in locations all the way from New England to California.

These summer courses would not be offered if there were not a demand for them. That there is a demand proves that at least a large part of our profession is wide awake. Teachers are required to take such refresher courses and add to their equipment at regular intervals. Medical men who do not keep abreast of everything that develops in their profession are considered out of date. Church musicians are not an exception.

Tax Should Be Repealed

In a plea published on this page in our November, 1946, issue it was pointed out that the present tax of 10 per cent on musical instruments imposes an unfair burden on hundreds of churches throughout the land. That this tax is discriminatory should appear obvious, since no other equipment for a church is thus taxed, although the organ is as nearly indispensable in conducting worship as the pews or the pulpit furniture.

In this day and age it certainly is not necessary to prove to any church musician that an organ is not a luxury for a church, and that its acquisition is not comparable to the purchase of a fine piano by an individual or even to the installation of an organ in a private home. Yet for every organ built this 10 per cent is collected from the builder, and naturally the added expense is reflected in the price for the instrument. The prob-

lem thus created is especially annoying at this time when so many churches which had to wait during the war for new organs are creating an unusual present demand for instruments, while the builders, long suffering from the idleness imposed by the government, are doing their best to catch up with their contracts.

The subject has been taken up by the American Guild of Organists and Dr. Harold V. Milligan, secretary of the Guild, has sent a letter to the deans of the chapters asking that every chapter and individual member appeal to his senators and congressman and to the clerk of the House Ways and Means Committee. The council of the A.G.O. has entered a strong plea for the repeal of the tax at Washington.

There are now two bills pending before the Committee on Ways and Means of the House of Representatives in Washington—H.R. 1614 and H.R. 1683—to exempt from excise tax musical instruments sold to religious organizations. Up to date no action has been taken on these bills by the committee. As Dr. Milligan points out, numerous letters from all parts of the United States should make some impression on the lawmakers.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

Elkan-Vogel Organ Series, four volumes, edited by H. William Hawke; published by Elkan-Vogel Company, Inc., Philadelphia, Pa.

A publishing enterprise of first-rank importance is represented in the four books included in this series. Each individual volume is dedicated to the music of one period or master, all old, almost entirely pre-Bach. Volume 1, priced at \$2, is devoted to organ music by early Italian composers; the contents include a Pastorale by B. Pasquini; Ricercare on Tone I by G. Couazzo; "Toccata Cromatica per L'Elevazione," G. Frescobaldi; another Toccata by the same composer, and Air with Variations, by Padre Martini. The second volume treats of the early English writers. Three pieces are offered: "The Primrose," from the "Fitzwilliam Virginal Book," by Martin Peerson; the same composer's "The Fall of the Leaf"; Flute Solo, by Thomas Arne; a Gavotte, also by Arne, and Andante quasi Allegretto, by Jonathan Battishill. The established price on this book is \$1.50.

Volume 3 presents early German composers and is listed at \$1.75. Its contents are: Trio in F major, Krebs; Chorale Prelude on "I Call to Thee, Lord Jesus Christ," by Pachelbel; Fantasia in C, by J. J. Froberger, and "Praeludium and Rondeau," by J. K. Fischer. The fourth (last) volume is devoted to the works of Dietrich Buxtehude. This is priced at \$1.75. It includes two chorale preludes (on "Our Father, Who Art in Heaven" and "I Thank Thee, Gracious God") and two Canzonettas (in G major and D minor, respectively).

This treasure-house of ancient music is of vital import and quality. The editing has been done with expert touch; the suggestions for registration and layout are wise and tasteful. I can think of no better material for cultural development and for the bettering of basic technique than this beautiful symposium of the best of the period. None of the music exceeds the moderately difficult standard of classification and much would come under the heading of fairly easy.

"Benediction," by Harold Harsch; published by Clayton F. Summy Company, Chicago.

This is a lovely, quiet meditation, easy to play, ingratiating in melody and rhythmic pattern. It is simple music, not aiming at transcendent heights. The vocabulary used is wholly on the conservative side—there is nothing here to offend the shades of old J. Richter or of Jadassohn. But the composer has set down a meritorious essay in quiet beauty and given us a very acceptable piece of practical service music.

Adagio and Rondo for Celesta (piano or organ), with flute, oboe, viola and violoncello (or string quartet), by W. A. Mozart; edited by E. Power Biggs; published by Music Press, Inc., New York.

This short work, originally written for an unusual combination of instruments, represents some of the most exquisite music ever set down by this paragon of composers. The keyboard part, planned for performance on a glass harmonica (wherein tones were produced by the friction of finger-tips on the rims of glass bowls containing measured amounts of water) loses its distinctive quality when transferred to an ordinary keyboard in-

DR. CHARLES PEAKER



Dr. CHARLES PEAKER, eminent recitalist, teacher, adjudicator and examiner, is a member of the organ faculty of the Toronto Conservatory of Music, conductor of the Hart House Glee Club at the University of Toronto and of the Bach-Elgar Choir, Hamilton, Ont., and organist-choirmaster of St. Paul's Anglican Church, Toronto. He is a past president of the Canadian College of Organists and a fellow of the Royal College of Organists.

Born in England, Dr. Peaker came to Canada at an early age and as a student won the Toronto Conservatory gold medal for piano playing, when a pupil of Ernest Seitz. Studying organ with Sir Ernest MacMillan, he gained from the Royal College of Organists the coveted Sawyer prize for organ playing. He studied composition with Dr. Healey Willan and has composed and arranged many choral works for the choirs under his direction.

Instrument of today, and the solo parts would be better if played by the characteristic voices originally specified, but in the edition under consideration the beauty of the music can well survive repetition in the suggested format of organ (or piano) and eloquent strings. A good recording of the work, played by the editor as organist, with flute, oboe, viola and cello, is available on Victor records.

Trenody (Prelude Solenne) and Elegie (on an Elizabethan Sonnet), two pieces, by Rudolf Forst, arranged by Robert L. Bedell; published by Edition Musica, New York City.

A pair of simple pieces of high musical quality. No great elaborations of stop colors or of mechanical contrivances are called for; the pieces will sound well on almost any organ of two manuals or more. Excellent teaching material for the early grades; will be effective, too, for service use.

Seventh Symphony for organ, Op. 42; Eighth Symphony, Op. 42; by Charles Marie Widor; edited by Robert Leech Bedell; reprinted in America by Edward B. Marks Music Corporation, New York.

Competent players will welcome this reissue of two of the finest large-scale works in the French repertory. There is no occasion for detailed analysis or judgment of these symphonic pieces at this time and place—they long ago won their standing as top-rank achievements in organ composition in the cyclic form. It is sufficient to note that in this edition we find clear printing, a sturdy, attractive format, competent editorial work and intelligent translations of the original French text and registration directions. It is well to be able to secure these splendid monumental works easily again—they are necessities for organ teaching in the advanced grades, as well as for concert work of professional caliber.

FREDERICK FRANZ, president of the Franz Manufacturing Co., Inc., New Haven, Conn., announces that his company is now manufacturing Franz electric metronomes, which operate on the 110-volt 60-cycle electricity supply and special instruments which will operate on 110-volt 50-cycle, 220-volt 60-cycle and 220-volt 50-cycle electricity supply.

ERNEST HENRY LAWTON, well-known Scottish organ builder, died at Aberdeen March 9 at the age of 78 years. He built many organs in Scotland, in New Zealand and other parts of the British Empire. Mr. Lawton had traveled round the world three times in connection with his work. He was the inventor of the Lawton floating valve system of pneumatic action.

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of June 1, 1912—

A report of the annual meeting of the American Guild of Organists, held May 16, at which Frank Wright was elected warden and Dr. William C. Carl sub-warden, with Gottfried H. Federlein as secretary, showed on a list of new colleagues the name of David McK. Williams, while a certificate of fellowship *ad eundem* was granted to Norman Cokeljehcott, F.R.C.O., winner of the Turpin prize in the 1911 examinations of the Royal College of Organists of England. Rossetter G. Cole was elected dean of the Illinois Chapter, A.G.O.

Twenty-five years ago the following news was recorded in the issue of June 1, 1922—

A description and the stoplist of the large organ built by the Skinner Organ Company for Kilbourn Hall at the Eastman School of Music were presented.

Another specification published was that of the four-manual built by the same company for the First Presbyterian Church of New York City, with seventy-five sets of pipes.

Ten years ago the following news was recorded in the issue of June 1, 1937—

After a rest of more than two months the hearing in the case of the Federal Trade Commission against the Hammond Instrument Company, involving claims made for its electronic organ, was resumed in Chicago April 25. Interesting testimony for both the commission and the defense was heard.

A stir of apparently national extent seems to have been caused in England by the circulation of reports that the newly-appointed organist of Canterbury Cathedral received only £200 as his annual salary. So widespread were these stories that a communication was sent to the musical papers, signed by H. Graham Barker, describing himself as "agent for the dean and chapter of Canterbury," stating that Gerald Knight, the new cathedral incumbent, "has been appointed organist at a salary substantially in excess of twice the figure mentioned."

H. Matthias Turton, prominent Canadian church musician, died at St. Michael's Hospital in Toronto May 15 after a brief illness with pneumonia. He was organist of St. Martin's-in-the-Field.

TIMOTHY HUTTON KNIGHT, BROOKLYN ORGANIST, DEAD

Timothy Hutton Knight, well-known Brooklyn organist over a period of many years, died of a heart attack May 9 while being taken to a hospital in an ambulance from his home in Hillsdale, N. J. He had been organist of the Church of the Nativity in Brooklyn for twenty years and at the time of his death was organist of the Baptist Church of Nanuet, N. Y., and of the Progressive Synagogue of Brooklyn. For some years he was at Trinity Church, Mount Pocono, and at Grace Church, Westwood. Mr. Knight is survived by his widow, who was Miss Ada Foye and whom he married in 1908. He also left two sons—T. Hutton, an instructor in military science at Fort Winfield Scott, San Francisco, and Richard, a member of the naval reserve. Mr. Knight was born in England seventy years ago and came to the United States when he was 18 years old.

A NOTABLE EVENT in the musical history of the nation's capital was the presentation on April 29 of the great "Missa Solemnis" of Beethoven by the Washington Choral Society, numbering 200, accompanied by Lyman McCrary, organist, and a fifty-piece symphony orchestra. A huge audience filled Constitution Hall for the occasion. Louis Potter, the conductor, directed a masterly performance that climaxed the seventeenth season of the society.

THE CATHOLIC CADET CHOIR of the United States Military Academy at West Point sang Richard Keys Biggs' popular Mass in Honor of Fray Junipero Serra at St. Patrick's Cathedral in New York April 13. Sergeant John Murphy directed eighty cadet singers and Dr. Charles M. Courbois was at the organ.

SAMUEL W. SHANKO of Petersburg, Va., has been appointed minister of music of the First Baptist Church of Florence, S. C. He will direct five choirs and give recitals at his new church. Mr. Shanko has been at the West End Baptist Church of Petersburg after four years in the service.

**PURVIS OPENS NEW MOLLER
IN SAN FRANCISCO CHURCH**

St. Mark's Evangelical Lutheran Church in San Francisco, believed to be the oldest Lutheran church in the West, on May 6 dedicated the first new organ to be installed in the city since the world war ended—a three-manual Möller. The dedicatory recital was played by Richard I. Purvis, whose program was as follows: Allegro, Concerto in A minor, Vivaldi; Three Chorale Preludes, Bach; "Angelus du Soir," Bonnet; Suite for a Musical Clock, Haydn; Sonata, "The Ninety-fourth Psalm," Reubke; Trumpet Tune, Purcell; "Invocation," Karg-Elert; Scherzo, Second Symphony, Vierne; "Idylle," Purvis; Toccata, Mulet.

During the evening the church's organist, Walter B. Kennedy, was presented by the pastor and in a few words he expressed, on behalf of the church, its grateful acceptance of the organ, built in memory of Mrs. Christine Breon, and invited members of the church and visiting members of the A.G.O. to a reception for Mr. Purvis in the church parlors.

The organ specifications were prepared by Mr. Purvis during his tenure as organist at St. Mark's. The stoplist is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Hohlflöte, 4 ft., 12 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 25 bells.

SWELL ORGAN.

Gelgen Diapason, 8 ft., 73 pipes.
Lieblich Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Gelgen Principal, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Oboe, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Nasard, 2 2/3 ft., 61 notes.
Blockflöte, 2 ft., 70 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

Tremulant.

PEDAL ORGAN.
Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Gedeckt, 16 ft., 12 pipes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Lieblichflöte, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Fagotto, 16 ft., 32 notes.
Fagotto, 8 ft., 32 notes.

**FARLEY K. HUTCHINS COVERS
SIX CENTURIES OF MUSIC**

A week's course in church music at the Crawford Street Methodist Church, Vicksburg, Miss., conducted by Farley K. Hutchins, associate professor of organ and sacred music at the Mississippi Southern College, Hattiesburg, Miss., was concluded March 16 with a recital by Mr. Hutchins illustrating six centuries of organ music—from the fifteenth to the twentieth. The following compositions were used: Fantasy on the song "On Freudt Verzer," Hofhaymer; Gagliarda, Schmid; Variations on a Spanish Song, Sweelinck and Scheidt; Toccata in C minor (four movements), Muffat; Chorales, "O Man, Bewail Thy Grievous Fall" and "In Thee Is Gladness," and Toccata in F major, Bach; Air from Sonata in D, Galuppi; Chorale in A minor, Franck; "My Heart Cries Out in Anguish," Brahms; Prelude on a Welsh Hymn-tune, Vaughan Williams; Prelude on an Irish Folk-song, Mrs. H. H. A. Beach; Toccata from Fifth Symphony, Widor.

Mr. Hutchins was born in Neenah, Wis., in 1921 and received his bachelor of music degree at Lawrence Conservatory of Music and his master of sacred music degree from the School of Sacred Music of Union Theological Seminary in New York City. He studied organ with Clarence Dickinson and Carl Weirich. In his sacred music courses he studied under Hugh Porter, Helen A. Dickinson, David McK. Williams and T. Tertius Noble and took history of music with Dr. Paul Lang. He has appeared as organist in many cities of the Midwest and East. Before going to Mississippi he was minister of music at the Fort Washington Presbyterian Church in New York City.

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- 2' Flautina - - - 61 pipes
- 1 3/5' Tierce - - - 61 pipes
- 1 1/7' Septieme - - - 61 pipes
- 16' Orchestral Bassoon - - 73 pipes
- 8' Clarinet - - - 73 pipes
- 8' Physharmonica - - - 73 pipes
- Celesta - - - 61 pipes
- Harp - - - 49 bars
- Tremolo

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Canadian Organist Recalls His Part in Crowning of King

[This is the fifth installment of an article by the eminent Toronto organist and composer, in which he recalls events in his active career of fifty-nine years from his birth in Scotland to his years of activity in Canada.]

By THOMAS J. CRAWFORD

In the summer of 1899 Sir Frederick Bridge was up at Corrie Haugh, his fishing lodge in Bonnie Scotland. He used to send us postcards from time to time telling of the huge salmon he was wont to catch as he prided himself on his prowess as a disciple of Isaak Walton. His handwriting was always hard to decipher, resembling somewhat the efforts of a spider with his legs soiled in ink struggling over a piece of paper; so it was usually received with a glance and a remark such as "old Freddy has done it again." Accordingly I did not look very closely when I received one of these missives myself. Something within, however, prompted me to read it again and next day, with the aid of a magnifying glass, I made out that I was to go and see the vicar of St. Paul's, Camden Square N. W., as he had recommended me for the job.

To cut a long story short, although there were many other applicants, Bridge's influence and the personal contact got me the post, where I gained some excellent experience during the three and a half years of my term of office. The vicar (the Rev. George Tiley) and I became fast friends and spent two summer holidays together, one in Switzerland and the other in the Highlands of Scotland. We did a great deal of music, choral celebrations monthly, mostly oratorio performances, etc. So the work was not light. My soprano soloist had been one of the famous St. James' Hall Moore and Burgess (burnt cork) minstrels and was the original singer of "Daddy," which was to England what "Mammy" is to the U.S.A. His name was MacEvoy and he was noted for borrowing half-crowns until Saturday (but which Saturday was not defined). After he left us he fell on evil days and ended up as a scene shifter at Daly's Theater.

Boer War and Death of Victoria

Soon after I went to St. Paul's the Boer war was at its height and various events such as the relief of Ladysmith and Mafeking were celebrated with that unrestrained joy and complete abandon that characterized the happy cockneys of that day and generation. I well remember "Mafficking" night as the curate and I got caught between two crowds armed with feathers (ticklers) and water squirts, etc. We were glad to escape into a Lockhart's cocoa rooms restaurant to wait until the joy had died down somewhat. Another event was the death of the great Queen Victoria and seeing the funeral cortege in Pall Mall.

During this period my teaching began to develop and with my work at the Abbey and musical bachelor studies it was a busy life. I had quite a few pupils from the big North London Collegiate (one of the first to adopt a school uniform), which my younger sister Betty attended and where Mrs. Carr Shaw, mother of the immortal Bernard Shaw, was music mistress. Betty, profiting by her early education in Germany, became language mistress at a famous London school and later led an adventurous life in Malaya and Borneo as the wife of a high government official (Lucien Allen, M.V.O.). She went out to be married during world war I through the submarine-infested Mediterranean and during the last war both she and her husband were captured by the "Japs" at Singapore and suffered great hardships. They are now safely back in England and their son—my nephew Dudley—has the distinction of having been one of the youngest lieutenant colonels in the British Army of the East. My elder sister Amy, who played piano and sang well, soon was married and settled down to a placid life. Her only daughter, Betty—a girl of great personal charm—has shown real talent for the stage and has already played in several London productions. She was married to a nephew of Kate Cutler—the original Angela in "Floradora"—but their happiness was cut short through his untimely death when serving

his country nobly as a pilot in the R.A.F. Strange how some families become separated! Only three of us—one in England, one in the far East and myself in North America—and all set out together from Bonnie Scotland as young folk.

Story of Famous Toccata

Among my pupils was a very tall young man called Edgar Smith who was wont to sit with me during service at the organ console. One evening when "out-voluntary" came along I said: "Edgar, what shall I play tonight?" He replied "Extemporize a toccata." I rejoined "right-O" and went at it and promptly forgot it. Edgar had a marvelous memory, and when he came for his next lesson he said: "Do you remember this?" and sat down and played the opening part of the said toccata, remarking that I ought to write it down, which I did forthwith. And thus (thanks to Edgar) was my Toccata in F born.

At that time St. Paul's Camden Square was the center of a good residence district where many well-known theatrical notabilities (especially Savoyards) resided. Alas! like so many other big city districts, it has decayed and the people have moved farther away to suburbs and outer London areas.

Part in Coronation Ceremony

The ascent of Edward VII to the throne after the long reign of his mother entailed a coronation at Westminster Abbey—an event of remarkable interest, as there had not been one since Queen Victoria's in the 1830s. Great was my joy when Sir Frederick selected me to be librarian of the orchestra and assistant to Dr. John Borland, the choir secretary. I am proud that my name appears as this in the official record issued by Novello's and that I received the coronation medal from His Majesty with the small evening dress replica from Sir Frederick himself.

In the course of my duties I came in personal contact with many of the leading composers of the day, including Saint-Saens, Frederic Cowen, Alexander MacKenzie, Stanford, Sir Hubert Parry and others. Soon the Abbey was closed to the public for the erection of special seating stands and for rehearsals. During the last ten days before the ceremony the place was alive with peers and peeresses, with the old Duke of Norfolk, Earl Marshal of England (he of the black beard) telling everyone where he should stand for the ceremony, and the Duchess of Buccleuch, mistress of the robes, walking solemnly up the long nave with a goodly length of purple holland tied round her waist for the queen's ladies to practice carrying Her Majesty's train at the ceremony. Frequently one would run into King Edward himself (generally in a brown suit and brown bowler hat) in the cloisters, having a look around. Rehearsals of the music with a great choir placed in two arches just below the organ, having contingents from many of London's most noted churches and St. Paul's Cathedral, and including names famous on the concert stage and in the musical world; the king's band under Sir Walter Parratt—then master of the king's music—the royal court trumpeters and heralds (placed on the organ loft bridge dividing nave from choir)—all combined to make a musical ensemble both unique and memorable. Sir Hubert Parry had included traditional "Vivat, Vivat Rex Eduardus" (which the Westminster School boys are allowed by tradition to shout to His Majesty from the triforium) in the homage anthem, making another colorful point of interest.

The sudden illness and subsequent operation which the king had to undergo caused a halt to the proceedings and a damper upon everyone's spirits. I remember that when the news came to us at a choral practice Sir Frederick requested all to kneel and we sang the litany solemnly and with great beauty of tone and deep feeling. It was an anxious time, but the king got better and rehearsals were resumed, although it was a let-down after the previous highly-keyed excitement of the early summer of 1902. Many from far lands had been unable to stay over and had returned home. Nevertheless, many colorful figures from the Orient were left and old England and Scotland alone were able to supply enough gorgeous pageantry to satisfy the most exacting. Everyone who had anything to wear wore it on that great day. I myself, in gown, surplice and palatinate purple Durham hood, stood right behind Sir Walter Alcock (at the organ) and as near the edge of the screen as possible in order to signal the numbers

of the items on large cards to the divided choir and to make sure that no slip-up occurred in the order of the items. I was very lucky, for it was a real "coin of vantage," as I was looking directly down upon the coronation chairs and the assembly of England's nobility.

Only One Slip Occurs

One slip did occur, but it was so well covered up by the marvelous extemporizing on the spur of the moment of Sir Walter Alcock that no one (except the choir and orchestra) knew anything about it. What happened was the starting of the Parry homage anthem too soon due to King Edward's being allowed to rest for a few minutes after the procession through the streets, as he was not yet very strong after his operation. The anthem got to the end of the first section before the mistake was noticed. Then Sir Walter took up the theme and carried on gallantly and at the right time we began again. This (as far as I know) was the only item ever to gain an encore at a coronation!

Historians have described this picturesque ceremony in fitting terms, but to me the great thrill came just at the crowning ceremony. Up to that time the Abbey had been in its usual religious semi-darkness. At the moment of the placing of the crown on the king's head a master switch was thrown and the Abbey became a blaze of glorious light. Everyone was on his feet as peers and peeresses placed coronets on their own heads; the trumpets blared a fanfare; all shouted "God Save the King" three times, and then the full-throated singing of the national anthem, with a deeper meaning than ever before, gave one a thrill and a sensation never to be forgotten. Only after the ceremony was over did I realize that I had eaten nothing since a very early breakfast and that it was now mid-afternoon. However, after doing justice to the sandwiches and coffee provided for us in the Jerusalem chamber, I went home on air, feeling that I had lived through something like the pages of a fairy-tale.

Funeral of Gladstone

Gladstone's funeral and Tennyson's memorial service were two outstanding events in my musical life at the Abbey. Stanley Roper sang at the former if what was (I believe) the first performance of Bridge's setting of "Crossing the Bar." A lovely effect was achieved by the playing of Beethoven's *Equale* for four trombones from the triforium over Henry the VII's chapel. And the massed choirs of the Abbey, St. Paul's, St. Margaret's Westminster and Holy Trinity Sloane Street singing Stainer's *Sevenfold Amen* from the sacristium was almost angelic in the effect of the beautiful tonal nuances.

The three famous and fashionable London residential squares near Buckingham Palace and Hyde Park were known as Belgrave, Eaton and Chester Squares, largely belonging to the Duke of Westminster's estate. They were divided parochially between two churches—St. Peter's, built in Eaton Square, and St. Michael's, in Chester Square, the smallest of the three squares. Both were fashionable churches but—at that time—St. Michael's was the more noted because of the great preaching ability of Canon James Fleming, who was also a favorite in the royal household as chaplain and as senior canon and precentor of ancient York Minster. It is interesting to note that Dr. T. Tertius Noble, so well known in the United States, worked under him for many years, as Canon Fleming was in residence at the Minster there for three months every year. Dr. Noble has always

spoken to me of him in the kindest way. St. Michael's also had been served by several noted organists in the past, including Sir Arthur Sullivan (1861), with his west gallery choir of policemen (drawn from the station across the road), said to be the prototypes of the policemen's chorus in the "Pirates of Penzance"; Dr. E. Naylor of Cambridge and E. G. Mercer of Carlisle Cathedral, and others. The organ was a brand new Hope-Jones with stopkeys, quadruplex key touches and a very lovely echo organ at the end of the west gallery. Further (but of course of no importance to a musician) was the fact that the post carried one of the best salaries paid to parish church musicians in London.

Wins Post at St. Michael's

Judge of my feelings of elation then when, in my early twenties, Canon Fleming appointed me out of over 100 applicants (including the late E. H. Lemare) to the vacant position. Having Sir Frederick Bridge, Sir Walter Alcock and several church dignitaries to speak for me, I gained a personal interview and this is how it happened:

On Boxing day, 1902, I called by appointment at the old vicarage at the very end of Buckingham Palace Road (no longer there) and was ushered into the study by the canon's man-servant John. Presently an elderly gentleman with a very kind face and a lovely smile came in and greeted me and said: "Mr. Crawford, you are very young to have done all these things."

"Time will mend that, sir," I replied. After some pleasant talk he took me round to the church to play for him. I had never played on the Hope-Jones system before, but by the merciful hand of Providence I lit upon the switch to the echo organ and played some Mendelssohn. Unwittingly I had lit upon one of his favorites, for he seemed delighted with my efforts. We walked back to the vicarage and at the gate he turned to me and said: "Mr. Crawford, after the letters I have received and what I have seen of you and heard today I have no hesitation in offering you the post, and may God's blessing attend your coming."

You could have knocked me down with a feather at the suddenness of his decision. I was so excited that I afforded myself a hansom cab all the way home to North London.

[To be continued.]

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**CHARLES J. CUSTER RETIRES
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In honor of Charles J. Custer, who has served the Lutheran Church of the Transfiguration in Pottstown, Pa., for sixty years as its organist and who is now retiring, having been elected organist emeritus, the church arranged a series of events. A congregational reception took place May 16; Sunday afternoon, May 18, a vesper service was held; May 22 Mr. Custer gave a recital, with Mrs. John H. Longaker, soprano, assisting, and May 24 a testimonial dinner was served by the senior choir in the Boyer Towne Inn.

A brochure containing programs of the events listed included a warm tribute to Mr. Custer, from which the following is quoted:

For seventy-six years members of Transfiguration have been associating the musical life of the church with the Custer family and for the past sixty years with Charles J. Custer.

In 1871 the father of Charles J. Custer was elected organist of Transfiguration. In 1885 he became organist of Trinity Reformed Church, but continued to have charge of the choir here, and his eldest son, D. Chester Custer, played the organ. On the death of J. Warren Custer in May, 1887, D. Chester Custer was elected organist of the two churches and the younger brother, Charles Jay, became assistant at both churches. The brothers were then 19 and 13 years of age. In 1890 Charles J. Custer was elected organist of Transfiguration. He served in this capacity until 1897, when he was also made director of the choir.

Our first organ was installed in the rear gallery in 1870. It was here that the present organist played in his first "public appearance" when 11 years old. This organ was later remodeled and moved to the present location, and in 1923, when the church was redecorated, a fine new three-manual Skinner organ was installed.

During Mr. Custer's sixty years of service he has become widely known as an exceptionally able musician and choir-master. He has made the musical vesper services important to the church and the numerous recitals and concerts which he has arranged and played have been a source of delight to all music-lovers in the vicinity; and to him, more than to anyone else, is due the splendid reputation for good music which Transfiguration has enjoyed for so many years.

THE DEPARTMENT OF FINE ARTS of Scarritt College will offer a major in church music and church drama beginning with the academic year 1947-48. The bachelor of arts and master of arts degrees will be granted. The new program is intended to prepare ministers of music, directors of church drama and other religious workers. James Richard Thomason, organist and instructor of music, holds a B.A. from Newberry College and an M.M. from the American Conservatory of Music in Chicago. Mr. Thomason is organist at the West End Methodist Church, Nashville. He is also instructor in organ at Peabody College. Allan G. Burt, chairman of the department of fine arts and professor of music, received his B.A. from Occidental College and his M.A. from the Eastman School of Music.

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PROGRAMS OF MERIT MARK A.G.O. FESTIVAL

[Continued from page 1.]

sharp minor. Canon Edward N. West, D.D., of the Cathedral of St. John, chaplain of the Guild, intoned the service. Dr. David T. Atwater, rector of Grace Church, welcomed the Guild and paid a gracious tribute to the organization, voicing appreciation of its "superb ideals and the devotion for which it is known."

Dr. T. Tertius Noble's Magnificat and Nunc Dimittis were sung with lovely effect. The chief choral feature of the evening consisted of three anthems, all of high merit—Norman Coke-Jephcott's "Surely the Lord Is in This Place," marked by mysticism that fitted the words; Channing Lefebvre's "Trinity, Unity, Deity Eternal" and Mrs. McKittrick's "We Love the Place, O God," composed in honor of the centenary of Grace Church in May.

A congregation which filled the church was impressed by the high quality and the deeply devotional character of all the work of the evening.

Trumpet and Organ Program

A recital quite out of the ordinary and as effective as it was unusual was that on Tuesday afternoon, when the trumpet as a solo instrument was combined with the organ in St. Paul's Chapel at Columbia University. E. Power Biggs, an artist who needs no introduction to music-lovers, for he has won fame not only as a recitalist, but through his nationwide broadcasts from the Germanic Museum of Harvard University and his recordings of organ music, was at the organ, making use of the classic registrations possible on the Columbia instrument, built by G. Donald Harrison. Roger Voisin was the trumpet soloist, and his artistic work gave one a conception of the possibilities of the union of these two instruments, especially with some of the chorale preludes.

Of the seven numbers on the program four were compositions of Purcell and they included his well-known Trumpet Tune and Trumpet Voluntary and the Sonata for trumpet and organ. Then there were three Krebs chorale preludes, the Ricerare by Frescobaldi and a chorale prelude by Homilius.

Dr. Thompson Traces History

Dr. Harold W. Thompson was heard in a talk that took his audience over the period of nearly thirty years in which he has reviewed new church music for THE DIAPASON, during all of which time he has watched keenly the developments and improvements that have come with the years. His address, delivered informally at the church-house of Calvary Church, was filled with food for thought and gave his hearers a picture of what has taken place in three decades in which the musical setup of the majority of churches, as well as organ design and composition, have undergone many changes. He directed attention to the great advance in education, as illustrated by the high school orchestras and choruses that have been created. He referred to the development in public musical taste, to the change in the organ itself, to the manner in which American organ composition has developed. He also spoke of the spread of the multiple choir system, under which a point is approached in which there may be more persons in the choir than in the pews, and to the vogue of a cappella singing, under which, now that the organ has come to what appears the pinnacle in perfection, it is made less of a feature in the service. The speaker gave valuable points on Victorian music and spoke of the popularity of Russian anthems. He also welcomed the growth of carols and of compositions on hymn themes.

Dr. Thompson held the attention of the organists throughout his talk, which was interspersed with many interesting anecdotes. His knowledge of church music in all its forms, gathered during a period in which he has contributed 350 articles to THE DIAPASON, was made manifest.

Recital by Maelberghe

August Maelberghe, M.Mus., F.A.G.O., whose work as a composer is winning increasing recognition for him and who has been an active member of the Guild in Detroit, played the late afternoon recital in Calvary Church and gave a varied program in which there was a judicious admixture of the classical, represented by Handel's Overture to the Occasional Oratorio and the Bach Toccata and Fugue in D minor, with a movement of the First Sonata of Hindemith, two of

Mr. Maelberghe's own compositions and the Toccata by Van Hulse, the A.G.O. prize composition, which won the J. Fischer & Bro. award last year. This final number gave the program a climactic close. The Air by Flor Peeters, a haunting melody, was beautifully interpreted by Mr. Peeters' countryman. A number of marked grace was the Gavotte from Prokofieff's Classical Symphony.

Mr. Maelberghe's Fantasie is a refreshing concert piece which is now featured on many recital programs, while his "De Profundis Clamavi" is dramatic, as its title demands.

Annual Meeting and Dinner

Upward of 200 Guild members sat down to the annual dinner and business meeting at Schrafft's on Fifth Avenue Tuesday evening and this large and happy company presented a colorful scene. After annual reports of the warden and other officers and chairmen of committees the results of the election were announced. The ticket headed by Warden S. Lewis Elmer, as printed in the last issue of THE DIAPASON, was elected, with the following newly-chosen members of the council: Clarence Dickinson, T. Tertius Noble, Harold W. Friedell, Virgil Fox, G. Darlington Richards, Anne V. McKittrick, Warner Hawkins and Vernon de Tar. The entire assemblage stood for a moment in memory of Guild members of prominence who had passed away in the last year. Greetings were heard from a number of guests and chapter representatives.

Warden Elmer announced that the Guild membership now is more than 9,000, and emphasized that there were chapters in every state.

The H. W. Gray anthem prize of \$100 was awarded to Edward J. Pendleton of Santa Rosa, Cal., and was received on his behalf from the hands of Donald Gray.

Dr. Howard Hanson of the Eastman School of Music, Rochester, N. Y., noted educator, conductor and composer, was the guest of honor and speaker of the evening. He delivered a thought-provoking address on the outlook for American music and on the various aspects of the musical situation which contained many suggestions for the advancement of a real music of America, developed as an art, rather than as a business.

Richard Ross at Old Trinity

Famous old Trinity Church, standing on historic ground facing Wall Street, was host to the festival Wednesday morning, on the parish's 250th anniversary, but before going there a group visited St. Paul's Chapel, in Trinity Parish, the oldest church edifice in New York. It was the 183d anniversary of the breaking of ground for the chapel, which was dedicated in 1766. A tour through the church and the old cemetery on the church ground proved most interesting. Miss Marta Elizabeth Klein, organist of St. Paul's Chapel, played several selections on the three-manual Skinner organ.

At Trinity a large congregation came to hear Richard Ross of Brown Memorial Presbyterian Church in Baltimore give his recital at the noon hour, attracted, as many people in the Wall Street financial district are, by the recitals played regularly. Mr. Ross, whose fame was established before the world war as a recitalist at A.G.O. conventions, gave a program that opened with a pleasing rendition of a Musette in G major by d'Andrieu. He included on his list of offerings the Gigue from the Seventh Concerto and the Fantasie and Fugue in G minor of Bach, in the latter of which his deliberate and suitable tempo was noted. There was tasteful registration in a beautiful rendition of Cesar Franck's Fantaisie in A. A Scherzo by G. Strube, in manuscript, was an interesting number and Richard Purvis' Communion on a Gregorian Theme was of a nature to justify its inclusion on so many recital programs today. Two Brahms chorale preludes were among other numbers and the recital closed with the Finale from Vierne's Sixth Symphony, a brilliant and difficult showpiece as to whose merits there may well be differences of opinion.

Unusual Program at Cathedral

On Wednesday afternoon those attending the festival made a tour of the Cathedral of St. John the Divine under the guidance of Canon Edward N. West, D.D., chaplain of the Guild. This was followed by an unusual program in which the requirements of professional and occasional music in a cathedral were explained by Canon West and illustrated by Dr. Norman Coke-Jephcott, F.R.C.O., F.A.G.O., organist and choirmaster of

St. John the Divine. The following instances were considered: The entrance before the solemn procession on Easter Day; the reception of an English archbishop at the great doors; the funeral of a great man; national anthems at special services.

In illustrating the music for these occasions Dr. Coke-Jephcott employed a brass ensemble and timpani in addition to the organ. One of the most dramatic moments occurred in the illustration of the music appropriate to the funeral ceremony. At a point in the service following certain prayers, a long roll was played on the timpani, muffled at first, like distant thunder, then increasing slowly to a tremendous fortissimo, which, in turn, subsided as gradually as it had been built up until sound and silence were one. At that moment "Give Rest, O Christ" (the ancient Kieff melody arranged by Parratt) was played almost inaudibly upon the organ.

At the conclusion of this interesting program the daily short service of evensong was sung. Evan A. Wood, F.T.C.L., A.A.G.O., played the "Suite Modale" of Flor Peeters as a prelude. John L. Baldwin, A.A.G.O., played the postlude, Dr. Coke-Jephcott's brilliant new Symphonic Toccata "After the Eighteenth Century."

Festival Program at Union Seminary

Hugh Porter and his well-trained forces at Union Theological Seminary provided an evening of sheer enjoyment at James Chapel of the seminary Wednesday evening in the form of a festival program in which the chorus under Dr. Porter's direction was supplemented by instrumental soloists. There were sublime moments in the course of the evening and they were enjoyed to the full not only by the organists, but by a congregation which filled the chapel. The vocal soloists were from the choir of the School of Sacred Music, and two violins, a viola, a cello, two flutes and an oboe were the instruments heard.

Dr. Porter played the Bach Fantasie and Fugue in G minor and two chorale preludes on the Magnificat. Then came Handel's Tenth "Concerto Grosso" for oboe and strings in which the beautiful tone of the oboe, played by Lois Wann, was a feature of all four movements. Quite in contrasting mood were two movements of Sammartini's Violoncello Sonata in G, performed with spirit and feeling by Ardyth Walker. Bach's Suite in B minor for flute, played by Frances Blaisdell, with Dr. Porter at the organ, as he was for all of the instrumental numbers, and the well-known Air from Gluck's "Orpheus" were items of unalloyed loveliness.

Bach's Magnificat, the principal feature of the program, was sung under Dr. Porter's direction, with Myrtle Regier at the organ. The chorus manifested not only most meticulous training, but a quality and power of tone that made it a virtually flawless performance. And choir and congregation sang three chorales with real inspiration.

The work of the evening created the conviction that the mantle of Dr. Clarence Dickinson, who established the fame of the school at Union Seminary, had fallen on a worthy successor.

Cooperation With Architects

Walter A. Taylor, director of research and education of the American Institute of Architects, delivered an informative lecture Thursday afternoon in the community-house of St. Bartholomew's Church. His acceptance of the invitation to speak heralded a movement for cooperation among architects, organ builders and organists. In addition to offering various valuable suggestions, Mr. Taylor asked for suggestions from the organists and his talk was followed by an interesting series of interrogatories. He took up such questions as acoustics, placing of organ consoles, placement of choirs in chancels and rear galleries, most favorable location of organ chambers, all in an expressed effort to reach a common ground between the men who design churches and those who preside over the churches' music. Mr. Taylor's sympathy with the organist was believed to be due partly to the fact that he was in his younger days an organ student under Edwin Arthur Kraft at Trinity Cathedral in Cleveland.

Chapters Report to Council

Later in the afternoon representatives of chapters in every part of the country who had come to the festival met with the council of the Guild in the choir room of St. Bartholomew's. A number of questions were discussed, among them a proposed change in the date of the examinations from May to September and a

simplified arrangement for the handling of dues. Dr. Harold V. Milligan, chairman of a committee to consider the latter proposal, explained its details. Warden Elmer then called on the visitors from chapters and branches, who gave an interesting picture of the year's activities in various parts of the nation. After the meeting the entire party were guests of the warden at dinner in the Cafe Savarin of the Waldorf-Astoria Hotel.

Service at St. Bartholomew's

The American Guild of Organists has been the guest of St. Bartholomew's Episcopal Church, the great Byzantine edifice on Park Avenue, opposite the Waldorf-Astoria Hotel, so many times that New York members and visitors are familiar with its musical ideals and the way in which they have been carried out. The Ascension Day service Thursday evening took a somewhat novel form under the church's new organist and choirmaster, Harold W. Friedell, successor to David McK. Williams, whose retirement took place recently. It was a graceful and deserved tribute to Dr. Williams that Dr. Friedell selected all the music for this service from the compositions of his predecessor. At the same time it recalled many memories. Dr. George Paul T. Sargent, the rector, not only paid tribute to Dr. Williams and included words of strong praise for the principles of the A.G.O., in a foreword on the folder for the evening, but welcomed the visitors cordially. St. Bartholomew's is a place where they worship the Lord with stringed instruments and organs—three of the latter, for the great Skinner instrument has divisions in chancel, dome and gallery. And, as it was stated, "each Ascension Day the other choirs join ours and the singing, reinforced by the voices of the great congregation, makes this service an unforgettable religious experience."

A feature of the service was the first rendition of Dr. Williams' recently published anthem, "A Hymn of the Immortals." This dramatic work seemed to transport one to the very gates of heaven as sung by the five choirs. Then there was the well-known anthem "In the Year That King Uzziah Died"; the "Cantate Domino"; a beautiful hymn-anthem, "Thou Art My Way, O Lord," with its first stanza sung a cappella and the touching closing verse, beginning "O spread o'er me Thy wings serene," in which the music fitted the words perfectly; "Grace Be to You and Peace," with its climactic ending, and the final anthem, "Now Are We Come to Eventide." The professional hymn, "Christus Rex," was written only a few years ago by Dr. Williams.

The united forces, conducted by Dr. Friedell, sang as one unit. They consisted of Vernon de Tar's choir from the Church of the Ascension, the St. Bartholomew's choir, that of Calvary Church, directed by Jack H. Ossewaarde, Searle Wright's choir from the Chapel of the Incarnation and that of the Church of the Holy Trinity, where Bronson Ragan is in charge, reinforced by trumpets, trombones and timpani.

Recital by Theodore Schaefer

Theodore Schaefer, dean of the District of Columbia Chapter and organist-director at the Covenant-First Presbyterian Church of Washington, gave the Friday noon recital at the Brick Presbyterian Church. The program covered the period from the seventeenth century to the present day, including two compositions of living Americans. His performance was received with many expressions of approval and predictions of a brilliant future for this young recitalist.

Mr. Schaefer opened with two compositions of the Belgian de Maleingreau—the Prelude to a Suite and a Pastorale, the latter rather inconsequential as a composition. In the Franck Cantabile Mr. Schaefer achieved beautiful effects, and the same may be said of the sprightly "Les Cloches" of Le Begue with its bell effects. The Bach number was the G minor Fantasie. Milhaud's Prelude was another of those modern pieces whose value, if any, escaped at least one un-erudite reviewer. But the Aria of Flor Peeters, which has become a popular recital number, improves on repeated hearing and was played with rare taste. H. L. Baumgartner, the Yale faculty member whose compositions are among the best of contemporary American writing, made a very favorable impression with his "In Te Speravi." Mr. Schaefer closed with the brilliant Sowerby Toccata.

Organ Music in Latin-America

Friday afternoon an informative lecture

was delivered at the Fifth Avenue Presbyterian Church Chapel on "Organists and Organ Music in Latin-America" by Dr. Carlton Sprague Smith, chief of the music division of the New York Public Library. This lecture was of great interest to all, for it revealed many facts that were not known to the North American organists. During his travels in the Latin-American countries Dr. Smith visited many churches and cathedrals and found much early published Latin-American music for organ, voices and instruments. The examples played were of the early seventeenth century and were influenced by the European composers of those days. These were very much in the style and school of Pachelbel and his contemporaries. Some of the later examples showed clearly the "blight," as in Europe and North America, of the operatic influences.

Dr. Smith, an eminent musician in his own right and an outstanding authority on music, illustrated the lecture with slides of organ cases and old organs, and was ably assisted by Miss Dorothy Klein in presenting the various compositions at the organ.

Noehren Gives Last Recital

The concluding recital of the festival was played Friday afternoon at St. Bartholomew's Church by Robert Noehren, head of the organ department of Davidson College. For his program he chose the following works: Fugue, Op. 59, Reger; Partita on "Jesu, meine Freude," Walther; Prelude and Fugue in D minor (violin), Bach; Fantasy for Flute Stops, Sowerby; Con Moto Maestoso (Sonata 3), Mendelssohn; Two Meditations ("Le Verbe" and "Les Enfants de Dieu"), Messiaen; Passacaglia and Fugue in C minor, Bach; "O Welt, ich muss Dich lassen" and "Herzlich thut mich verlangen," Brahms; "Fast and Sinister" (Symphony in G), Sowerby.

Every number made heavily taxing demands upon the executant in one way or another, yet Mr. Noehren handled them with apparent ease. He played cleanly and with a fine sense of style and control. The two meditations of Messiaen with

D. STERLING WHEELWRIGHT



D. STERLING WHEELWRIGHT, Ph.D., acting organist at Stanford University and director of the university choir for four years, has been appointed associate professor of music at San Francisco State College. He will teach in the divisions of creative arts and the humanities and be associated in choral activities with William E. Knuth and Roy Freeberg. San Francisco State College serves both general and professional education students and is now building a \$5,000,000 campus on a site overlooking the Pacific Ocean.

Dr. Wheelwright was formerly editor of the *Educational Music Magazine* and choral chairman of the National Federation of Music Clubs, and has held prominent posts in music and education in Chicago, Salt Lake City and Washington, D. C. He earned his B.Mus. and M.Mus. degrees at Northwestern University and a Ph.D. in education at the University of Maryland. In the past year he has headed the work in music education at Stanford and the choir has sung over the NBC network, in concert and at A.G.O. services in San Francisco.

their exotic coloring were most gratifying musically, and in his performance of them Mr. Noehren manifested a deep insight into their strange beauties.

Pilgrimages to the Metropolitan Museum of Art, to the Cloisters and other places of interest, and a theater party at which some sixty Guild members saw "The State of the Union" Friday evening, interspersed and lent variety to the musical events of the week.

CHURCH MUSIC INSTITUTE AT OHIO STATE UNIVERSITY

Registration is under way for Ohio State University's second annual institute on church music and worship July 8 to 17, for which an outstanding staff of specialists has been engaged under the chairmanship of Professor Louis H. Diercks. On the program will be a choir practice, organ meditation and service, chorus rehearsal and clinic, children's choir work, an organ workshop, advanced choral conducting, a round-table on children's choirs, voice class instruction, anthem literature, aesthetic backgrounds

for worship, and sight-reading for the choir-master. Recreational and social events also have been scheduled, among them being a banquet, two twilight concerts, an organ tour, a communion vesper, a twilight hymn sing and an organ recital.

Wilbur Held, assistant professor of organ at Ohio State, will offer work in organ, particularly in advanced sections. Professor Held has a master of music degree from the American Conservatory of Music in Chicago and the academic degrees offered by the A.G.O. Ruth Krehbiel Jacobs, head of the music department at Marlborough School, Los Angeles, will offer children's choir work. Directing the daily chorus rehearsal and a concert July 16 will be Leroy E. Wright, pastor of the First Congregational Church, Aurora, Ill. Mr. Wright has a master of music degree from Northwestern University and has been a special lecturer on church music and junior

choirs in summer sessions at Northwestern for many years. Wendell Sanderson, director of music in the Richmond, Va., schools, will offer work in the choral clinic and will direct a concert July 9. Dale V. Gilliland, associate professor of vocal music and head of the vocal division at Ohio State; Professor Louis H. Diercks; Carl Barr, organist at the King Avenue Methodist Church, Columbus; Harry G. Ford, pastor of the Tenth Avenue Baptist Church, Columbus, and M. Emmet Wilson, professor of instrumental music at Ohio State, are to teach.

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Help in Interpreting Eighteenth Century Music for the Organ

By JOHN T. FESPERMAN, JR.

Because there is such a phenomenal amount of learned as well as unlearned discussion on the subject of correct playing of music of the eighteenth century, numerous self-styled authorities have arisen. The sad truth seems to be, however, that much of this authoritarianism disintegrates under scrutiny and observation simply because it is not based on valid research, receiving its validity from such suspicious sources as "tradition" and "custom." Such spurious writings as do exist find themselves not less embarrassed when confronted with the existence of voluminous discussions and explanations which bear the mark of unquestionable authenticity because they were written by the composers of the music in question or by their contemporaries.

The most upsetting factor which presents itself after even superficial study of scholarly writing on the subject is that present-day players and teachers seem not at all aware of the inaccurate impressions constantly created by wrong performance of old music. The sin is briefly this: The music of Johann Sebastian Bach and of many others, as heard in the twentieth century, often fails to convey the impressions intended by its writers. It is highly probable that a major work of this period, correctly performed, would be vigorously criticized by present-day authorities. Naturally, just as present authorities, composers and players have varying styles and methods of interpreting their own compositions or other contemporary music, the eighteenth century saw spirited disagreements, and, what is most significant, different systems of writing down notation. However, it is possible to understand the prevailing ideas underlying correct performance of older music by noticing the points restated many times in any writings of the period as being the rule rather than the exception.

Care must be taken that works which are referred to in present discourse on the subject be investigated and authenticated. One amazing error, which probably has caused much misunderstanding, stems from the misinterpretation of the explanation by Türk of "Bach's" music. Although it is not explained, he means Carl Phillip Emanuel Bach, not J. S. Bach, when the name "Bach" is used.

One important concept which must be gained at the outset is that music of the period under discussion was often written down in the current or most convenient manner, and not as it was intended to be played. Tempo instructions were regularly omitted, as were directions concerning ritards and dynamic indications. Unquestionably eighteenth century artists played just as fast and just as slowly as we do today. Says Quantz, one of J. S. Bach's friends and admirers: "The good effect of music depends almost as much upon the player as the composer. The best composition can be spoiled by a bad rendition. . . . You must not separate ideas which belong to each other and, on the contrary, you must divide them when the musical sense is finished, whether there be a pause or not." And later he continues: "You will certainly fail to be touching if you play always either loud or soft. . . . You must therefore use frequent changes from forte to piano."

The matter of tempo, because of its vital relation to expression and conveying the composer's intentions, causes much disagreement. One noteworthy fact is that different signatures of time often governed the speed of the beat, and consequently the mood, of the composition. As for changes in rhythm, many variations from the written note were customarily employed, although there was not any indication of how they were to be executed. One of the most predominant of these departures (which might well revolutionize the playing of some of Bach's works) was the practice of lengthening the dotted note of a beat and shortening the eighth or sixteenth that followed it.

The concept of capital and passing tones is another interesting one, whereby one of two eighth notes making up a beat became a sixteenth and the other dotted. This was done to invigorate the rhythm and usually occurred in reverse order in ascending and descending passages. Couperin concisely sums up the cause for many modern worries concerning tempo and interpretation when he says: "We write differently from what we play. . . . It will be observed that quavers must not always be played evenly and that in certain measures there must be a long and

a short one." He goes on to state that this practice is most common in "measures of two in a bar, the 3/4 and the 6/4." Some general instructions once given by him as to the execution of one of his pieces consisted of explaining that the quavers were to be "a very little dotted."

To return to the concepts of tempo, it is well to note, in reference to present-day arguments for slow playing of much old music, that beat was sometimes based on speed of the pulse and that, according to Quantz, a pulse of eighty beats a minute was equal to "forty measures of the fastest common time." In the author's study no references were found specifying the necessity for slowing down due to heavy organ action. As one can see today from investigating well-preserved tracker instruments, if excessive coupling is not employed (as it was not in all probability in Bach's day) the action definitely is no hindrance to fast and accurate playing.

Freedom in execution was perhaps more the rule in Bach's day than in ours. It may well be assumed that many directions which we consider essential were purposely omitted to provide the player with the requisite freedom to make himself a true interpreter of the composition. Says Arnold Dolmetsch, author of an exceptionally scholarly volume on seventeenth and eighteenth century music: "Lengthening and shortening of notes is not bound to mathematical division of time. It is perhaps on account of this intended freedom in the execution that the composers did not write it down, as it would thus have assumed too stiff an appearance."

Of the several factors which serve to create confusion when old music is studied (they are principally tempo, rhythmic departures, meaning of ornaments, expression and use of appropriate instruments) the most misunderstood one is that of correct ornamentation. This is due largely to the fact that so many ornaments, trills, etc., undoubtedly were understood in the time of Bach, as well as the practice of using a few all-but-untranslatable signs to mean almost anything. There are even cases in which solo parts are written out, and orchestral or harpsichord accompaniments are all but devoid of explanation. (The use of figured basses also contributes to this problem, but since this is so much better understood now than these other factors, it will not be discussed.) But the propensity of many performers to greet the question of proper ornamentation with a mere upraising of the eyebrows is hardly commendable, for the argument in favor of real understanding of the execution and spirit of the many complicated ornaments once in use is too sound to be ignored. An excellent statement of this position by Dolmetsch is worth reproducing: "If we do not use them we are violating his [the composer's] intentions just as much as if we altered his text. It is not even a question whether we like them or not, or whether they are in or out of fashion; they form an integral part of the music. To omit them is just as barbarous as taking off the exuberant decoration of flamboyant Gothic architecture under the pretext that one prefers a simpler style."

A final word is in order with reference to the instruments for which Bach wrote. He was the owner of a two-manual harpsichord possessing four sets of strings as well as a clavichord—in addition to having access to the best of eighteenth century organs. It must be remembered that his music can be at best only "transcribed" for modern keyboard instruments, including many of our American organs, which are so different from those for which he composed.

"The Interpretation of the Music of the XVIIth and XVIIIth Centuries," by Arnold Dolmetsch. Now out of print, but formerly published by Novello & Co. and Oxford University Press, both of London.

VERNON DE TAR will again conduct courses in church music for organists and choir directors at the conference of the Vermont Diocese of the Episcopal Church at Rock Point, Lake Champlain, Burlington, Vt., June 16 to 20. Special consideration is given to the problem of music for small choirs.

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Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Octave, 4 ft., 61 pipes.
Trumpet (separate 8-inch pressure reed), 8 ft., 61 pipes.
Chimes (from Choir), 21 notes.
Harp (from Choir), 49 notes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana (extension 16-ft. Dulciana), 8 ft., 12 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulcet (extension Dulciana), 4 ft., 12 pipes.

Dolce Twelfth (from Dulcet), 2 3/4 ft., 61 notes.
Dolce Fifteenth (from Dulcet), 2 ft., 61 notes.
Dolce Tierce (from Dulcet), 1 3/4 ft., 61 notes.

Clarinet, 8 ft., 73 pipes.
Chimes, 21 tubes.
Harp, 49 bars.
Celesta (from Harp), 49 notes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana (from Choir), 16 ft., 32 notes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.

Flute (extension of Bourdon), 8 ft., 12 pipes.
Dulciana (from Choir), 8 ft., 32 notes.
Flute (extension of Bourdon), 4 ft., 12 pipes.

Trombone (8-inch wind; extension of Trumpet), 16 ft., 12 pipes.
Trumpet (from Great), 8 ft., 32 notes.



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Works of Billings Come into their Own; Other Publications

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

The works of New England's early master, William Billings (1746-1800), are certainly coming into their own again after a silence of a century. Dr. Clarence Dickinson has edited two more for the Music Press. "When Jesus Wept" is a remarkable extended round for four voices (SSAA, TTBB or SATB), with a very beautiful melody. "Be Glad Then, America" is a resourceful anthem, fourteen pages in length, originally intended for "Fast Day." It tells how the Lord heard the laments of His people and brought them prosperity and rejoicing. This vigorous number is in four parts.

In Elkan-Vogel's "Choral Series" J. Julius Baird has arranged for two-part trebles three numbers by Dvorak. I like best "I Will Sing New Songs of Gladness," but "Hear My Prayer, O Lord" and "By the Waters of Babylon" are both effective also.

New Anthems

Jean Pasquet has a new anthem in somewhat Handel style called "Father Omnipotent" (Edwin H. Morris). A slow middle section prays for the abiding presence of the Holy Spirit. It makes an effective contrast to the opening and the close of this easy and beautiful accompanied work.

The firm of Hall & McCreary has several new anthems, of which I like best the following:

Billson—"Goodwill unto Man." Fine text by Whittier. Subject of Christmas peace.

Glarum—"The Beatitudes." Free rhythm; chordal effects.

Heller—"O Come, All Ye Faithful." Uses junior choir; congregation may sing last verse. Latin and English.

Hohmann—"Po' Good Jesus" Unaccompanied, divisions. Style of a Negro spiritual. Good for Lent.

Hohmann—"Christ Walks into the Hills." Beautiful unaccompanied work in three pages, about Gethsemane. A few divisions.

Marsh—"The Strife Is O'er." Easter.

Service Music

Flor Peeters has composed a Te Deum that comes in two editions—for SATB and for three men's voices (McLaughlin & Reilly). Unfortunately his translation is not that of the Episcopal Prayer-book. The music is attractive. I recommend highly a new communion service called "Mass of St. Nicholas" by Richard Purvis (Coleman-Ross, New York). This is fresh and resonant; a setting of the Credo is included. I like also a "Missa St. Michaelis" by W. Y. Webbe (Gray, '46). W. S. Nagle has a good and easy setting in C of the Benedictus Es, Domine (Gray).

Sacred Vocal Solos

A Walter Kramer has made a fine concert arrangement of Bach's "Jesu, Joy of Man's Desiring" (Galaxy) that comes in two keys. William Lawrence has arranged for medium voice an unfamiliar Negro spiritual, "They Led My Lord Away" (McLaughlin & Reilly); it is simple and touching. A. G. Y. Brown's setting of "The Beatitudes" (Ditson) is another useful solo for medium voice. Paul Creston's "Psalm XXIII" (G. Schirmer) is for high voice; it is much more original than most pieces of its kind and has an effective organ accompaniment on three staves.

A novelty is a set of thirty-eight canons entitled "Modern Canons" (Music Press), with many Americans represented, including Finney, Philip James, Moore, Porter, Randall Thompson and Virgil Thomson. Most of the pieces are secular, some of them decidedly jaunty.

"Lincoln, Requiem Aeternam" (Broadcast Music) is a setting by Herbert Ellwell of John Gould Fletcher's poem. This

dramatic work for chorus and baritone solo runs to eighty-two pages and will be impressive if well performed.

Handel's Violin Sonatas

John M. Klein has arranged as organ solos the slow movements from Handel's Violin Sonatas (Broadcast Music). I have used all of these six lovely pieces in their original form, with a violinist assisting, at church services; they are among my own favorites in the entire repertoire of the violin, and I see no reason why these arrangements will not be very useful. Some of them will require very clean pedaling; others, such as the incomparable Fourth, can be performed easily. This is a very happy idea.

I mentioned earlier Kenneth Walton's popular "Fantasia on Four Christmas Carols." The Broadcast Music Company has published some other pretty pieces by the same composer, including the following:

"Sunrise." In the style of Lemare.
"Scherzo." This needs fleet fingers.
"In the Chapel." A chance for chimes.
"Chorale and Fughetta." The best built of the lot.

The music is all romantic and light. By the way, the same company has a pretty piece by Lemare that I had never seen before; it is called "Nativity" and gives another chance for your chimes at Christmas. One other issue, a double one, from the same publisher is a little Prelude by Liadoff and a "Sonnet" by Pant-schenko.

KILGEN COMPANY INSTALLS THREE-MANUAL IN ALABAMA

Installation of a three-manual organ by the Kilgen Organ Company is being completed in the First Methodist Church at Greenville, Ala. Ordered more than two years ago, the completion of the instrument was delayed by the war and the shortage of materials. The swell will be in one expression box with the great and the choir enclosed in a second box. It will be screened by a case with display pipes and grille. The tonal scheme was prepared by the Kilgen staff and the sale was made by P. E. O'Mara, Memphis representative of the Kilgen Company.

The stop specification of the organ is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Clarebella, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.

SWELL ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Traversiere, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (extension of Swell Gedeckt), 16 ft., 12 pipes.
Flute (extension of Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft., 32 notes.

THE REV. ANDREW FREEMAN, an English clergyman who had been a life-long student of organ design and a prolific writer on the subject, died March 24 at the age of 70 years, according to news from England. His organ knowledge was encyclopedic and his appreciation of the work of those who made the organ cases of the past was shown in a long series of articles from his pen which have appeared in *The Organ*, beginning with the very first number. He was in 1921 priest-organist of Lambeth Parish Church and since 1923 had been vicar of Standish-with-Hardwick, Gloucestershire.

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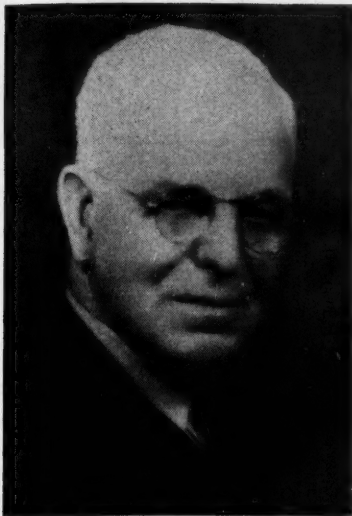
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GEORGE W. TILL



GEORGE W. TILL, veteran figure in the world of organ construction, returned late in May to his home in Philadelphia after an extended bus trip to the West. He visited many points in the Southwest and on the Pacific coast and traveled from Los Angeles to Washington. Along the way he enjoyed American scenery that he may have missed in the course of his travels as an active organ builder.

Mr. Till retired from the Wanamaker organization in Philadelphia in 1938 after serving thirty-three years. It was he who, at the instance of John Wanamaker, went to St. Louis after the exposition there and examined the organ built for the fair, and he recommended to Mr. Wanamaker that it be purchased for the great store in Philadelphia. He then superintended its installation in its new home and the various additions and improvements which make it probably the largest organ in the world, although the title is disputed by the Atlantic City Convention Hall instrument.

HANS C. FEIL AND WIFE SERVE CHURCH FOR THIRTY YEARS

The thirtieth anniversary of the ministry of music of Hans C. Feil and Mrs. Feil at the Independence Boulevard Christian Church in Kansas City, Mo., was observed by the church April 18. At the morning service the sermon by the Rev. Will A. Sessions, Jr., was on "Thirty Years of Service." In the afternoon an organ and voice recital was given in the church. In the evening the choirs gave a program of sacred compositions of Mr. Feil. April 25 the church served a dinner in honor of Mr. and Mrs. Feil.

At the Sunday afternoon recital Mrs. Feil sang a group of solos and Mr. Feil played: Toccata and Fugue in D minor, Bach; "Dreams," Stoughton; "In Paradisum," Dubois; "Finlandia," Sibelius; "The Thrush," Kinder; "The Bells of St. Anne," Russell; Concert Study, Yon.

A.G.O. SUNDAY, APRIL 27, was observed for the first time at the First Presbyterian Church in Waltham, Mass. Grosvenor Calkins, Jr., L.T.C.L., is organist and choir director. Mr. Calkins played a portion of "Christ, Whose Glory Fills the Skies," by Garth Edmundson, and the Allegro Symphonique by Everett E. Truette. Everett E. Titcomb's setting of "Adoro Te Devote" was presented. The anthem was "Light," by the Rev. Edward E. Weaver, former pastor of the church. It was sung by the senior choir of mixed voices.

AN ANNUAL COMPETITION called the Ernest Bloch award was established three years ago by the United Temple Chorus of Long Island for the best new work for women's chorus based on a text taken from or related to the Old Testament. The winning work receives a prize of \$150 and is published by Carl Fischer, Inc., on a royalty basis. Composers residing in North or South America may compete, but must submit their music under pseudonym before Nov. 1. Detailed information may be had from the United Temple Chorus, Box 726, Hewlett, N. Y.

FRANK H. CONNOR, PRESIDENT of Carl Fischer, Inc., announces the election of two members of its staff, Eric von der Goltz and Clifford L. Carter, as vice-presidents. Mr. von der Goltz began his career with the firm in 1914 as secretary to the late president, Walter S. Fischer. Mr. Carter is widely known in the music field through his association with several music companies before joining the Carl Fischer staff. In 1937 he joined the staff of the Boston branch of Carl Fischer and later went to New York to manage the Fifty-seventh Street store.

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Programs of Organ Recitals of the Month

Searle Wright, F.A.G.O., New York City—Mr. Wright gave the following program at St. Bartholomew's Church April 16 and it was broadcast over WGFH (frequency modulation): Chaconne in G minor, Couperin; "A Fantasy," Darke; Preludes and Intermezzi, Herman Schroeder; "Primavera," Bingham; "Legend," Karg-Elert.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree, organist of the University of Florida, gave a special program on Mother's Day at the Florida Union Auditorium, dedicating the new Maas chimes in the organ. He played: "In Moonlight," Kinder; "Carillon," DeLamarter; "The Chapel of San Miguel," Seder; Communion, Purvis; "Evening Chimes," Wheelton; Berceuse, Pereda; Evensong, Johnston; "Redwood Trees," Mana-Zucca.

In a recital for the Florida Chapter, A.G.O., at the Seminole Heights Methodist Church of Tampa May 12 Mr. Murphree played: Concerto in G minor (Allegro), Handel; Three Chorale Preludes, Bach; Fantasia in F minor, Mozart; "The Musical Clocks," Haydn; Chorale in B minor, Franck; "Belgian Mother's Song," arranged by Courbin; "Daguerreotype of an Old Mother," Gaul; "The Wind and the Grass," Gaul; "Romanza," Purvis; "Variations de Concert," Bonnet.

William H. Barnes, Mus.D., Chicago—Dr. Barnes presented the following program in his recital at St. Luke's Church, Evanston, May 6: Rigaudon, Campra; "Hark! A Voice Saith All Are Mortal" and Chorale and Four Variations on "O God, Thou Faithful God," Bach; "Grand Choeur Dialogue," Gigout; Cantabile, Franck; Prelude on "B-A-C-H," Richard Keys Biggs; Prelude on "Belmont," Edmundson; "Marche Champetre," Boex; Two Improvisations on Gregorian Melodies, "Regina Coeli" and "Cibavit Eos," Titcomb.

The same program, with slight changes, was played by Dr. Barnes at Park College, Parkville, Mo., May 14; at the Fourth Presbyterian Church, Chicago, May 18; at the First Baptist Church, Kansas City, Mo., May 15 and at Olivet College, Olivet, Mich., May 20.

Arnold E. Bourziel, M.A., A.A.G.O., Durham, N. C.—Mr. Bourziel, minister of music at Temple Baptist Church, Durham, was presented in the series of recitals at Christ Church, Raleigh, N. C., May 4. A large congregation heard the following program: "Triptych," Maekelberghe; "Chanson Joyeux," Bourziel; "A Song of Gratitude," Cole; Loure (from Third Cello Suite), Bach; Chorale Prelude, "O Hail This Brightest Day of Days," Bach; Little Fugue in G minor, Bach; "Romance sans Paroles," Bonnet; Scherzo in E major, Gigout; "Funeral March and Song of the Seraphs," Guilmant. The last number was played in memory of Palmer Christian. These recitals have been arranged by Dr. David Stanley Alkins, organist and choirmaster of Christ Church.

Thomas H. Webber, Jr., Memphis, Tenn.—Mr. Webber of the Idlewild Presbyterian Church gave a recital April 30 at an organ conference sponsored by the A.G.O. student group of the Mississippi State College for Women at Columbus, Miss. His program consisted of the following numbers: Prelude, Fugue and Chaconne, Buxtehude; Chorale, "As Jesus Stood beside the Cross," Scheidt; Allegretto, Clerambault; "Grand Jeu," DuMège; Chorale Prelude, "O Man, Bemoan Thy Sins," Bach; Prelude and Fugue in G major, Bach; Andante, "Grande Piece Symphonique," Franck; Prelude and Fugue on "B-A-C-H," Liszt; Scherzo, Whitlock; "Elegie," Peeters; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; "The Little Red Lark," arranged by Clokey; Toccata on "From Heaven on High," Edmundson.

At his church in Memphis Sunday afternoon, April 27, Mr. Webber gave the following program: Overture to "Coriolanus," Beethoven; Interlude, Chausson; Scherzo, Gigout; "On Hearing the First Cuckoo in Spring," Delius; "Meditation for Bells," arranged by Webber; "The Tumult in the Praetorium," de Maleingreau; Serenade, Rachmaninoff; "Carillon," DeLamarter; "At the Foot of Fujiyama," Gaul; "The Ride of the Valkyries," Wagner.

Klaus Speer, Harrogate, Tenn.—Mr. Speer and his Lincoln Memorial University choir gave a program at the First Christian Church of Pineville, Ky., Sunday evening, May 4. Mr. Speer played these compositions: Ricercare, Froberger; Chorale Prelude, "When in the Hour of Utmost Need," Pachelbel; Prelude and Fugue in D minor, Buxtehude; Prelude and Fugue in D major, Bach. The choir sang works of Arkadelt, Farrant, Handel, Bach, Mendelssohn and Russian composers.

A musical service under Mr. Speer's direction, with the Lincoln University choir again assisting, was held April 13

in the afternoon at St. Mary's Episcopal Church in Middlesboro, Ky. Mr. Speer played: Prelude and Fugue in A minor, Buxtehude; Second Sonata, Hindemith; Chorale Prelude, "Today God's Son Triumphs," Bach; Toccata and Fugue in D minor, Bach.

Minnie Just Keller, Reading, Pa.—A series of four noonday organ meditations were arranged and played by Mrs. Keller at the First Evangelical Congregational Church in Holy Week. Her offerings included: Sonata No. 6, Mendelssohn; "Blessed Jesus, We Are Here," Bach; "Ave Maria," Schubert; Largo, "New World" Symphony, Dvorak; "Ave Maria," Bossi; "Jesu, Joy of Man's Desiring," Bach; "In the Church," Novak; "Prayer," Palestrina; Adagio, Third Chorale, Franck; "Have Mercy on Me, O God," Bach; Andante, First Sonata, Mendelssohn; "Gethsemane," Malling; "O Sacred Head Now Wounded," Bach; "In Paradisum," Gounod; "O World, I E'en Must Leave Thee," Brahms; "Come, Sweet Death," Bach.

Edward H. Johe, Washington, Pa.—Mr. Johe, minister of music of the Second Presbyterian Church of Washington, gave a recital at the First Lutheran Church of Johnstown, Pa., April 29, with this program: Suite in F, Corelli; Chorale Preludes, "We Pray Now to the Holy Spirit" and "Praise God, Ye Christians," Buxtehude; Fugue in E flat ("The Trinity"), Bach; Sinfonia to the Cantata "I Stand at the Threshold," Bach; Preludes, "A Mighty Fortress Is Our God" and "Fair-est Lord Jesus," Edmundson; Chorale in E major, Franck; Prelude to "The Blessed Damozel," Debussy; Cathedral Prelude, Clokey; Two Psalm Sketches, Whitlock; Toccata, "Tu es Petra," Mulet.

Walter Hansen, Williamsburg, Va.—In his half-hour "meditations of organ music" at the Bruton Parish Church Mr. Hansen has played these compositions in recent programs: Fantasia and Fugue in G minor, Bach; Air from Orchestral Suite in D, Bach; Improvisation on Gregorian Themes, Titcomb; Finale (from "Magnificat"), Dupré; Chorale Prelude, "Abide with Me," Parry; Meditation in Ancient Tonality, Grace; Trio-Sonata No. 1 (first movement), Bach; Chorale Preludes, "O Man, Bewail Thy Grievous Fall," "I Call to Thee" and "Our Father, Who Art in Heaven," Bach; Sonata No. 2, Mendelssohn; Minuet, Handel; Concerto in F, No. 5, Handel; Minuet, C. P. E. Bach; Prelude and Fugue in C, Bach; "Come, Sweet Death," Bach; "Toccata per l'Elevazione," Frescobaldi; Trio-Sonata No. 4 (last movement), Bach.

Robert Rayfield, Chicago—Mr. Rayfield was presented by the Van Dusen Organ Club in a recital at Kimball Hall May 26. He played the following program: Allegro Moderato, Fourth Concerto, Handel; Siciliana, Stanley; "Benedictus," Couperin; Prelude and Fugue in G major, Bach; "Comes Autumn Time," "Carillon" and "Pageant," Sowerby; "Canyon Walls," Clokey; "Wegenlied," Kjerulf-Karg-Elert; Scherzo, Berceuse and Finale, Symphony 6, Vienne.

Harriette Slack Richardson, Rochester, N. Y.—Mrs. Richardson gave a recital in Kilbourn Hall at the Eastman School April 30, presenting the following program: Prelude and Fugue on B-A-C-H, Liszt; Chorale Preludes, "I Call to Thee," "Good Christian Men, Rejoice" and "Come, Redeemer of Our Race," Bach; Pastorale, Roger-Ducasse; "Divertissement," Vienne; Toccata, Sowerby.

Mabel Zehner, Mansfield, Ohio—Miss Zehner, organist of the First Presbyterian Church of Mansfield, gave a recital April 23 in the Unitarian Memorial Church of Fairhaven, Mass. Her program included these numbers: Chromatic Fantasia, Thiele; Sarabande, Jennings; "Impromptu," Vienne; Prelude and Fugue in D major, Bach; "Pax Vobiscum," Edmundson; Variations on a Noel, Dupré; "Song of the Basket Weaver," Russell; "West Wind," Rowley; "Finlandia," Sibelius-Fricke; "The Swan," Saint-Saens; "The Squirrel," Weaver; "Sunshine" Toccata, Swinnen.

Claude Means, F.A.G.O., Greenwich, Conn.—Mr. Means gave the following recital at Christ Church May 4: Trumpet Tune, Purcell; Prelude, Clerambault; Fugue in E flat ("St. Anne"), Bach; Chorale in A minor, Franck; Sicilienne, Bach; "Bell Prelude," Clokey; "Evening Song," Bairstow; "Clair de Lune," Karg-Elert; Toccata on "O Filii et Filiae," Farnam. Lulu Rochlin Gray, violinist, played: Sonata in E minor, Corelli; "Come, Sweet Death," Bach, and Air, Goldmark.

Powell Weaver, Kansas City, Mo.—Mr. Weaver gave his annual recital at the First Baptist Church on the evening of May 4 and was assisted by Mrs. J. Newton Daniels, contralto. The organ numbers were the following: Allegro moderato, First Sonata, Mendelssohn; "Jesu, meine Freude," Bach; Toccata, Paradise; Fugue, "Ad Nos, ad Salutarem undam," Liszt; Finale, First Sonata, Pagella;

"Assyrian Shepherd," Shure; "Bell Benedictus," Weaver; "The Lion (In the Zoo)," Weaver; American Indian Fantasia, Skilton.

Charles Fortines, Charleston, W. Va.—Mr. Fortines, with Henry Wolfe at the piano, gave a recital for the Monday Music Club and the Chaminade Music Club Sunday afternoon, May 4, at the First Baptist Church. The program included these numbers: Largo from "Xerxes," Handel; Andante, Bach; Fugue in A minor, Bach; "Dreams," McAmis; piano and organ, "Medieval Poem," Sowerby; piano and organ, Concerto in E flat, Liszt.

August Maekelberghe, F.A.G.O., Detroit, Mich.—In a recital at the Church of the Messiah on the evening of May 7 Mr. Maekelberghe had the assistance of the choir, who sang his Communion Service in D. The organ numbers were these: Overture to the Occasional Oratorio, Handel; Theme and Variations, Peeters; Sketch in D flat major, Schumann; Fantasia, Maekelberghe; Sonata No. 1, Hindemith; Gavotte (Classical Symphony), Prokofiev; "De Profundis Clamavi," Maekelberghe; Scherzo, Second Symphony, Vienne; Toccata, Van Hulse.

H. Leroy Lynn, Springfield, Ohio—On May 11 Mr. Lynn, for the last ten years organist of the Fourth Lutheran Church, gave a recital in connection with the fiftieth anniversary of the founding of the church. The program included: Fugue in G minor (The Little), "Sheep May Safely Graze" and Toccata and Fugue in D minor, Bach; Fantasia in A, Franck; Paraphrase on the Easter Hymn "St. Kevin," Russell Miles; "The Mist," Gaul; Communion, Purvis; "The Bells of St. Anne de Beaupré," Russell; "Star of Hope," Richard Keys Biggs.

F. Broadus Staley, M.S.M., Cleveland, Ohio—The Mount Union College department of music presented Mr. Staley in a recital at the First Christian Church of Alliance, Ohio, April 15 and he was heard in the following program: "Psalm XIX," Marcello; Prelude, Clerambault; Minuet and Allegro, Handel; Badinerie, Bach; Chorale Preludes, "Now Rejoice, Beloved Christians," Bach, and "From God I Ne'er Will Turn," Buxtehude; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Berceuse, Dickinson; "Romance without Words," Bonnet; "Thou Art the Rock," Mulet.

Homer Whitford, Cambridge, Mass.—For his spring recital at the McLean Hospital, Waverley, Mass., May 6 and at the First Church in Cambridge May 12 Mr. Whitford selected the following program: Fanfare ("Water Music"), Handel; Aria (Westminster Suite), Purcell; Menuet, C. P. E. Bach; "Spring Comes Laughing" (Peasant Cantata), Bach; Allegro Cantabile, Fifth Symphony, Widor; Grand Chorus in the Style of Handel, Guilmant; Cantabile, Jongen; "Carillon," Vienne; Pastorale ("In Springtime"), Whitford; Scherzo (Suite for Organ), DeLamarter; "Shepherds' March," Yon; Toccata ("Kyrie Eleison"), Purvis.

Marshall E. Bretz, M.S.M., Ruston, La.—A recital portraying musically "The Life of Our Lord, from the Nativity to the Resurrection," was given by Mr. Bretz at Trinity Methodist Church April 20. Mr. Bretz was presented by the music division of the Woman's Department Club of Ruston and was assisted by his wife, Marion Farries Bretz, contralto. The organ numbers were these: Toccata on "From Heaven High," Edmundson; "Pastoral Dance," Milford; "Sheep May Safely Graze," Bach; "Christ Walking on the Waters" ("Bible Poems"), Weinberger; "Hosanna" and "The Last Supper," Weinberger; "The Tumult in the Praetorium," de Maleingreau; "The Blessed Christ Is Risen," Bach; "A Mighty Fortress Is Our God," Bach.

Mrs. Marvin D. Kahn, Galveston, Tex.—Mrs. Kahn, organist-director at Temple B'nai Israel, was presented in a recital at the temple by the Galveston Chapter, A.G.O., April 22. Her program included the following numbers: Prelude, Fugue and Chaconne, Buxtehude; Sinfonia, "God's Time Is Best," Bach; Lento Assai, Seventh Sonata, Guilmant; "Divertissement," Vienne; "Chant de May," Jongen; "Piece Heroique," Franck; Toccata on "O Filii et Filiae," Farnam.

Ludwig Altman, San Francisco, Cal.—Mr. Altman was guest organist for the weekly vesper recital at the First Presbyterian Church of Oakland April 20. His offerings consisted of the following: Prelude in G minor, Brahms; Canzone, Regger; Concerto in A minor, Vivaldi-Bach; Allegro from First Sonata, Bach; Gavotte, Mozart; "Will-o'-the-Wisp," Nevin; Hymn Paraphrase on "Feed My Sheep," Altman; Finale from First Symphony, Vienne.

Homer Humphrey, Boston, Mass.—In a recital at the Second Church in Boston April 29 Mr. Humphrey presented a program made up as follows: "Vom Himmel hoch," Pachelbel; Chorale Pre-

lude, "Allein Gott in der Höh' sei Ehr," Bach; Fantaisie on the Song "Une Jeune Fillette," Eustache Du Cauroy; Concerto No. 12, Handel; Symphony No. 2, in E, Vienne.

Julian Williams, Sewickley, Pa.—Mr. Williams, organist and choirmaster of St. Stephen's Church, Sewickley, was heard in a recital at the East Liberty Presbyterian Church in Pittsburgh on the evening of March 4. His program was as follows: Prelude in C minor, Bach; Tiento, Fourth Tone, de Araujo; Chorale Improvisation on "O God, Thou Faithful God," Karg-Elert; Chorale in A minor, Franck; Liturgical Prelude, Oldroyd; "Maris Stella," from Organ Symphony, Weitz; Berceuse, "Suite Bretonne," Dupré; "Tu es Petra," Mulet; Prelude on "Eventide," Parry; Allegro-Allegro assai, Sonata on the Ninety-fourth Psalm, Reubke.

Mabel L. Cox, Bridgeton, N. J.—Mrs. Cox, organist of the Second Presbyterian Church, gave a recital for the Bridgeton Matinee Musicale at her church Sunday afternoon, April 13, and presented the following program in an "hour of organ music": Suite in F, Corelli; "O World, I E'en Must Leave Thee," Brahms; Toccata, Adagio and Fugue in C major, Bach; "Harmonies du Soir," Karg-Elert; "Dreams," McAmis; Chorale No. 3, Franck.

Ralph H. Brigham, Rockford, Ill.—Mr. Brigham's preludial recital at the Second Congregational Church on Guild Sunday, April 27, was designated as in honor of the A.G.O. He played: Sonata No. 1, Guilmant; "A Cloister Scene," Mason; "Punchinello," Herbert; "Hebrew Prayer of Thanksgiving," Gaul; "Grand Choeur," Frysinger.

Mrs. Harold P. Burk, Owosso, Mich.—Mrs. Burk gave a recital for the music department of the Owosso Woman's Club April 14 at the Congregational Church. Her program consisted of these works of contemporary American composers: First Sonata, in G minor, Rene Becker; "Baroques," Bingham; "Jagged Peaks in Moonlight," Clokey; "A Gothic Revival," DeLamarter; Madrigal, Sowerby; "Casual Brevities," Leach; Fantasia, Maekelberghe.

John Low Baldwin, Jr., A.A.G.O., Utica, N. Y.—The Hamilton College Canterbury Club was sponsor for a recital by Mr. Baldwin for the benefit of the Albert Schweitzer fellowship at Grace Church April 20. The program consisted of the following compositions: Fireworks Music, Handel; "Chant de May," Jongen; "Rondeau," d'Anjou; "The Nave," Mulet; Pastorale, Sonata I, Guilmant; Prelude and Fugue in G major, Bach; Chorale Prelude, "My Inmost Heart Rejoiceth," Brahms; Arabesque, Vienne; "Unto the Hills," Bingham; "Cortege," Debussy; Tuba Tune, Lang.

In what was described as an "hour of organ music for the amateur and the connoisseur" at Grace Church April 3 Mr. Baldwin played: Gagliarda, Galilei; Siciliana, Unknown; "Soeur Monique," Couperin; Pavane from "Parthenia," Byrd; Chorale Prelude, "O World, I E'en Must Leave Thee," Brahms; Funeral March, Vienne; Canon Prelude, "Our Father," Edmundson; Sonata 3, Hindemith; "A Fantasy," Darke; Canon Prelude, "O Sacred Head Surrounded," Armin Knab; Toccata, "Thou Art the Rock," Mulet.

Frederic T. Egner, London, Ont.—The fifth and last recital of the season at the Cronyn Memorial Church was played by Dr. Egner Sunday evening, April 27. He gave the following Wagner program: From "Tannhäuser" "Pilgrims Chorus" and "To the Evening Star"; from "Lohengrin," Introduction to the Third Act and Bridal Chorus; from "The Mastersingers," Introduction to Third Act and Prize Song; from "Tristan and Isolde," "Dreams," Introduction to Act 3 and "Liebestod."

Lenore Metzger, Los Angeles, Cal.—Before the Mother of Sorrows novena services on Friday nights in Lent Miss Metzger played the following programs at St. Cecilia's Church: Feb. 21—Quasi Allegretto (Pastorale), Franck; "Plaint," Skillman.

Feb. 28—Pastorale, Bach.

March 7—"Prelude Solenne" in E minor, Faulkes; Chorale, "Lobt Gott, ihr Christen allzugleich," Buxtehude.

March 14—"Litania Solenne," Edmundson; "O Sacred Head," Bach.

March 21—Chorale, "Da Jesus an dem Kreuze stand," Scheidt; "A Song of Gratitude," Harold Marks.

March 28—Fughetta in D minor, Merckel; Adagio in A minor, Bach.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following before services at the Church of the Pilgrims in May: Canzona, Capocci; Prelude in C minor, Bonnet; "Chant de Printemps," Bonnet; "Pelerinage," Gigout; Toccata in F, Froberger; Marcia from Third Symphony, Widor; "Requiescat," Widor.

Programs of Recitals

Harold Heeremans, F.A.G.O., F.T.C.L., New York City—In a recital at the Cathedral of St. John the Divine Sunday afternoon, May 4, Mr. Heeremans presented a program which included: Prelude and Fugue in E minor (Wedge), Bach; Chorale Prelude, "To God on High Be Praise," Bach; "Ostinato," James; "Pastoral Poem," McKay.

John Hermann Loud, F.A.G.O., Boston, Mass.—Mr. Loud, organist of the Park Street Church, Boston, gave a recital at Plymouth Congregational Church, Belmont, Mass., May 5. His offerings were the following: Prelude and Fugue in E minor, Bach; "Silhouette," McKinley; "Distant Chimes," Shackley; "Sonate Pontificale," Lemmens; Byzantine Sketches ("Stained-Glass Window" and "Rose Window"), Mulet; "Legende et Final Symphonique," Guilmant.

Adam H. Hamme, M.S.M., York, Pa.—Mr. Hamme played a recital at Emanuel Episcopal Church, Bel Air, Md., Sunday, May 11, when the new two-manual Möller organ was dedicated. Mr. Hamme is organist and choirmaster of Zion Lutheran Church, York, Pa. Mrs. W. Raymond Samuel, soprano, was the soloist. Mr. Hamme played: Toccata in F major, "Jesu, Joy of Man's Desiring" and "Hark! A Voice Saith All Are Mortal," Bach; Concerto in F major, Handel; Andante Sostenuto ("Symphonie Gothique"), Widor; Toccata on "O Filii et Filiae," Farnam; Scherzetto, Vierne; "Rhosymedre," Vaughan Williams; "The Fountain," DeLamarter; "Lord, Jesus Christ, Be Present Now," Karg-Elert.

Raymond H. Herbek, A.A.G.O., Petersburg, Va.—In a recital at the West End Baptist Church May 12 Mr. Herbek played: Four Chorale Preludes from the "Orgelbüchlein," Bach; Sonata 6, Mendelssohn; Toccata and Scherzo, Fourth Symphony, Widor; "Dreams," McAmis; "Piece Heroique," Franck.

Mrs. Ray Lasley, Houston, Tex.—Mrs. Lasley gave a recital May 23 at the First Christian Church of Le Marque, Tex., on which occasion she played: "Air Tendre," Lully; "The Fifers," d'Andrieu; "Psalm XIX," Marcello; "Come, Sweet Death," Arioso, "Sheep May Safely Graze" and Prelude and Fugue in E minor, Bach; Pastorale, Whitlock; "La Concertina," Yon; "The Mist," Gaul; Fountain Reverie and Festival Toccata, Fletcher.

Marion L. Smith, Waterloo, Iowa—Mrs. Smith, organist of the First Church of Christ, Scientist, was heard in a recital May 8 at her church before a congregation of more than 400 at the console of the recently-installed Austin organ. The following numbers were played: Pastorale in D major, Bach; Prelude and Fugue in B flat, Bach; "Echoes of Spring," Friml; "Springtime," K in der; "May Night," Palmgren; Meditation and Toccata, d'Evry; Berceuse, Dickinson.

Robert Wilson Hays, Topeka, Kan.—The Community Arts Group presented Mr. Hays in a recital at Grace Cathedral May 2. He played these compositions: Toccata, Buxtehude; "Ach Herr, mich armen Sünder," Kuhnau; "Grand Jeu," Du Mage; Fantasia on "Come, Holy Spirit," "Come, Sweet Death," Two Chorale Preludes and Toccata and Fugue in D minor, Bach.

Val C. Ritschy, San Mateo, Cal.—Mr. Ritschy gave a Dutch program for the faculty and students of the San Mateo Junior College at the Church of St. Matthew April 25. His numbers were these: Toccata, Sweelinck; Fugue in G, Hurlerbusch; three pieces from "Suite Modale," Peeters; Four Improvisations on Gregorian Melodies, Peeters; Toccata, Andriessen; Berceuse, Bonset.

Richard Wagner, Reading, Pa.—In a recital May 15 at the Church of Our Father, Universalist, Mr. Wagner played: Prelude and Fugue on "Bach," Liszt; Vesper Processional, Gaul; "To a Wild Rose," MacDowell; "Will-o'-the-Wisp," Nevin; Prelude and Fugue in B minor, Bach; "Danse Arabe," Tschalkowsky; "The Courts of Jamshyd," Stoughton; "May Night," Palmgren; Toccata on "Thou Art the Rock," Mulet.

Granville Munson, Philadelphia, Pa.—Mr. Munson gave a recital May 21 in St. Mary's Church, Hamilton Village, and presented a program made up as follows: Concerto No. 2, in B flat, Handel; "Es ist gewisslich an der Zeit," Bach; "Kyrie, Gott Heiliger Geist," Bach; "Communion sur un Noel," Huré; "Rejoice, Ye Pure in Heart," Sowerby; "Regina Coeli," Titcomb; Toccata, "Thou Art the Rock," Mulet.

William R. Dixon, Summit, N. J.—As one of a series of monthly musical vesper services at the Methodist Church of Summit and in special celebration of American Guild of Organists Sunday, Mr. Dixon, organist and choirmaster, presented the following program, assisted by a string sinfonietta, April 27: Chorale Preludes, "Arose Triumphant God's Son" and "Our Father, Thou in Heaven Above," Bach; Sonatina, "God's Time Is the

Best Time," Bach; "Dreams," McAmis; "Springtide," Grieg; Berceuse, Pereda. The feature of the program was the performance, with the orchestra, of Handel's Concerto No. 2, for organ and orchestra. The sinfonietta, under the direction of Willem Durieux of New York City, played a Suite for Strings, Corelli; "Come, Blessed Rest," Bach; Two Minuets from the Serenade in D major, Brahms.

Theodore C. Mayo, A.A.G.O., Raleigh, N. C.—In a dedicatory recital May 4 at the Martin Street Baptist Church Mr. Mayo played these compositions: Trumpet Tune and Air, Purcell; "Ave Maria," Bach-Gounod; Toccata in D minor, Bach; "Ave Maria," Schubert; Toccata on "O Sons and Daughters," Farnam; "Swing Low, Sweet Chariot," arranged by Diton.

Evan A. Wood, A.A.G.O., F.T.C.L., New York—Mr. Wood was heard in a recital May 11 at the Cathedral of St. John the Divine and played: Prelude on "Pange Lingua Gloriosa," Edmundson; "Suite Modale," Peeters; Finale, Sixth Symphony, Widor.

Luther T. Spayde, M.Mus., Fayette, Mo.—Professor Spayde, head of the organ department at Central College, gave the dedicatory recital on a two-manual Kilgen organ rebuilt by James P. Lawbauch in the Marvin-McMurry Methodist Church, St. Joseph, Mo., Sunday afternoon, May 11. His offerings included the following: Largo, Handel; "The Fifers," d'Andrieu; "Jesu, Joy of Man's Desiring," Bach; Fugue in D major, Bach; "Ave Maria," Schubert; Pastorale, Guilmant; Scherzo in G major, Dunham; "In Summer," Stebbins; Toccata, Widor.

Bruce M. Williams, Pittsfield, Mass.—Among the compositions played by Mr. Williams at First Church of Christ, Scientist, in April were: "The Last Supper," Weinberger; "O Sacred Head," Bach; "O World, I Leave Thee Sadly," Brahms; "Resurrection," Nies-Berger; "Christ Lay in Death's Strong Grasp," Bach; "Alleluia," Titcomb; "I Am Black but Comely, O Ye Daughters of Jerusalem," Dupré; Berceuse, Vierne; Sarabande (Corelli) Prelude in D, Clerambault; Air (Westminster Suite), Purcell; "O God, Thou Faithful God," Karg-Elert; Spring Song, Edmundson; Prelude on "St. Anne," Noble; Aria, Heeremans; Second "Benedictus," Rowley; "Rejoice Greatly, O My Soul," Karg-Elert; Postlude on "Work Song," Bingham; "All Depends on God's Blessing," Karg-Elert.

Harriet Conant Dearden, New York City—Mrs. Dearden, organist and choirmaster at Christ Episcopal Church, Brooklyn, gave a recital at Vassar College, Poughkeepsie, April 10. The program was as follows: Concerto in A minor, Vivaldi; "Nun komm, der Heiden Heiland," Bach; "Nun freut Euch," Bach; "The Ninety-fourth Psalm," Reubke; Prelude and Fugue in E minor, Dupré.

Thomas Curtis, Toledo, Ohio—The Rev. Mr. Curtis, assisted by Sarama Brown, harpist, gave a recital at the Washington Congregational Church Sunday evening, April 27. The organ solos and ensemble numbers were these: "The Lost Chord" (by request), Sullivan; Evening Song (by request), Schumann; harp and organ, "Danse Sacree" and "Danse Profane," Debussy; Prelude on "Rejoice, Ye Pure in Heart," Sowerby; Allegretto and Folk-tune, Whitlock; "Epilogue," Willan.

Iris Margaret Weeks, New York—Mrs. Weeks was guest organist in May at the Brooklyn Museum and played the half-hour recitals broadcast by station WNYC. Her programs included the following:

May 6—"Preludio (in Forma di Studio)," Ravanello; "Elegia," Ravanello; "Now Thank We All Our God," Karg-Elert; "Benediction," Karg-Elert; "Rigaudon et Musette," Bedell; Prelude-Toccata, Pierre.

May 13—"Marche Religieuse," Jongen; Larghetto in A flat major, Jongen; "Let All Mortal Flesh," Bedell; Cantabile, Bedell; "Offertoire Funebre," Mulet; Chorale Prelude, "When in the Hour of Deepest Need," Sittard.

May 20—Prelude and Fugue in G minor, Buxtehude; Chorale Preludes, "What God Does Is Well Done" and "O Thou Love of My Love," Chaix; "Marche Pontificale," de la Tombelle; "Ave Maria," Bossi; "Romance sans Paroles," Bonnet; "Grand Choeur en Forme de Marche," Bedell.

May 27—Fantasie in G major, Bach; "Clair de Lune," Karg-Elert; Canon on a Ground Bass, Purcell; Andante from Fourth Symphony, Widor; "Bourree et Musette," Bedell; Toccata, de la Tombelle.

Ruth Pilger Andrews, Madison, Wis.—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in recent Sunday morning recitals: "In Peace and Joy I Now Depart," "In Thee Is Gladness," "The Walk to Jerusalem" and "Awake, Thou Wintry Earth," Bach; Prelude of Dissonances, Cabanilles; Canon in B major and Canon

in B minor, Schumann; Prelude and Fugue on "O Darkest Woe," Brahms; Cantabile and "Prayer," Jongen; Chorale in A minor, Franck; Elegy and Four Improvisations on Gregorian Melodies, Peeters; "O God, Unseen, Yet Ever Near," "Picardy" and "King's Majesty," Sowerby; "Prologus Tragicus," Karg-Elert; "O for a Closer Walk with God," Verrees; "Bryn Calfarra," Williams; Sonata No. 2, Hindemith; "Vexilla Regis," Dupré; "Carillon de Westminster," Vierne; Fugue on "Bach," Krebs; Pastorale, Milhaud; "Les Cloches," Le Begue; "The Fair Hills of Elre," Beach.

Louise Krause, Mansfield, Ohio—In a recital Sunday afternoon, April 27, at the First Presbyterian Church Miss Krause played: Prelude, Clerambault; Chorale Prelude, "I Call to Thee," Bach; Chorale in A minor, Franck; Prelude, Sarabande and Fugue, Jennings; "Ave Maria," Schubert; Grand Chorus on Credo No. 3, Biggs; "Liebestod," from "Tristan and Isolde," Wagner; Pastorale, Traditional, arranged by Clokey; "Finlandia," Sibelius.

William Spalding, Denver, Colo.—Mr. Spalding, of St. Mark's Episcopal Church, presented the following program in a recital at St. John's Cathedral on the afternoon of April 20: Prelude and Fugue in F major, Buxtehude; "Awake, Thou Wintry Earth," "Christ lag in Todesbanden" and "Sheep May Safely Graze," Bach; Chorale in A minor, Franck; Chorale Prelude on "Eudoxia," David Pew; Gavotte in E flat, Houseley; Meditation on "There Is a Green Hill Far Away" and Prelude on "The King's Majesty," Sowerby.

Harry H. Huber, Hutchinson, Kan.—At a vesper recital at the First Methodist Church May 18 Mr. Huber was heard in these numbers: Toccata and Fugue in D minor, Bach; Bourree in G, Bach; Toccata in E minor, Pachelbel; Sketch in F minor, Schumann; "Clair de Lune," Karg-Elert; "Chant de May," Jongen; "Dreams," McAmis; "Humoresque Fantastique," Edmundson; "Romanza," Purvis; "Hymn of Glory," Yon.

Harold C. O'Daniels, Binghamton, N. Y.—Mr. O'Daniels played the last of his noon recitals for the season at Christ Church May 27. His program included: Chorale Prelude for Whitsuntide, Bach; "Harmonies du Soir," Karg-Elert; Improvisation on "Chavitt Eos," Titcomb; "Romance sans Paroles," Bonnet; Toccata and Fugue in D minor, Bach.

Dale Young, Indianapolis, Ind.—Mr. Young played for the Franklin College Branch of the Indiana Chapter, A.G.O., May 6 at the Second Mount Pleasant Baptist Church of Franklin, Ind., presenting the following program: "Rigaudon," Campira; "The Hen," Rameau; Noel on a Spanish Carol, d'Aquin; "Lord, Have Mercy on Me," Bach; Introduction and Allegro, Concerto 2, Handel; Sketch in D flat, Schumann; "Dreams," McAmis; "Nun danket Alle Gott," Karg-Elert.

Maude S. LeValley, Mattituck, Long Island, N. Y.—Mrs. LeValley, minister of music of the Mattituck Presbyterian Church, used the following numbers in observance of National Guild Sunday, April 27: "Praise God, Ye Christians," Buxtehude-Bingham; Scherzo on "In dulci Jubilo," Candlyn. The anthems were: "Let Not Your Heart Be Troubled" (prize anthem of A.G.O.), Dickey; "O Lord, Support Us," Norman Hollett, F.A.G.O.

Francis E. Aulbach, A.A.G.O., Aurora, Ill.—In a recital at Trinity Episcopal Church Sunday afternoon, May 18, Mr.

Aulbach played: Fantasie, Mozart; "Lied," Vierne; Pavane, Byrd; Canzona, Kerl; Gavotta, Martini; "We All Believe in One God," Bach; Scherzo, Symphony 4, Widor; Toccata, Sowerby.

James F. Hunt, Detroit, Mich.—Mr. Hunt, organist and choirmaster of Salem Lutheran Church, gave a vesper recital at the Covenant Presbyterian Church May 4. His offerings consisted of the following: Prelude, Fugue and Chaconne, Buxtehude; Three Chorale Preludes, Bach; Pastoral Sonata, Rheinberger; "Psalm XVIII," Marcello; Four "Bible Poems," Weinberger; "Isolde's Liebestod," Wagner; Variations on "America," Coke-Jephcott.

Jeanne Gentry, Tulsa, Okla.—Miss Gentry, instructor in organ and piano at the University of Tulsa, gave a recital at the Presbyterian Church of Bristow, Okla., April 22. Her program included: Fugue in G major (a la Gigue), Bach; "Benedictus," Reger; Prelude and Fugue in D major, Bach; "The Squirrel," Weaver; "Carillon," Sowerby; Toccata in F, Widor; Sonata, the Ninety-fourth Psalm, Reubke.

Deane D. Hutchison, Peoria, Ill.—Dr. Hutchison gave a recital on the organ at the Wanamaker store in Philadelphia the forenoon of May 14 and presented the following program: Sonatina, "God's Time Is Best," Bach; Fugue in C major (Fanfare Fugue), Bach; "The Musical Clocks" (Minuet and March), Haydn; "Psalm XIX," Marcello; "Au Soir de l'Ascension du Seigneur," Benoit; Toccata in D minor, Reger; "Legende," Bedell; Toccata in G minor, Pierre; "Drifting Clouds," Timmings; "Carillon," Vierne.

Evelyn Brunsting, Pella, Iowa—Miss Brunsting, a talented pupil of Gordon Farnell, head of the music department at Central College, gave her senior recital at Douwstra Chapel May 6, presenting this program: Canzona, Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; "Crucifixion," from "Symphonie-Passion," Dupré; Prelude on Sixteenth Century Tune "Avon," Edmundson; "L'Organo Primitivo," Yon; Toccata, Widor.

Myra Jo Preston, Sherman, Tex.—The Sherman-Denison Chapter, A.G.O., presented Miss Preston in a recital at the First Baptist Church May 4, when she played: Prelude, Fugue and Chaconne, Buxtehude; "Rejoice, Beloved Christians," Bach; Pastorale, Franck; "Deep River," Negro Spiritual; "Benedictus," Reger; Gavotte, Wesley; "Dreams," McAmis; Fantasie and Fugue in G minor, Bach.

Marilyn Wiegner, Columbia, Mo.—Miss Wiegner, a talented pupil of Professor James T. Quarles of the University of Missouri, gave a recital at the Missouri Methodist Church Sunday afternoon, May 18, playing: Passacaglia and Fugue in C minor, Bach; "Rhapsodie sur Deux Noeils," Rotapz; Fantaisie in D flat Saint-Saens; "Benedictus," Reger; Caprice in B flat, Guilmant; Finale in B flat, Franck.

John Wright Harvey, Honolulu, Hawaii—At his recital in the Central Union concert series at the Central Union Church March 11 Mr. Harvey presented this program: Passacaglia and Fugue in C minor, Bach; "Sheep May Safely Graze," Bach; "Près de la Mer," Arensky; "Up the Saguenay," Russell; "Piece Heroique," Franck.

REPRESENTATIVE CHURCH PERFORMANCES

of
OUTSTANDING CHORAL WORKS

by
CONTEMPORARY COMPOSERS

- BEACH, MRS. H. H. A.**—The Canticle of the Sun—Church of the Divine Paternity, N. Y. City
St. Bartholomew's Church, N. Y. City
- DANIELS, MABEL**—Exultate Deo—Harvard Church, Brookline, Mass.
St. Mark's Church, Minneapolis
Congregational Church, Wellesley Hills, Mass.
- HOWE, WALTER**—Magnificat—Central Church, Boston, Mass.
- NOBLE, T. TERTIUS**—Eternal Mysteries—Covenant Presbyterian Church, Cleveland, Ohio
Te Deum in B. Minor—St. James Cathedral, Toronto, Canada
Rise Up, O Men of God—First Congregational Church, Los Angeles, Calif.
- WHITEHEAD, ALFRED**—Almighty God, Whose Glory—St. Luke's, Kalamazoo, Mich.
St. Matthias', Philadelphia, Pa.
Chown Memorial Church, Vancouver, B. C.
- WHITMER, T. CARL**—Grant, O Lord—Riverside Church, N. Y. City
East Liberty Presbyterian Church, Pittsburgh, Pa.

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London Center.

On April 14 the London Center presented in recital the brilliant organist Dr. Charles Peaker of Toronto, assisted by Professor Max Pirani, pianist, at the Dundas Center United Church. The program was as follows: Sonata No. 1, in F minor, Mendelssohn; "In Christ's Garden" (chorale and variations), Peeters; "Naiades," Vierne; Improvisation on an Indian Theme, John Weinzweig; "He Is Dead and Gone," arranged by Ferrari; Prelude and Fugue in D major, Bach; Three Little Dances, Bach; Concerto in D minor (Professor Max Pirani, pianist), Bach; Fugue in G minor (the Little), Bach. After the recital a reception was held in the church parlors.

AILEEN GUYMER, Secretary.

Kitchener Center.

Members of the Kitchener Center were entertained at St. John's Anglican Church, Preston, April 21, when a very fine recital was played by Mrs. Roy Evans. Charles Reay, tenor, contributed two solos from Mendelssohn's "Elijah"—"If with All Your Hearts" and "Then Shall the Righteous Shine." Organ numbers were Bach's G minor Fugue; Sonata No. 6, Mendelssohn; "Jesu, Joy of Man's Desiring," Bach-Grace, and "Suite Gothique," Boellmann. A brief business meeting and social hour in the parish hall followed the recital, with refreshments served by Mrs. Evans' choir.

The recital for BORF May 3 did not come off quite as planned owing to the fact that the soloist, Baritone David Peters of Toronto, was stricken with laryngitis. The breach was ably filled by two Kitchener singers—Ray Dedels, tenor, and Miss Ety Economova, soprano, who was recently presented on the radio show "Stars of Tomorrow." Accompaniments were played by Glenn Kruspe and Miss Ada Eby. Originally scheduled as assisting artist on the program, Pianist Ray Massel contributed solos by Chopin, Debussy, Gershwin and Lecuona. The recital was held at Zion Bible School.
DOROTHY PETERSON, DIAPASON Secretary.

St. Catharines Center.

The St. Catharines Center met Sunday evening, April 27, in Trinity United Church, Thorold, Ont. Lewis Jones, A.C.C.O., was chairman and conducted a brief business session. Douglas Campbell completed our series on "The Music of Our Different Churches" by speaking about the music of the non-liturgical churches in a most interesting manner. Gordon Kay, organist of Trinity United Church, played numbers by Whitlock and Purcell, after which we adjourned to the church parlors for a social period.
EDITH BENSON, Secretary-Treasurer.

Hamilton Center.

The Hamilton Center presented five members in recital at Melrose United Church April 20 in aid of the British Organ Restoration Fund. Those taking part were Ernest Berry, who played Allegro Moderato from Sonata No. 1, Mendelssohn, and Pastorale, Whitlock; Mrs. Philip Doneff, who played the Passacaglia, Bach; Pastorale from Sonata in D minor, Guilman, and "Carillon," Vierne; Norman Coppel, who played the Sonata in E flat, Bach; Howard Fairclough, who played the Voluntary in D major, Adam, and two Bach chorale preludes, and Miss Joyce McGill, who closed the program by playing two chorale preludes by Parry—"Melcombe" and the "Old 104th."
CHARLES A. SNIVELY, Secretary.

**LATE WORD COMES OF DEATH
OF GRACE BRAMHALL HOWES**

Long-delayed word is received of the passing of Mrs. Grace Bramhall Howes, organist, pianist and teacher for more than fifty years in Bangor and Brewer, Maine, who died Nov. 22 at her home in Brewer. She was a member of the faculty of the Northern Conservatory of Music, affiliated with the University of Maine.

A graduate of the New England Conservatory of Music, she studied harmony with Henry Dunham and Arthur Foote in Boston and organ under J. Warren Andrews and piano with Kate Chittenden in New York. She was a member of the Schumann Club of Bangor, past regent of the Maine Chapter of the National Association of Organists and at the time of her death was regent of the Bangor Branch of the American Guild of Or-

CHARLES HERBERT WRIGHT, WHO RETIRES AT AGE OF 80 YEARS



AFTER TWENTY-FOUR YEARS as organist and choirmaster at St. John's Episcopal Church, San Francisco, Charles Herbert Wright has resigned at the age of 80 years.

Mr. Wright came to this country from Manchester, England, in 1895 to be assistant to George F. LeJeune at Old St. John's, which was at that time on Var- rick Street, New York City. His stay

in this country was to be for one year only, but he chose to remain. He was a pupil of J. Kendrick Pyne of Manchester Cathedral. On leaving New York City Mr. Wright went to Potsdam, N. Y., as organist and choirmaster of Trinity Church there and was also on the staff of the State Normal School.

The cut shows Mr. Wright at the console of the organ at St. John's.

ganists, which she had been instrumental in organizing. For more than twenty-five years she served as organist of the First Parish Church in Bangor. Her pupils occupy positions of prominence.

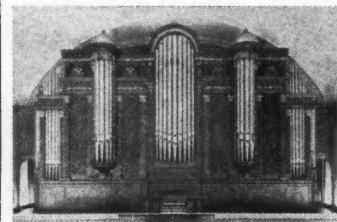
**GIVES RECITAL IN HONOR OF
DR. NOBLE'S 80TH BIRTHDAY**

A recital in honor of the eightieth birthday of Dr. T. Tertius Noble was played at St. Matthew's Episcopal Church in Wheeling, W. Va., on the evening of May 4 by the church's organist and choir- master, Robert Knox Chapman. Two trumpets, a horn and a trombone supplemented the organ in these compositions by Dr. Noble: Toccata and Fugue in F minor; "Autumn"; Chorale Prelude on "St. Kilda"; free accompaniments on five hymns with brass; Chorale Prelude on "Drumclog"; Chorale Prelude on "Rock- ingham"; "Legend"; Fantasy on "Leoni."

This program attracted an audience more than twice as large as any that has attended the recitals this season, in spite of a torrential downpour which started forty minutes before the service and lasted nearly two hours.

Sunday morning Mr. Chapman used Dr. Noble's Communion Service in B minor and one of his anthems, besides three of his hymns.

BIRGER H. NILSEN, organist of Zion Lutheran Church, Port Richmond, Staten Island, N. Y., has also been appointed organist and choirmaster at the Randall Memorial Church, Sailors' Snug Harbor, Staten Island. Mr. Nilsen is studying at the Guilman Organ School, New York City.



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- O Saving Victim.....Paul Callaway
- First AngelW. A. Goldsworthy
- Give Me a Faith.....Roberta Bitgood
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- We Love the Place.....Anne McKittrick
- Did Jesus Stay?.....C. M. Fewell

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- The Faithful Shepherd.....Haydn, arr. E. Power Biggs
- Ave MariaBach-Gounod, arr. Volkel
- Largo in F sharp minor.....Veracini, arr. Black
- The Art of Fugue.....J. S. Bach

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The beautiful Church of St. Michael and All Angels in Anniston, Ala., on April 20 rededicated its organ, which had been rebuilt and enlarged during the past year by the Schlicker Organ Company, Inc., of Buffalo. The original organ was built in 1889 by Henry Pilcher's Sons. The pipes, pedal chests and screen from the old organ have been retained and additional pipes, new manual chests and a new console have been added.

The dedicatory recital was played April 27 by Robert Noehren, professor of music at Davidson College, Davidson, N. C. This was the first of a series of recitals which will be played at the church. The builder's wife, Erma Meyers Schlicker, A.A.G.O., played the opening service.

The tonal resources of the organ are shown by the following stop specifications:

GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Doppelflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 rks., 244 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Chimes (prepared for in console).

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Cornet, 3 rks., 183 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- First Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason (from Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 pipes.
- Flute (from Swell Bourdon), 8 ft., 32 notes.
- Cello, 8 ft., 32 pipes.
- Principal, 4 ft., 32 pipes.
- Trombone (extension Great Trumpet), 16 ft., 12 pipes.

JOHN H. STEMPER, WISCONSIN ORGANIST, TAKEN BY DEATH

John H. Stemper, organist and choir-master in Roman Catholic churches in Milwaukee and other Wisconsin cities for nearly fifty years, died April 19 at the home of a daughter, Mrs. Lorraine Kohlbeck, in Algoma, Wis. His age was 67 years. He had been residing with his daughter since retiring from St. Leo's Church a year ago.

Mr. Stemper formerly was organist at St. Boniface Church in Milwaukee, Sacred Heart Church in nearby St. Francis and Holy Name Church, Sheboygan, Wis.

Surviving are three sons, two sisters and another daughter.

A JOINT RECITAL was given in St. John's Episcopal Church, Sturgis, Mich., Sunday afternoon, April 20, by Arthur Thomas and Miss Jean Tober. Miss Tober played the Toccata and Fugue in D minor, "Christ Lay in Death's Embrace," "Hark, a Voice Saith All Are Mortal" and "Jesu, Joy of Man's Desiring," all by Bach. Mr. Thomas played: "Variations de Concert," Bonnet; "Schön Rosmarin," Kreisler; "Toccata Gothique," Boellmann; "And Twilight Came," Athos; "William Tell" Overture, Rossini.

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Spring Meeting Is Held

The spring meeting of the Hymn Society in New York on May 17 was full of interest. As in other years, it was held at the General Theological Seminary. The Rev. Philip S. Waters presided in the morning.

A special feature of this session was an account given by Dr. Luther Reed of the hymnal in course of preparation by the National Lutheran Council for the half-dozen synods included in it and numbering about two-thirds of the 4,000,000 Lutheran church members in the country. Whereas other Protestant communions are relatively homogeneous, the Lutheran bodies reflect in their national backgrounds the map of northern Europe, making the problem of a united hymnal far harder.

The work was begun two years ago. A guiding principle governing the joint committee was that the book should not be just a condensed Lutheran anthology. While having a Lutheran emphasis, it should include the British and American heritages. Six general meetings of the committee have been held. The first report to the council has recommended 618 hymns for inclusion in the book. Subcommittees deal with preferred versions of the texts and with translations, with the musical settings and with the rubrics. The sub-committee on texts has been especially concerned with the choice of translations. It has also been on guard against careless tinkering with the original versions of hymns. The musical section studied the music in seventeen recent hymnals, both British and American. An index has been made for the music of every hymn selected by the general committee as it appears in these books. Dr. Reed showed the work sheets used by the committee, and the comment was made that such a scholarly analysis and classification might well be made available to others undertaking the same task.

The question of coordinating research in hymnody was raised by the next speaker, the Rev. Alfred B. Haas, instructor in church music at Drew Seminary. Advanced students in his classes in hymnology are given practical assignments involving original study. Careful choice of these subjects would produce results of real value to workers in this field. While the backgrounds of the students are varied, Mr. Haas stated that the men all become really interested in the values of the hymns to them as ministers, and are prepared to cope with the problem of raising the level of the hymn-singing in their churches. Some of them attempt the writing of one or more hymns—which was done successfully some years ago by the class of the late Dr. William C. Covert

YOUNG ORGANISTS AT FLORIDA STATE COLLEGE FOR WOMEN



ORGAN STUDENTS at the Florida State College for Women and the Tallahassee Branch of the University of Florida held a meeting Nov. 22, 1946, and petitioned for a college A.G.O. chapter. The petition was granted in February and the F.S.C.W. group became the first of its kind in Florida. Twenty-two members make up the college chapter, with officers as follows: Edith Smith, chairman; Sally Slater, secretary; Nell Duncan, treasurer, and Cortlandt Morper, librarian.

Various projects have been carried out by the group under the leadership of their advisor, Mrs. Ramona Cruikshank Beard, associate professor of organ, piano and theory. Activities have included an organ

program of Christmas music; a talk on the construction of organs and a tour of the F.S.C.W. instruments, conducted by Mrs. Beard; a Christmas program with music by the Wesleyan Singers of Trinity Methodist Church; a reception in honor of E. Power Biggs after his recital in the college artist series; a talk by William Presser, associate professor of violin and theory, on "The Fugue Before Bach"; a talk by Fawn Trawick on "The Chorale Prelude from Bach to the Present Day" and a talk by Dr. Ella Scoble Opperman, dean emeritus of the school of music. Future plans include a tour of Tallahassee churches, followed by a supper party at the home of Mrs. Beard.

at Western Theological Seminary. Mr. Haas added that theological students should avail themselves of the help of the Hymn Society, by becoming members, and that the society should renew its efforts to reach both faculties and students in the seminaries.

In reporting for the committee on the appraisal of hymns and tunes Miss Eliza Cobb mentioned that Dr. Reed had inspected the society's files of choice hymns, accepting one fine lyric, "Lands of Freedom and of Glory," by our former president, the late Dr. Oliver Huckel. This was written as a hymn of peace for the republics of the Americas.

The search for facts concerning the origins of hymns was described by Richard Shaffer. The Hymn Society should be the repository of such authentic facts—usually in the form of letters from the authors. A large proportion of the inquiries sent out recently have been answered. The Rev. W. Scott Westerman was handling similar correspondence about tunes.

After luncheon at London Terrace we returned to the seminary for a session devoted chiefly to Isaac Watts. The Rev.

Deane Edwards, who presided, read a greeting from our president, Dr. T. Tertius Noble. He will sail for England with Mrs. Noble June 11. First came the stimulating report of the special committee on the Watts bicentenary, given by its chairman, the Rev. Lindsay B. Longacre. He outlined various plans to be considered by the society. Then followed the address by Professor Norman V. Hope of Princeton Theological Seminary on Watts and his contribution to English hymnody. As it forms part of the next paper of the society, written by him, which will be ready next fall, we are not attempting to give its substance in detail. Professor Hope mentioned the following aspects of Watts' contribution: He gave the singing of hymns that place in Protestant worship which it has held ever since. He rebelled against the barren condition of worship in his day. Through him the singing of hymns in dissenting places of worship increased, the movement actually spreading to the Anglican churches. Lastly, he wrote some hymns which will always hold a unique place in English hymnody.

Some well-informed discussion followed and greetings were given by several new members.

REGINALD L. MCALL.

PROGRAM OF MISS LUCKE'S WORKS GIVEN IN BALTIMORE

The Baltimore branch of the National League of American Pen Women presented Katharine E. Lucke, F.A.G.O., in a program of original compositions at the Baltimore Museum of Art April 26. The program included numbers for piano, cello, flute, violin, voice and ensemble. It included among other numbers "Egeria," a tone poem for flute and strings; "Romance," for flute, violin and piano, and "Family Portrait," a tone poem for two pianos, played by Martha Svendsen and Miss Lucke.

Miss Lucke's published works include anthems, songs, organ and piano numbers and textbooks in keyboard harmony. Awards have been given to her Intermezzo for cello, "Since You Awakened Love for Me," a song, "My Song," and "Family Portrait." "The Lost Day," a play written by Florence R. Kahn, with music by Miss Lucke, has just been awarded a prize in a national children's theater contest.

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**JUNIOR CHOIR CONTEST HELD
IN GARDEN CITY CATHEDRAL**

At the Cathedral of the Incarnation, in Garden City, L. I., a junior choir festival contest was held April 19 under the auspices of the New York State Federation of Music Clubs. Fifteen choirs joined in the processional and in the singing of Thiman's "Song of Thanksgiving," conducted by Dr. Norman McCulloch. Of this number five groups competed—three in class A unison and two in class C three parts. In class A the choir receiving the rating nearest perfection was the Norwegian Methodist of Brooklyn, Dr. Ruth Harsha director. The other entrants were the Richmond Hill Methodist of Jamaica, Mrs. Elizabeth Howe director, and the Port Jefferson Methodist, Miss June Darling director. In class C the winning group was the Port Jefferson youth choir of the Methodist Church, Miss June Darling director. The other entrant was the Grace Lutheran choir of Queens Village, L. I., the Rev. Louis Wagner director. This choir, because of its ability to stay on pitch, was awarded the Morris special cup, given for some outstanding feature. This cup remains with a choir until awarded for another special feature. The other cups, if won three times by the same choir, become the property of the winner.

Adjudicators for the contest were Maurice Garabrant, who played a prelude for the service and all the hymns; Albert Faux of Trinity Cathedral, Newark, N. J., and Dr. Norman McCulloch.

Miss Grace Leeds Darnell is federation chairman of religious music.

MEMBERS OF THE VAN DUSEN Organ Club met May 12 to hear a program of American organ compositions played by Dr. Edward Eigenschenk and two of his students, Lorraine Storz and Robert Rayfield. The program was as follows: Concert Etude, Thayer; Variations on a Scottish Air, Buck; Overture in B minor, Rogers; "Sunshine," Swinnen; "Up the Saguenay," Russell, and "Rou-lade," Bingham (Dr. Eigenschenk); Allegretto, Harker (Miss Storz); "Pageant," Sowerby (Mr. Rayfield). May 26 the club members met to hear a program of organ music played by student members.

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LORRAINE STORZ



MISS LORRAINE STORZ, winner of the young artist contest of the Society of American Musicians, made a highly favorable impression on a large audience at her recital in Kimball Hall, Chicago, April 8. The recital, under the management of Bertha Ott, was the award to the prize-winner. Miss Storz is a pupil of Edward Eigenschenk. Her program included the following compositions: A Concerto Movement, Dupuis; Gigue, Arne; "Jesu, Joy of Man's Desiring," Bach-Grace; Prelude and Fugue in D major, Bach; "Piece Heroique," Franck; Prelude and Fugue in G minor, Dupré; Allegretto, Parker; Reverie, Dickinson; Scherzo, Bossi; "Carillon-Sortie," Mulet.

THREE ORATORIOS MARK YEAR AT ST. MARK'S, MINNEAPOLIS

The choir of St. Mark's Cathedral, Minneapolis, this season has given three oratorios with Stanley R. Avery, cathedral organist and choirmaster, conducting the choir and string orchestra: "The Light of Life," Elgar, and "Judas Mac-cabaeus," Handel, with Edward Berryman at the organ, and the Christmas "Messiah" performance, combined with the choir of Central Lutheran Church, with Marion Hutchinson at the organ. Stainer's "Crucifixion" was sung on Palm Sunday. Choral vespers were sung during Lent and throughout the winter important community vesper services, arranged by Dean Charles P. Deems, D.D., were held, with music by the choir and visiting choral organizations. In addition sacred concerts were given in the cathedral by the Roosevelt High School A Cappella Choir, C. Wesley Andersen director, and the Augsburg Seminary Choir, Henry P. Opseth director, which closed its program with a stirring rendition of Mr. Avery's "The City of Our God."

JOHN GREGG PAINE, general manager of the American Society of Composers, Authors and Publishers, died April 23 of a cerebral hemorrhage after delivering an address to the National Federation of Music Clubs in Detroit. He was 57 years old. A specialist in copyright law, Mr. Paine had appeared before the legislatures of more than half the states in the country on behalf of American composers and authors. Mr. Paine was decorated by the French government in 1939 and was made an "Officer d'Academie." In 1943 he received a citation of merit from the National Association of American Composers and Conductors "for outstanding service to American music." Mr. Paine was graduated from Wesleyan University and served as a trustee. He and Mrs. Paine, the former Rhea Lewis, resided in Wilton, Conn. He is survived by his widow and his son and daughter-in-law, Mr. and Mrs. Robert G. Paine.

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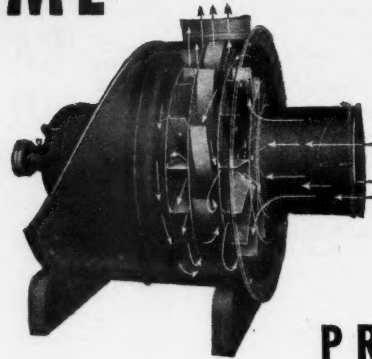
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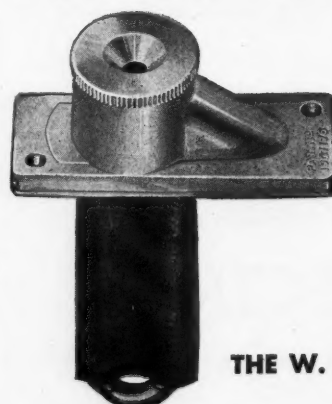
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[Several items of A.G.O. news received just before going to press had to be held over because of lack of space.]

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