

THE DIAPASON

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CONGRESS REPEALS TAX ON PIPE ORGANS

TEN PER CENT EXCISE IS OFF

Rider on Bill Affecting Waste Beer Benefits Churches—Measure Signed by President Truman at the Last Minute.

The federal tax on organs has been abolished. A bill passed by Congress at the session was coming to a close and signed by President Truman July 5 repeals the 10 per cent excise payment on musical instruments purchased for the use of churches and non-profit educational institutions.

This is the outcome of a long fight by organ builders, supported by the entire organ profession and the churches of the United States. THE DIAPASON took an active part in this fight. The result is of great importance to organ manufacturers and churches, for it will mean a reduction in the cost of a new organ and will leave churches that much more money available for investment in organs, by eliminating the substantial payment exacted by the internal revenue department.

As interpreted by attorneys the tax will not be payable on new organs already under contract, as well as those ordered after the signing of the bill. In cases where organs have been installed and deferred payments are made the liability for the tax is a matter for a ruling by the government authorities. Official interpretations by the internal revenue department are expected within thirty days.

By a curious coincidence repeal of the tax was brought about through the attachment of a rider to a bill repealing the tax on waste beer paid by breweries. This includes beer lost through breakage or leakage. The President approved this bill on the last day on which he could do so and the news reached a meeting of the Associated Organ Builders of America at St. Louis, causing a feeling of relief and satisfaction among the members and among the organists gathered for the A.G.O. convention.

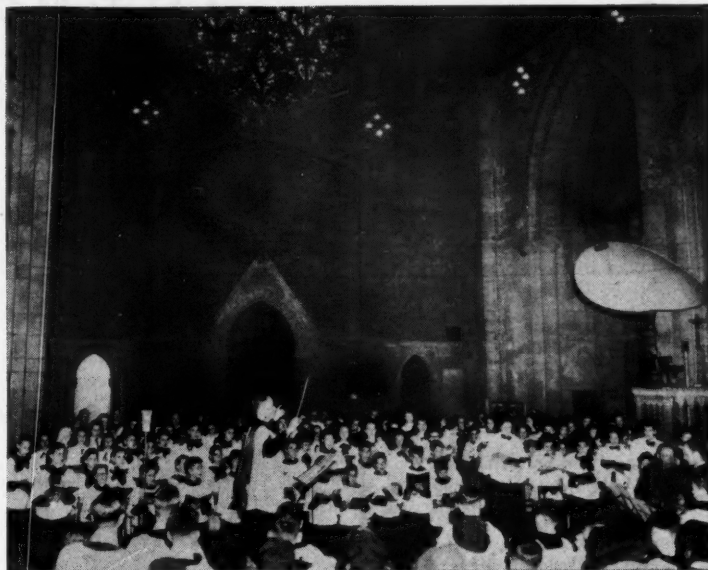
The tax on organs had been in effect since the early days of the second world war. As pointed out in the columns of THE DIAPASON, those directly concerned considered it as imposing an unfair burden on churches and educational institutions, since church furniture and other equipment equally essential to a religious edifice were not taxed. It is believed that the removal of the tax will be an immediate factor in stimulating organ purchases.

CAROLINE E. BIZZONI GIVES AN ANNIVERSARY PROGRAM

Caroline E. Bizzoni, organist and choir director of the Bellmore Presbyterian Church in New York, offered a musical anniversary program to mark the tenth year of her uninterrupted service to the church since June 5, 1938. Included on the program was her vocal duet, "Friendship," written especially for the occasion, and Mendelssohn's Piano Concerto in G minor, played by her student, Otto Mandler. The orchestral part was transcribed for the organ by Miss Bizzoni.

Miss Bizzoni has been writing music and poetry for years and has about seventy-five compositions for piano, voice and organ to her credit. She studied piano, voice, choral conducting, theory, French, German, Italian, Spanish and Latin under private teachers. Although primarily a concert pianist, she was a church soloist at 20. Miss Bizzoni was conducting an adult mixed choir in 1938 when the pastor of the Bellmore Presbyterian Church urged her to become organist and choir director. She started an organ fund and within two years had a two-manual paid for. Next she presented thirty copies of Handel's "Messiah" to the church and began training an oratorio group which gave the work for five successive years.

CHOIRS AT ALBANY CATHEDRAL FOR DIOCESAN FESTIVAL



THE ALBANY, N. Y., DIOCESAN choir festival took place for the fifteenth consecutive year on Saturday, May 22, at Albany's beautiful and spacious Cathedral of All Saints. Three hundred and eighty choristers from all parts of the diocese sang an impressive service of evensong and festive anthems before a throng of worshippers and music-lovers.

The festival program was prepared over a period of several months and used at four regional festivals in advance of the main event. The conductor and president of the Albany Diocesan Choirmasters' Association was Duncan Trotter Gillespie of St. George's Church, Schenectady. The organist for the occasion was Robert Walker Morse of the cathedral. The service was preceded by an organ recital played by Mrs. Leah Mynderse Murphy of the Church of the Epiphany in Rensselaer. Miss Anne Eberhardt of Massena played the postlude. Dr. Channing Lefebvre of St. Paul's School in Concord, N. H., arranged his own prize anthem, "Hymn to the Godhead,"

for the festival, adding parts for brass choir and timpani.

The day began with a communion service and among other events included a reception by the bishop of the diocese at his home. The service music included: Opening hymn, "Praise to the Lord, the Almighty," the traditional sentences and responses of the Episcopal Church and the canticles, Magnificat and Nunc Dimittis, composed by Everett Titcomb, in fauxbourdon; an office hymn, "O Trinity of Blessed Light," Gregorian; "Laudate Nomen Domini," Tye, and these anthems: "Between Midnight and Morning," Bullock; "Cherubim Song," Bortniansky; "The Radiant Morn," Woodward; "Hymn to the Godhead," Lefebvre, and hymn, "Ancient of Days," to words by the first bishop of Albany, W. Crosswell Doane, and a tune by the first cathedral organist, J. Albert Jeffery, with a descant by the present organist, Robert W. Morse. The Fanfare and Gothic March by Guy Weitz were played for the offertory by Freeman D. Bell of Christ Church, Hudson.

RICHARD KEYS BIGGS IN HOLLYWOOD TWENTY YEARS

Richard Keys Biggs rounds out in September twenty years as organist and choirmaster of the great Church of the Blessed Sacrament in Hollywood. It also marks ten years for him as organist of St. Paul's Church, Los Angeles. In each of these churches he has two organs. The Blessed Sacrament's sanctuary organ is a two-manual Hook & Hastings. The gallery organ is a four-manual Casavant of sixty ranks. In the gallery of St. Paul's Church is a three-manual Kilgen. The antiphonal organ is a two-manual Johnson.

Mr. Biggs went to Hollywood from St. Patrick's Church in Montreal. Previous to this he spent many years in New York City. He has given recitals in all the major centers of the country and has played at the dedication of many organs, including those of Town Hall and St. Paul's Church, New York. He has composed more than fifty works for organ and for choir. His masses, of which there are twelve, are sung in all countries.

Mr. Biggs takes pride in the fact that he has reared a family of eleven children, three of whom are taking their place in the music world.

THEODORE RIPPER, a candidate for the master's degree in music at Carnegie Institute of Technology, has been appointed instructor in organ and piano at the University of South Dakota, effective in September. He will also teach music appreciation and will be director and organist of the Vermillion, S. D., Congregational Church. Mr. Ripper received his bachelor of arts degree from Carnegie last June and has spent the past year as a graduate student in conducting.

President Truman Greets Convention of the Guild

THE WHITE HOUSE
Washington

July 1, 1948.

Dear Mr. Tenley:

Happily for American culture sacred music, particularly organ music, has played an increasingly important role in our educational life and religious worship.

Christian music had its place in divine worship from the earliest days of the New Testament. Before that were the Psalms of the Old Testament with their accompaniment of the harp and timbrel. With the development of organ music in these latter years the cultural life of the nation has been greatly enlarged and enriched. Many communities in all parts of the country have heard the ennobling strains of organ music through recitals by great artists in churches everywhere.

The American Guild of Organists through more than half a century since it was chartered has contributed richly to American life. In extending hearty greetings to all who participate in the forthcoming nineteenth general convention, may I express the hope that its deliberations may be fruitful of wise counsels and constructive action to promote a wider appreciation of musical art and the rich contribution which organ music is making to our national life.

Very sincerely yours,

[Signed] HARRY TRUMAN.

ST. LOUIS CONVENTION DRAWS 500 ORGANISTS

VARIED EVENTS MARK WEEK

Recitals Alternate with Discussions of Church Music, Examinations, Etc.—Service and Banquet Among Other Features.

Four days and five nights of organ music, discussions of all the varied problems that confront the organist and choir director and a Guild service, combined with sight-seeing and a banquet, provided a busy and inspiring—also perspiring—week for exactly 500 members and guests who attended the nineteenth national convention of the American Guild of Organists in St. Louis July 5 to 9. The visitors came from Maine to California and from Florida to Oregon, and nearly every chapter was represented. They received a cordial welcome from the St. Louis fraternity, whose committees had planned everything so well that the oil never ran dry on the convention machinery, and capable management was evident on every hand. The recitalists were chosen from various states and represented a variety of styles of playing. Choir work, the examinations, organ teaching, and every other phase of the duties of the church musician received attention in the course of the week. Organ builders not only received a hearing for their St. Louis instruments, but exhibited several fine new consoles at the Jefferson Hotel, and the makers of electronic instruments showed what they have been doing with their exhibits and informal recitals. The weather man welcomed the visitors with thunderstorms, but relented the next day, and the sun got in its work in a way that provided warmth in a too generous fashion, so that the interest never cooled.

Jennings Gives Opening Recital

Arthur B. Jennings, A.A.G.O., played the initial recital of the convention Monday evening and sustained the reputation his performances have earned for him over a period of years. Confirmed visitors to conventions of organists have been impressed by his playing at various times since he thrilled an audience at the 1925 Guild convention in Chicago, and they knew what to expect. The large Christ Church Cathedral was filled to the last seat and interest did not lag throughout the program of an hour in spite of the fact that the sweltering throng had to wait for twenty-five minutes past the time set for the recital before it started. The fine Skinner organ was at its best under Mr. Jennings' fingers and feet. Frequently during the various numbers there was a thunderous obligato from the skies.

The opening number, the Allegro from Handel's Fourth Concerto, was followed by five Bach chorale preludes, assembled from the "Little Organ Book" by Mr. Jennings to form a suite. These preludes in their order were "Jesus, meine Freude," "Ich ruf' zu Dir," "In dulci Jubilo," "Christ lag in Todesbanden" and "In Dir ist Freude." Then came a masterly performance of the Bach Passacaglia, followed by Bruce Simonds' contrasting Prelude on "Iam Sol recedit Igneus," interpreted with appropriate religious feeling. Clokey's delightfully dainty Pastorale from "Le Prologue de Jesus," the Russian Moussorgsky's "Old Castle" and a vigorous reading of the Allegro from Vierne's Second Symphony concluded a well-balanced and interesting program, all of which was played from memory.

Mr. Jennings is a member of the faculty of the University of Minnesota and organist and director at Plymouth Church in Minneapolis, to which he went after some years of prominent activity in Pittsburgh.

Welcomed to the City

Official opening of the convention took place Tuesday morning in the gold room at the Jefferson Hotel, with Edward A. Grossmann, chairman of the local committee, presiding. Mrs. Gladys Walker, dean of the Missouri Chapter, welcomed the visitors, after the invocation by the

Rev. Dr. Clark Walker Cummings, executive secretary of the Metropolitan Church Federation of St. Louis, and a representative of the mayor extended his welcome, to which Warden Elmer responded. In the course of his speech the warden directed attention to the varied activities of the different chapters in all parts of the country and the value of the certificates of the A.G.O.

Conference in Three Sections

A message from President Truman to the organists, read by Christopher J. Tenley of the District of Columbia Chapter, was received with enthusiastic applause. The message is published in another column of this issue.

The program of the forenoon consisted of a conference on church music in which the problems facing the church musician were given consideration. The conference was divided for practical purposes into three divisions, meeting simultaneously. Dr. Roberta Bitgood presided over the nonliturgical group, with Dr. Cyril Barker of Detroit reading the principal paper. Every type of music was discussed. [Dr. Barker's paper is to be published in THE DIAPASON.] Dr. Bitgood's observations contained many hints of practical value on choice of music, methods of directing, etc.

Professor Walter Buszin, M.S.M., of Concordia Seminary, presided over the Protestant liturgical section and Msgr. Martin Hellriegel of Holy Cross Catholic Church directed the discussion in the Catholic section.

Six selections from Pergolesi's "Stabat Mater" were sung following the church music conference by the glee club of Fontbonne College, under the direction of Sister Mary Antone, C.S.J., with Mrs. Doyne Neal, F.A.G.O., at the organ. The quality of the young women's voices was excellent and the group made evident its careful training.

Recital by Edward Linzel

Edward Linzel of the Church of St. Mary the Virgin in New York City did not depart from the works of modern composers in his recital on the Möller organ at Graham Memorial Chapel of Washington University Tuesday afternoon, except for a performance of the Bach Schübler chorale preludes. He interpreted them so well that those in the audience who are devoted to this type of music accorded this young recitalist a rousing outburst of applause at the close of his program and Edward Grossmann, the convention chairman, had to beg off for him on the ground of the extreme heat so that he did not have to play an encore. Whether one admires the compositions of Roger-Ducasse and Durufle, he was convinced that Mr. Linzel, still in his early twenties, is destined to be heard from, and definitely so if the names of these composers of the present day become household words in the organ repertory.

The Roger-Ducasse Pastorale was played with the color and style that it requires and which few concert organists are resourceful enough to give it. Robert Elmore's "Rhumba," which had its first performance, after the talented Philadelphia organist had written it, at the hands of Mr. Linzel, revealed a freshness all its own—something that will serve to lighten a program. Durufle's Suite, from Op. 5, impresses this commentator as more pyrotechnical than musical, but one must admit its brilliance and that, as the program stated, the composer's vocabulary is new. Whether it arouses your enthusiasm depends entirely on your taste, and that is not based on mathematical calculations.

From Graham Chapel the organists went across the beautiful campus of Washington University to the lovely home of Chancellor Arthur H. Compton, where they were received by Dr. and Mrs. Compton. The hospitality of the noted physicist, whose name is so closely associated with atomic bomb experiments, and his wife formed one of the delightful features of convention week. A group picture was taken on the terrace just outside the chancellor's residence.

The evening was spent at the municipal opera in Forest Park, a unique feature of summer life of which the city of St. Louis has reason to be very proud. Rudolf Friml's "The Three Musketeers" was presented in a performance of outstanding excellence under the direction of Edwin McArthur. Municipal opera under the stars in an ideal setting—if weather is propitious—has been given for twenty-nine years at Forest Park and nearly a

MULTITUDE IS DRAWN TO CHICAGO RECITALS

M. DUPRE THE ATTRACTION

Five Performances at University of Chicago Heard by Thousands who Fill Rockefeller Chapel and Enjoy Music Outside.

Five recitals played by Marcel Dupré at the University of Chicago in the latter part of June and in July drew thousands who jammed Rockefeller Chapel. An overflow audience that made a picturesque scene on the spacious lawn heard the organ through the chapel doors or from the loudspeaker which had been installed to take care of those who could not get inside the chapel. History thus was made to repeat itself, for the situation duplicated that when Mr. Dupré was in Chicago two years ago, when, as in 1948, he taught a master class of organists from all parts of the United States. The phenomenal attendance to hear the French virtuoso was drawn to the university campus in spite of weather conditions. The doors of the chapel were opened an hour before each recital to admit the crowd that waited outside and which braved the sweltering heat before the beginning of the performance.

Mr. Dupré rewarded the throng with some of the best organ playing he has ever done so far as this writer is able to judge from all the recitals by Mr. Dupré heard since he first began to visit America.

The first recital, June 29, was devoted to the six great Leipzig Preludes and Fugues. July 7 the forty-five chorales in the "Little Organ Book" were played in a performance of nearly two hours. Six compositions of Cesar Franck constituted the program July 13. The Fantasy in C major was followed by a beautiful performance of the "Grande Piece Symphonique." The Prelude, Fugue and Variation, the Pastorale and the "Prayer" in C sharp minor were other numbers of an outstanding evening, and the climax came in the Finale in B flat major.

Organ works of Franz Liszt were the offering July 20, when a composer associated more with the piano, with a style all his own, was shown as the creator of several works of great importance. The Prelude and Fugue on "B-A-C-H," the Variations on "Weinen, klagen" and the great "Ad Nos" Fantasy and Fugue all are in the repertory of the ablest recitalists, but seldom has there been offered a gorgeous menu that included all three of these colossal works. Mr. Dupré made full use of the resources of the beautiful Skinner organ and proved that he does not despise solo stops—even the vox humana. The performance throughout was both colorful and dramatic and gave an excellent picture of Liszt's contribution to the organ.

This taxing performance was topped off with an improvisation of a tryptic consisting of a prelude, passacaglia and fugue, in which for nearly half an hour Mr. Dupré's fertile imagination, which has won him worldwide fame, was given full sway.

The final recital, on July 27, consisted of Mr. Dupré's own compositions, concluding with an improvisation of a symphony on given themes in four movements.

LINDSAY LAFFORD TO HEAD MUSIC IN TWO COLLEGES

Lindsay Lafford, organist and director at the Second Presbyterian Church of St. Louis, Mo., has resigned his position to go to Geneva, N. Y. He has been appointed head of the department of music, with the rank of associate professor, at Hobart and William Smith Colleges. Known collectively as the Colleges of the Seneca, Hobart is for men and William Smith for women. They function under one administration as a co-educational institution, with about 1,200 students.

Mr. Lafford is looking forward among other things to working with the Schola Cantorum of the colleges, a mixed chorus of eighty voices.

THE DIAPASON

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LET'S LOOK AT THE ORGAN

There are many churches in the Vicinity who now find it necessary to face a problem of the organ. It is our opinion that the following facts should be given proper weight and consideration:

1. The structural parts and pipes of an organ are good for as long as the church structure stands.
2. When a pipe has been built of a certain dimension, tone of the dimension resides in that pipe for as long as that pipe holds together.
3. The tone produced by pipes is a tone conducive to religious worship.
4. While there have been many improvements in the action which controls the tone of these pipes, there has not been any improvement in the tone of pipes for many, many years.

If your church is faced with the necessity of preserving or improving the present organ, we will be pleased to go into this matter with you at your convenience.

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LARGE FOUR-MANUAL FOR COLLEGE CHAPEL

CONTRACT FROM PITTSBURGH

Pennsylvania College for Women Is Building New Edifice in Which M. P. Möller Will Install Outstanding Instrument.

The contract to build a large four-manual organ for the Pennsylvania College for Women in Pittsburgh has been awarded to M. P. Möller, Inc. The tonal design for the instrument is the result of collaboration on the part of Russell Wichmann, head of the department of music of the college; Howard L. Ralston, organist of the college; Dr. Marshall Bidwell, Dr. Robert Griswold and H. M. Ridgely of the Möller staff. The instrument is to be installed in a new chapel now under construction and will be one of the outstanding instruments in the Pittsburgh area, already noted for its fine organs.

The stop specification is as follows:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 to 5 rks., 245 pipes.
Cymbal, 3 rks., 183 pipes.

SWELL ORGAN.

Rohrbourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 12 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 4 rks., 244 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 12 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.

Viola, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Dulciana, 8 ft., 12 pipes.
Unda Maris, 8 ft., 61 pipes.
Fugara, 4 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
English Horn, 16 ft., 73 pipes.
English Horn, 8 ft., 12 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

SOLO-ANTIPHONAL ORGAN.

Solo Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Rohrgedeckt, 16 ft., 73 pipes.
Gedeckt, 8 ft., 12 pipes.
Muted Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Super Octave, 2 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes (console only).

POSITIV ORGAN.

(Playable from Great and Choir.)

Gedeckt, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Quinte, 1½ ft., 61 pipes.
Suzöte, 1 ft., 61 pipes.
Zimbel, 3 rks., 183 pipes.

PEDAL ORGAN.

Bourdon, 32 ft., 32 pipes.
Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 12 pipes.
Quintaton (from Great), 16 ft.
Rohrbourdon (from Swell), 16 ft.
Rohrgedeckt (from Antiphonal), 16 ft.
Dulciana (from Choir), 16 ft.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte (from Swell), 8 ft.
Gedeckt (from Antiphonal), 8 ft.
Dulciana (from Choir), 8 ft.
Quint, 5½ ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Harmonic Flute (from Swell), 4 ft.
Octavin, 2 ft., 12 pipes.
Mixture, 3 rks., 96 pipes.
Bombarde, 16 ft., 32 pipes.
Fagotto (from Swell), 16 ft.
English Horn (from Choir), 16 ft.
Bombarde, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

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**ORGAN IN DAYTON, OHIO,
BY HILLGREEN-LANE**

RECITAL BY E. J. SELHORST

Three-Manual Opened in the Salem Heights Mother House of Sisters of the Precious Blood—Tonal Resources Are Shown.

Hillgreen, Lane & Co. have installed a three-manual organ in the mother house of the Sisters of the Precious Blood at Salem Heights, Dayton, Ohio. The specification of stops was drawn up by Eugene J. Selhorst, A.A.G.O., instructor in organ and theory at the College of Music in Cincinnati, Ohio. Mr. Selhorst gave the dedicatory recital May 30, playing: "Psalm 18," Marcello; "Air Tendre," Lully; "The Fifers," d'Andrieu; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Prelude and Fugue in G major, Bach; "The Vision," Rheinberger; Scherzo, Gigout; Communion, Torres; "The Tumult in the Praetorium," de Maleingreau; "Carillon de Westminster," Vierne.

The organ has these tonal resources:

- GREAT ORGAN.**
Open Diapason, 8 ft., 61 pipes.
Harmonic Flute, 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.
- SWELL ORGAN.**
Lieblich Gedeckt, 16 ft., 61 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 85 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
Viola, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Dulciana, 8 ft., 85 pipes.
Unda Maris, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 73 pipes.
Dulcet, 4 ft., 61 notes.

- Dulciana, 2 2/3 ft., 61 notes.
Dulciana, 2 ft., 61 notes.
Dulciana, 1 1/2 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt (Swell), 8 ft., 32 notes.
Dulciana (Choir), 8 ft., 32 notes.
Quint (Swell), 5 1/2 ft., 32 notes.
Gedeckt (Swell), 4 ft., 32 notes.
Dulcet (Choir), 4 ft., 32 notes.

**TO INSTALL CASAVANT IN
GREAT BARRINGTON, MASS.**

A three-manual organ built by Casavant Freres is to be installed soon in St. Peter's Church, Great Barrington, Mass., by Wilfrid Lavallee of New York, Casavant representative. The specification was drawn by Mr. Lavallee and Professor Fernand Barrette, organist of the church. The tonal resources are as follows:

- GREAT ORGAN.**
Open Diapason, 8 ft., 68 pipes.
Hohlflöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Principal, 4 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 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, 8 ft., 68 pipes.
Violina, 4 ft., 68 pipes.
Piccolo, 2 ft., 61 pipes.
Cornopean, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
- CHOIR ORGAN.**
Geigen Principal, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Clarinet, 8 ft., 68 pipes.
- PEDAL ORGAN.**
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (from Swell), 16 ft.
Stopped Flute (from Bourdon), 8 ft., 12 pipes.
- The console will be detached and installed near the front of the gallery, the organ to be divided into two parts, leaving the large window free. The builders have designed a special front made of oak to match the architecture of the church.

**"NEW WINE IN
OLD BOTTLES"?**

Silbermann rebuilds in which the old flues are scrupulously retained and Trompettes added, are, admittedly, not homogeneous—"The reeds spoil full organ".

The two pillars of organ ensemble—Diapasons and chorus reeds—must be of equal harmonic "height" or the structure will fall.

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**DR. T. EDGAR SHIELDS
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HEART ATTACK BRINGS END

Organist of the Famous Bach Choir from 1901 to 1944 and on the Faculty of Lehigh University Forty-two Years.

Dr. T. Edgar Shields, professor emeritus of music at Lehigh University and organist emeritus of the Bethlehem Bach Choir, died suddenly the night of July 4 from a heart attack at his home in Bethlehem, Pa., following a celebration in observance of his seventy-first birthday.

When he was retired by Lehigh University July 1, 1947, Dr. Shields had been associated with the department of music there for forty-two years. He succeeded Dr. J. Fred Wolle as organist and choirmaster there in 1905. He became organist of the Bethlehem Bach Choir in 1901 and was made organist emeritus upon his resignation Oct. 26, 1944. Among his other contributions to the musical life of Bethlehem were his services as organist and choirmaster of the Pro-Cathedral Church of the Nativity since 1901 and professor of music at Moravian College and Seminary for Women since 1909. He received an honorary doctor of music degree from Muhlenberg College in 1935.

Dr. Shields was born in Olney, Ill., and went to Bethlehem at the age of 12. In 1890 he became a choir boy at Packer Memorial Church, Lehigh University. He was an organ pupil of Dr. Wolle and later studied organ with Dr. David Wood, blind organist of Philadelphia; Dr. H. Alexander Matthews of Philadelphia and Mark Andrews of Montclair, N. J. He began his duties as organist and choirmaster at Nativity Church in Bethlehem in 1901 and throughout the years maintained a high standard of music with his seventy-voice choir, fifty of them boys. This year, for the first time in his forty-seven years of service, he was obliged to miss the Easter services of the church, due to illness.

Outdoor life was Dr. Shields' hobby and annually he spent the season from Memorial Day to Labor Day at his cottage camp at Foul Rift, along the Delaware River. There he was host to the boys of the choir during their annual camping period. Their daily activities and evening campfires attracted many visitors from Bethlehem and the countryside.

Dr. Shields was a member of the executive board of the Bach Choir Association and a member of the American Guild of Organists. He organized the Lehigh Valley Chapter and was one of its past deans.

Besides his widow, the former Emilie Schultze, daughter of the Rev. Augustus Schultze, a former president of Moravian College and Theological Seminary, Dr. Shields left three daughters—Mrs. Colin L. Ward, Aruba, Netherlands West Indies; Mrs. Boyd King, Prince Frederick, Md., and Mrs. Thomas E. Butterfield, Jr., Bethlehem.

THE CHICAGO ARTISTS' ASSOCIATION presented its annual organ program Sunday afternoon, June 13, at St. James' Methodist Church, with Arthur Ranous in charge. The organists who played were Marietta Burroughs, Bernice La Rochelle and Rose Marie Schutte. A string quartet played two sonatas for string and organ by Mozart, with Miss Schutte at the organ, and the Chicago Philharmonic Chorus, directed by Joseph Lautner, sang works of Mozart and Palestrina and a group of folksongs. The singing of Ilma Bayle, soprano, was a feature of the afternoon.

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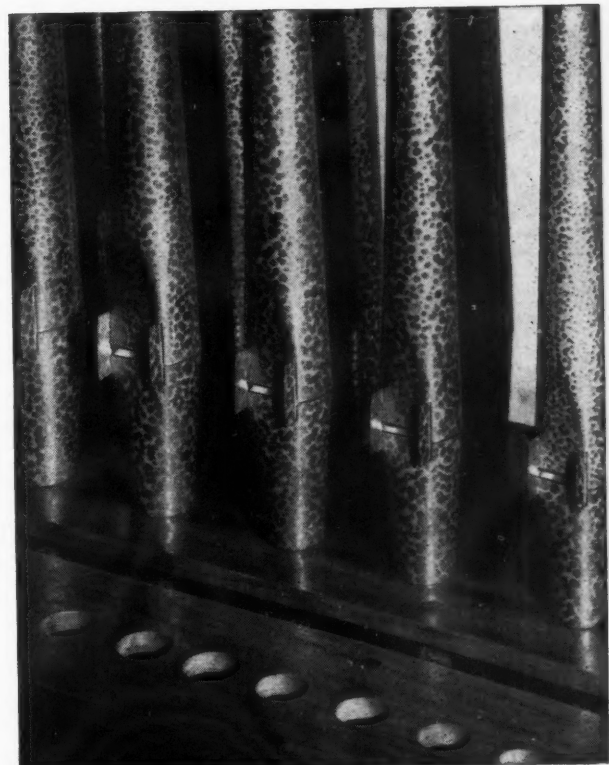
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Making Church Music Attain Ideal Status; Some Suggestions

[The following is the text, in large part, of a paper presented before the section on Protestant liturgical music of a conference in connection with the convention of the American Guild of Organists by the distinguished church musician, prominent Lutheran educator and member of the faculty of Concordia Seminary in St. Louis.]

By WALTER E. BUSZIN, S.T.M., M.S.M.

As church musicians we are aware of the fact that practically all divisions of the Christian Church have been affected to some extent by the liturgical revival which originated in Europe more than half a century ago and which has made its influence felt in American Christendom, particularly during the past two decades. There exists, perhaps, no better proof of the ecumenical character of Christianity than the universal interest manifested today in matters liturgical. Some of the reformers and iconoclasts of the past would likely be horrified to witness certain liturgical developments among their followers of the twentieth century. Even in houses of worship of those who insist upon what we call low church standards do we find pipe organs, stained-glass windows, clerical and choir vestments, paraments, kneeling benches, pulpits, altars, crucifixes, candelabra and much other equipment which was at one time anathematized even in the United States. Let us hear at this point the words of a reformer who had very little sympathy for extremists and iconoclasts and who appreciated fully the great heritage of the church.

"What is good we will retain," he said; "I am not of the opinion that because of the Gospel all arts should be rejected violently and vanish, as is desired by the heterodox, but I desire that all arts, particularly music, be employed in the service of Him who has given and created them."

You will note from the remarks just made that liturgics and the arts, particularly music, are put into the same category. We dare not ignore the close relationship which exists between liturgics and all church art, particularly music. If we stress liturgics at the expense of church music, we produce liturgical extremists and externalists, liturgists who fail to see the woods because of the trees. On the other hand, if we stress church music at the expense of liturgics, we produce not only poor church musicians, but a type of music which is not good church music and which is too transient in style and spirit, too provincial and too subjective.

Art With Every Liturgical Movement

Every important liturgical movement of the Christian Church has interested itself also in the arts, particularly in music. It is interesting to note that Martin Luther made the remarks quoted in those very years in which his interest and activity on behalf of liturgical practice were highly active and productive. Pray, what would the liturgical revival of the nineteenth century have amounted to had not the Benedictines of Solesmes done such excellent work in the field of plainchant under the leadership of Doms Gueranger, Pothier and Mocquereau? We find that the same situation developed in England at the time of the Oxford Movement under John Keble and John Henry Newman, who were profoundly interested in medieval hymnody and in plainsong hymn-tunes. The same applies to nineteenth century Germany, with men like Peter Wagner on the one hand, and on the other men like Schoeberlein, von Lilienconr, Kliefoth and others. How helpful in the field of church music Ludwig Schoeberlein's liturgical "Schatz des liturgischen Chor und Gemeindegesangs" has been to many of us who wished to acquaint ourselves better with sixteenth and seventeenth century church music! The same might be said with even greater emphasis of the "Handbuch der Deutschen Evangelischen Kirchenmusik" published more recently, until its publication was stopped by world war 2, and edited by such eminent scholars as Konrad Ameln, Christhard Mahrenholz and others. In our own country the liturgical revival is accompanied by a great revival of interest in church music.

Of necessity do we become more deeply interested in better church music the moment we become more fully aware of the great liturgical heritage of the Christian Church. The most outstanding hymnals published in America today invariably improve from one edition to the next; plainsong tunes and chorales find their way into hymnals of denominations which at one time were not at all interested in hymns of a higher type. It is at present not unusual to find that from 15 to 25 per cent of a hymnal is devoted to liturgical materials. By and large our organists are playing much better music than formerly and publishers publish less trashy organ music than they did a decade ago. It is interesting to observe, as we peruse the recital programs of organists in THE DIAPASON, that organists are playing more organ music by the fore-runners and contemporaries of Bach than ever before and that worshippers are demanding more music of this type. The music of Bach has been played in rich measure for many years, but it is more recently that due recognition has been given such men as Buxtehude, Pachelbel, Cabezon, Titelouze, Walther and others. It is interesting, too, to note how much recognition is accorded the chorale prelude, not only of Bach, but of his fore-runners, contemporaries and pupils. Much good organ music is being written today which is based on plainsong and the chorale; in fact, far more preludes based on chorales and plainsong are being written today than on the inferior nineteenth century English hymns and, taken by and large, they are better music.

Choirs Sing Better Music

Church choirs, too, present more good music than they used to offer and many choir members refuse to sing the musical tripe we heard so often not so many years ago. The younger generation not infrequently insists upon singing good church music to the chagrin of its elders, who, from a musical point of view and, of course, through no fault of their own, were born out of season and hence failed to mature musically. Those of us who have worked with young people a great deal know how they love to sing the works of the masters. The organist and choirmaster cannot camouflage and bluff and get away with it as easily as could the musicians of only a few years ago and the church musician of today who is poorly trained, who possesses little or no musical talent, who has no liturgical sense and whose musical tastes are naive and even bad—such a church musician, I claim, is at a most serious disadvantage today; he may still be faring well, he may have the good (or bad) fortune of working with people who know no better; but his days as a desirable church musician are likely numbered. Too many agencies are at work educating people to higher musical levels and our American people know more about good music than they ever did before.

And yet, we still have a long row to hoe before conditions in general become ideal. Liturgical standards, on the whole, are still low, due in part to faulty notions many have about liturgics. In addition, one still hears much unchurchly, irreverent and downright poor music in the churches. This is due largely to the fact that many have no conception of the character of worship music. I speak of the average church. Too many church musicians possess very little if any liturgical knowledge; they have likely studied with teachers who have no liturgical knowledge, appreciation or understanding and who, perhaps, do not care for Gregorian chant because it is primitive and medieval, nor for the classical chorale because it is several centuries old. Too many regard anything as satisfactory church music merely because it has a sacred text. The character, integrity, spirit and style of the music mean nothing to them. Too many are not acquainted with the great musical heritage of the Christian Church and with the works of the master church composers. Many are undoubtedly well equipped and informed in the fields of secular music, but they are not at home in the fields of church music. This is tragic, for we know that the church has its own standards also in the realm of music. I believe we have good reasons for insisting that it is sacrilegious to banalize a sacred text by attaching to it unworthy, irreverent and irreligious music which is not at all related to divine worship. It is every bit as reprehensible for a church musician to defile the console or the podium as it is for the preacher to defile the pulpit;

it is the duty of both to glorify God and edify man with the very best means available and practical; and where this is not done the results will be accordingly.

Some Remedies Are Suggested

What can be done to remedy conditions? Permit me to offer a few suggestions. In the first place, since the problem so often simmers down to the task of training and educating, teaching and learning, inculcating and driving home, let us try to persuade the better schools of music in our land to introduce substantial courses in church music and liturgics. This is not a new procedure; it has been tried before, many times, and the attempt has never failed to bear fruit when it was conducted right. It was tried by Gregory the Great and his Schola Cantorum, by Charlemagne, by Luther and his followers in Germany, by the Anglicans in England. Here in America a very few schools of church music have been established among Protestants through the efforts of persons such as Peter Christian Lutkin, Henry Sloane Coffin and Clarence and Helen Dickinson; they have helped raise standards, but the work of training church musicians has just begun, and what has been accomplished, as effective as it has been, has been only a beginning. The work must be done on a larger scale. The Lutherans have trained church musicians for more than half a century at their teachers' colleges and more recently Valparaiso University has done commendable work in church music, also through its publications and church music conferences. Unfortunately, however, practically all Protestant schools of church music are today only a small segment of a larger school and all must limit either their enrollment or their activities or their curricula in music. Unfortunately, too, since these schools are but small departments of a larger school or system, they must put up with the limitations which invariably encumber small departments.

We today need more well-trained and well-balanced church musicians than ever before. Too many church musicians are merely holding down a job; their service as church musicians is but an avocation and they are interested only in the few dollars they earn on the side and with which they pay their rent. We need more church musicians who have been trained with the one specific end in view, namely, to serve as professional and called church musicians. This means that such musicians must study liturgical music, liturgical practices, liturgical history and liturgical policies and principles. They must study and absorb the spirit of the various types of music which will actually fit into a good, well-balanced service of worship. Who among us will deny that the average Protestant church service in America today is too hodge-podge, too heterogeneous in character? Things do not hang together as they should; hence the service fails to inculcate and really drive home. That is very often the result of the type of training church musicians have received; they have, likely, studied with the wrong teachers. Or perhaps they do not understand at all the very character of the church in which they serve; often they know nothing of its theology, its traditions, its heritage and the nature and spirit of its music, hymns and liturgies. A well-equipped church musician must have more than a technical education in music. He must know his Bible and be in accord with the teachings of the church he serves. It is very difficult to respect the opinions of a church musician of whom this may not be said and I am reasonably certain that here lies the fault for many of the difficulties some church musicians have. Where there is lack of appreciation and understanding, there is also often lack of adjustment and lack of compatibility.

Study for Church Musicians

If church musicians cannot afford to leave their work and home for a year or more to study and learn, and if parishes will not grant sabbatical leave, as is done by schools in the interest of education, then some can at least attend summer courses, church music conferences, seminars and institutes. It is most encouraging to note from the "ads" in THE DIAPASON that the number of these is growing and that pains are often taken to engage reputable and efficient instructors and lecturers for these conferences. While we are all aware, I hope, that there is no such thing as a short cut to real and lasting success, yet we are happy to state

that, by and large, these conferences have done much good. Church musicians will profit greatly by attending these conferences, though they certainly cannot be put on the same level with a regular course in a curriculum, which requires not only talent and interest, but much hard work and intense concentration.

Permit me to offer a few suggestions to those who conduct such church music conferences. It has been my experience that certain areas and activities are sadly neglected, perhaps even frowned upon, at these conferences. The first is the field of liturgics. Many of our church musicians are helpless when it comes to working with chant music, particularly plain-song. Many know what to do with Anglican chant, particularly when it has its measure bars and simple rhythms, but they are helpless when it comes to dealing with plainchant and all its subtleties. They do not know how to conduct plainchant, their choirs chant it poorly and the accompaniments show an utter lack of understanding of the techniques involved. Many cannot set a Psalm to a Gregorian psalmtone. The task is not difficult, but it must be understood; it is so simple, in fact, that even one who cannot play a musical instrument can learn to do this within a few hours. This area is invariably neglected at church music conferences; yet it is so important and so fundamental. I know of several cases in which organists and choirmasters failed to put plainchant across for the simple reason that their knowledge of all that was involved, including the nature of the music itself, was altogether inadequate. Not only did their choir members rebel, but the members of the parish refused to be afflicted with musical butchery. More work should be done at church music conferences, summer schools, etc., with chant music, particularly plainchant. If church musicians can work effectively with plainchant they will be able to work with other types of chant music.

Plea for Good Hymn Playing

A second suggestion: Strange to say, many organists do not know how to accompany a hymn well. Hymn singing is extremely important in practically all Protestant services of worship. I hope that none of us will agree with those who advocate that we have more choir singing and less congregational singing in our churches. I am still of the opinion that in the average parish the hymn singing of the congregation is vastly superior to the singing done by its choir. Many organists regard their hymn playing as the easiest part of their work, and yet they fail miserably in their hymn accompaniments. Their failure to accompany hymns well is due, in no small measure, to their whole attitude toward this phase of their work. Too much of our hymn playing is too facile; it is glib and spineless, indifferent and too fast. The music director of a local radio station complained to me recently about the inability of organists to play hymns well and inspiringly.

Organists should learn, too, to distinguish between various types of hymns. A Lutheran chorale will not sound well if played like the nineteenth century English hymn and a plainsong hymn-tune will not impress one favorably if played like barred music with its time signatures. Many organists will accompany "What a Friend We Have in Jesus" and "Onward, Christian Soldiers" with enthusiasm and vigor and put one to sleep when accompanying a good chorale or a plainsong tune; that is, of course, a serious reflection on their musicianship and understanding. To do justice to the chorale and to plainsong hymn-tunes one must understand their very nature and their character and, above all, one must love them. More work along these lines could be offered at church music conferences by competent church musicians who will know what to do and who will do a thing right.

A third suggestion: At church music conferences we too often try too hard to come down to a level so low that everyone will understand what we mean. We wish those who attend church music conferences to derive as much benefit from them as possible and we want people to understand what we are talking about; but coming down to too low a level or remaining on a low or common level too much and too long also has its disadvantages: the element of challenge is lost and those who are better equipped will not experience the growth they, too, desire. We know that it is unwise for a teacher to consider only the weaklings in his class; he thereby encourages the

practice of mischief, fails to inspire his more talented pupils and gives the wrong impression to those who are slow or dull. There is much room for scholarship in the field of church music. If those who are not musicians and those who are active in the field of secular music look down upon us church musicians it is often because we know so little and can do so little.

Private Reading Essential

Finally and very briefly, let us not neglect private study and reading. I realize that worthwhile literature in the field of church music is none too plentiful in the English language. We do find more good literature in the field of liturgics and even in hymnody we are not badly off, except for literature treating the chorale; but we could use more literature on the history of church music in particular. We not only ought to have a clear picture before our mind's eye of the entire field of music, but should have a clear picture before us of the entire realm of church music and see how this fits into the framework of the panorama of music, culture, the arts, the history of the church and the history of a people. Thus, too, will we gain the respect of fellow musicians and of those who depend upon us for leadership and guidance. Church music is not merely a vehicle of pastime; it is a bearer of the world's greatest message, an interpreter of the eternal truths of heaven and earth. Knowing this, let us act accordingly.

**EMILY DICKSON PEARCE
TO PHILADELPHIA CHURCH**

The Leverington Presbyterian Church of Philadelphia has announced the appointment of Emily Dickson Pearce to the position of minister of music. Miss Pearce, a graduate of the Harcum School in Bryn Mawr, received the bachelor of music and master of religious education degrees from the Eastern Baptist Theological Seminary. She was formerly organist-director of Immanuel Lutheran Church and assistant to the minister of Bethany Temple Presbyterian Church. She is a member of the executive committee of the Pennsylvania Chapter of the Guild and of the board of directors of the American Organ Players' Club.

**CLARENCE E. ROBINSON AT
NEW POST IN SAN FRANCISCO**

Clarence E. Robinson has been appointed minister of music of the Old First Presbyterian Church of San Francisco and takes up his duties there Aug. 1. He succeeds George F. Gillespie, who has resigned.

Mr. Robinson is a California man, having spent his early days in San Jose, where he was graduated from the State Teachers' College. Thence he went to New York and received the master of sacred music degree from Union Seminary. He was organist and choir director of the First Presbyterian Church of Bloomfield, N. J., for the last ten years and had three choirs, including paid singers in the adult choir. He was also organist at Temple B'Nai Abraham, Newark, N. J., for the last five years. Mr. Robinson is president of the alumni association of the School of Sacred Music of Union Theological Seminary.

CHARLES W. MUNDER, a veteran musician of Philadelphia, died on July 4 in consequence of an accident that occurred several weeks previously. He was 77 years old. Mr. Munder's entire life had been devoted to church music. As a child he was solo boy at old St. Jude's; after his voice changed he returned to the same choir as solo bass. Later he was for many years musical director at Zion Episcopal Church and then was asked to organize a choir at the Olney Presbyterian Church, one of the large parishes of that denomination in the city. He also filled quartet positions in a number of churches and was prominent in the Fortnightly, the famous singing club of Philadelphia. He made no pretense of being an organist, but was able to handle the organ effectively if occasion arose.

CHOIRS OF FORTY-THREE churches in the Washington area participated in the third annual Methodist hymn festival at Constitution Hall May 16. The event was sponsored by the Methodist Union of Washington, D. C., and the Methodist ministers' meeting. Kathryn Hill Rawls was organist, Dorothy Radde Emery pianist and R. Deane Shure leader of choir and congregational singing. John Wesley was interpreted by the Rev. H. R. Hodgson and Charles Wesley was impersonated by Justin Lawrie. The script was composed and arranged by John Bolton. The speaking choir was directed by Helen Brewer.



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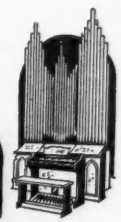
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HAROLD W. FRIEDBELL, F.T.C.L., F.A.G.O.
THE REV. HUGH GILES, M.S.M.
WILLIAM A. GOLDSWORTHY
ALICE V. GORDON-SMITH, A.A.G.O.
WARNER M. HAWKINS, MUS. D., F.A.G.O., CH.M.
HAROLD HERBEMANS, F.T.C.L., F.A.G.O.
PHILIP JAMES, MUS. D., F.T.C.L., F.A.G.O.
ANNE V. MCKITTRICK, F.T.C.L., F.A.G.O., CH.M.
GEORGE MEAD, JR., MUS. D., A.A.G.O.
CARL F. MUELLER, MUS. D., A.A.G.O.
T. TERTIUS NOBLE, MUS. D.
HUGH PORTER, SAC. MUS. D., F.A.G.O.
C. DARLINGTON RICHARDS, F.A.G.O.
ANNA E. SHOREMOUNT, F.A.G.O., CH.M.
REGINALD MILLS SILBY, MUS. D., F.T.C.L.
HAROLD A. STRICKLAND, MUS. D.
CARL WISSEMAN, MUS. D.

Ithaca Hymn Festival Marked by Chorus Singing and Organ Selections

The Ithaca, N. Y., Chapter held its annual hymn festival May 23 at the First Methodist Church. The service began with John R. Carruth, assistant organist of Sage Chapel, playing several chorale preludes by Bach. The guest conductor, John Clough, was introduced in a welcoming message by Dr. Conrad H. Rawski, dean of the chapter.

The music which made up the program included "We Gather Together," Netherlands folksong; "Lo, a Voice to Heaven Sounding," Bortniansky, and "Praise to the Lord," Praxis Pietatis Melica. Miss Jenny Lou Mieras, organist of the First Methodist Church, played the chorale prelude on "O Sacred Head, Now Wounded," by Bach. An instrumental and vocal group consisting of Ithaca College students followed with Bach's "Come, Sweet Death." The anthem "O Thou, with Hate Surrounded" on the same chorale was rendered by the Methodist choir directed by Miss Louise Wallace. The united choirs concluded the group with "O Sacred Head, Now Wounded." The First Unitarian choir, under the direction of Frank L. Eldridge, sang the anthem "Rise Up, My Love" (from "Song of Solomon"), by Healey Willan.

The rural choirs, directed by Alice Bartlett, sang "Lamb of God," Christiansen, and "Spring Bursts Today," Van Denman Thompson. Louise Bell, soprano of Calvary Baptist Church, sang very beautifully the spiritual "Give Me Jesus." The offertory, Largo from Sonata 2, Bach, was played by Clarence Warrington.

The highlight of the evening was reached in a moving rendition of "Turn Back, O Man," by Gustav Holst, performed by the united choirs under direction of Mr. Clough. The service ended with Frank L. Eldridge playing the Toccata and Fugue in D minor, by Bach.

Miss Wallace, director of the First Methodist choir, deserves appreciation for coordinating all these choirs and presenting a fine program.

Preceding the festival the chapter gave a supper in honor of Mr. Clough. Directors, ministers, instrumentalists and Guild members were invited. Mr. Clough, guest-conductor for the anthems and hymns, is from Syracuse and is the founder and conductor of the Syracuse A Cappella Choir, minister of music at the Syracuse First Baptist Church and director of several civic choruses.

The Ithaca Chapter held its May meeting on the 24th at Sage Chapel, on the Cornell campus. The program of organ music was in charge of Professor William W. Austin. Assisting him were these other university organists: Margaret Squire, Jack Carruth and Arthur Chandler. The recent hymn festival was discussed and suggestions were made for another one next year. The program committee for next year was appointed, including: Wilfred B. Hathaway, chairman; William W. Austin, Lucille Wildman and Dr. Conrad H. Rawski. Election of officers was held, with the following slate elected: Louise Wallace, dean; Jenny Lou Mieras, sub-dean; Veda Thayer, treasurer, and Clarence Warrington, secretary.

The Ithaca Chapter's meeting June 19 took the form of a picnic at the clubhouse at Wells College, Aurora, N. Y., at which time the Auburn Chapter, Mrs. Louise Fell Klumpp, dean, acted as host.

A tour of the grounds, games, golf and a picnic dinner, with informal groups around the fireplace during the evening, provided wonderful entertainment for all.

Hymn Festival in Reading.

The Reading, Pa., Chapter held its second annual hymn festival in the memorial band shell at the city park June 25. A chorus of 125 voices was made up of members' choirs. In addition to thirteen hymns the combined chorus sang "Open Our Eyes," Macfarlane; "Hallelujah," Handel, and Choral Benediction, Lutkin. The program was under the direction of Vernon D. Johnson, with organ accompaniment by Bernard E. Leightheiser, chapter dean. In addition several church choirs combined to sing anthems. They were: St. James' Lutheran, Richard D. Seidel organist-director, and Hope Lutheran, Bernard E. Leightheiser organist-director, who sang Barnby's "King All Glorious," and Christ Reformed Church and Epiphany Lutheran, Mrs. Miriam K. Kochel organist-director, who presented "Send Out Thy Light," Gounod, and "Lord, I Come to Thee," Davis-Soechting. RICHARD I. MILLER, Secretary.

Alfred Greenfield on Oratorio.

The Long Island Chapter held its annual meeting June 22 at the parish-house of the Church of the Advent in Westbury. The following officers were elected: Dean, Norman Hollett; sub-dean, Maurice Garabrant; treasurer, Julian D. Smith; secretary, Karl Bollhorst.

After the business meeting we had the pleasure and privilege of hearing Alfred Greenfield, chairman of music at University Heights and conductor of the New York Oratorio Society. Mr. Greenfield gave a very interesting and enlightening talk on the oratorio in the church and its history since the time of Handel. Our speaker said an oratorio performed in church should not have any liturgical interruptions. After relating many of his own experiences conducting oratorio societies he answered numerous questions on the subject. A social hour followed this very enjoyable evening.

CHRISTINA ERB SAYENGA.

Honor Dr. T. Tertius Noble.

An event of great interest took place at St. George's-by-the-River, Rumson, N. J., Sunday, June 13. At 4 o'clock a service was held in honor of T. Tertius Noble, Mus.D., sponsored by the choristers of St. George's and the Monmouth Chapter. Present at the service were Dr. Noble, S. Lewis Elmer, warden of the Guild, and Mrs. Everett Antonides, dean of the Monmouth Chapter. The entire musical service was composed of Dr. Noble's works.

Following a carillon recital by Robert D. McKee, the service opened with a prelude, Fantasia on "Leoni," played by Professor George V. Wilson, Mus.B., organist and master of the choristers. On the processional hymn, "Brightly Gleams Our Banner," members of the chapter entered in academic robes. After the psalm and lesson the Magnificat in B minor was sung. The choristers then sang, after the creed and the prayers, "Fierce Was the Wild Billow." Three more of Dr. Noble's anthems were sung—"Grieve Not the Holy Spirit," "I Was Glad When They Said unto Me" and "Souls of the Righteous." The recessional was "Come, Labor On," and Professor Wilson closed the service with the postlude, using the Toccata in F minor.

During the afternoon Dr. Noble and Mr. Elmer spoke briefly. Dr. Noble recalled his first meeting with Professor Wilson in England. Mr. Elmer paid tribute to Dr. Noble and his work.

The singing of the choristers under the

direction of Professor Wilson was exceptionally fine. His contribution to the afternoon on the organ also was outstanding.

After the service tea was served in the pine room of the Cloisters.

LILYAN B. CONNELLY, Secretary.

Activities in Long Beach, Cal.

At the annual meeting in May the Long Beach Chapter elected the following officers: Dean, Harry J. Tomlinson, Jr.; sub-dean, Dr. Emerson C. Cox; secretary, Helen L. Davenport; treasurer, Joseph Riddick; chaplain, the Rev. Henry E. Koch; auditor, Robert Boulden; reporter, Wallace R. Herrewig; executive committee members, S. Raymond Parmelee and Virginia A. Davison. Later Mr. Herrewig resigned from the position of reporter and was replaced by John Teed.

At the June meeting, after dinner at the Huntington Hotel, the members braved a pouring rain to gather in the choir loft of the First Methodist Church for a spirited business session, at the close of which the retiring dean, Howard Moore, gave an outstanding lecture-demonstration of the history of organ registration. It was a performance long to be remembered and brought a unanimous request for another such program by Mr. Moore in the near future.

On July 2 the chapter presented E. Power Biggs in a recital at the First Methodist Church. A large and enthusiastic audience was thrilled by Mr. Biggs' artistry.

At the meeting July 6 at Immanuel Baptist Church, the Rev. N. J. Boer, pastor of the American Lutheran Church at Arcadia, conducted the members and guests through the Lutheran liturgy, assisted by Mrs. Henry Koch as accompanist. Mr. Boer's scholarly and witty comments were enjoyed by all. After the program refreshments were served by the social committee.

The August meeting will begin with a dinner at the Lafayette Hotel, followed by a recital on the Consonata electronic organ at Barker Brothers' annex by Harry Q. Mills of Los Angeles.

Sowerby Class for A.A.G.O. Candidates.

The Illinois Chapter is pleased to announce that arrangements have been completed with Dr. Leo Sowerby to conduct a series of twelve classes for a limited number of organists who contemplate taking the examination for the associate certificate of the American Guild of Organists. These classes will be held in St. James' parish-house, 666 Rush Street, Chicago, on Tuesdays from 6 to 7:30 p.m. The dates, subject to change, of the five classes are: Oct. 12 and 26, Nov. 9 and 23 and Dec. 14.

Dr. Sowerby wishes to pass upon the qualifications of all applicants. Application should be made not later than Sept. 1 to Miss Grace Symons, secretary, 6505 South Kenwood Avenue, Chicago 37.

BERTRAM WEBBER, Dean.

Central New Jersey.

Leading off Trenton's music week program, the Central New Jersey Chapter sponsored the performance of Brahms' Requiem by the Little Oratorio Group Sunday, May 2, at the Hamilton Avenue Methodist Church, Trenton, under the baton of Mrs. Norman W. Hartman, A.A.G.O. The group includes in its membership singers from different church choirs of Trenton and has given three other oratorios in the last two years. Miss Elizabeth Rogers accompanied on the piano and Miss Isabel Brace Hill, a former dean of the chapter, was at the organ. Several chapter members sang in the chorus, which has a membership of only thirty-five.

After the concert Mrs. Helen Pierce, sub-dean, conducted the annual business

Latin-America Needs Organ Music, Says Greeting

University Club, Washington, D. C., July 7, 1948.—To the convention of the American Guild of Organists, St. Louis, Mo.:

I wish the greatest success to the meeting of the American Guild of Organists which is taking place in St. Louis.

Organ music is needed now more than ever.

You are lucky to have so many organs in the United States, such excellent organists, and even an official journal, THE DIAPASON.

Could you consider the possibility of increasing the number of organs in other parts of the world? I am from Havana, Cuba, and I wish we had more organs there.

Another angle to consider: teaching. What center in Latin-America teaches organ? Such information would be interesting.

Tournées of organ recitals should be organized through Latin-America, etc. What theaters, auditoriums, churches, etc., have organs there? Research should be made.

Respectfully,
ARMANDO MENCIA.

meeting. The following officers were unanimously elected: Dean, Elsie Gebbard; sub-dean, W. A. White; corresponding secretary, Helen Del Monte; registrar, Ramona C. Andrews; treasurer, Edward W. Riggs.

RAMONA C. ANDREWS, Registrar.

Hymn Playing the Subject.

The June meeting of the Suffolk Branch of the Long Island Chapter was held in the Baptist Church of Port Jefferson June 14. After a short business session Norman Hollett, dean of the chapter, led a discussion of hymn playing. Mr. Hollett's excellent talk was interesting and instructive. It suggested many questions for which he had helpful answers. This was followed by a conference around the organ for a demonstration of hymn playing. He also demonstrated from Dr. Noble's book on "Free Organ Accompaniment to 100 Hymns." Mr. Hollett was then prevailed upon to play a few organ numbers.

After another short business session the group was invited by those members who were connected with this church to participate in refreshments served in the Sunday-school rooms.

MILDRED RALPH, Secretary.

Central New York Chapter.

The annual dinner meeting of the Central New York Chapter was held May 10 at Trinkhaus Manor, Oriskany, N. Y., with Dean Macfarlane and Sub-dean John Baldwin, Jr., ably presiding during the evening. Officers for the year were unanimously re-elected.

H. William Hawke, Gananoque, Ont., was host and recitalist at the June 28 picnic-meeting. A recital was given on Mr. Hawke's studio organ. Many out-of-town members and guests were present.

Dean Macfarlane of Trinity Episcopal Church, Watertown, N. Y., entertained chapter members with a recital at the April 12 meeting. A social hour followed the business meeting.

DORIS L. THORNE, Registrar.

Mrs. Rushton Nebraska Dean.

Members of the Nebraska Chapter assembled at the Legion Club in Omaha for dinner June 29. On the recommendation of the nominating committee the following officers were elected for the year: Mrs. Howard Rushton, dean; Gertrude Weeth, sub-dean; Evelyn S. Swanson, secretary; Eloise W. McNichols, treasurer.

The remainder of the evening was spent in discussion of plans for the coming year, which included a minister dinner, the sponsoring of an outstanding soloist and other matters of interest to the members.

MILFRED I. MOWERS, Secretary.

News of the American Guild of Organists — Continued

Dates for 1949 Examinations.

An error has been discovered in the dates for the 1949 examinations announced by the examination committee. The correct dates are:

Guild examination week—May 31 to June 3, 1949.

Choirmaster examination—May 31.
Associateship and fellowship tests—Organ work, June 1, 2 or 3; paper work, June 2 and 3.

Chapter Formed in Lubbock, Tex.

Several organists met on the afternoon of May 23 to form a chapter of the Guild in Lubbock, Tex. Robert E. Scoggin presided. The following officers were elected: Mrs. Mamie I. Neal, organist of First Methodist Church, dean; Robert E. Scoggin, St. John's Methodist Church, sub-dean; Mrs. H. D. Woods, Jr., secretary, and Mrs. Elois Elliott, treasurer and assistant secretary.

The committees for the coming year have been appointed and consist of the eighteen members. By October, when we will begin our meetings, we expect to have about thirty members. The present membership is made up from Lubbock and four towns near Lubbock. The program committee is making plans for a very interesting year.

This is the eleventh chapter of the American Guild of Organists in Texas.

ROBERT E. SCOGGIN, Sub-Dean.

Lehigh Valley Pastors as Guests.

The Lehigh Valley Chapter held its annual pastor-organist dinner June 29 at Cascade Lodge, near Riegelsville, Pa. At the conclusion of the dinner a brief business session was conducted. Officers for the 1948-49 season were elected as follows: Dean, John P. Beiswanger; sub-dean, J. H. McClellan; registrar-treasurer, Harold F. Arndt; secretary, Sue F. Enright; executive committee, Frances Schrempel and Sarah Sprecher; chaplain, the Rev. Walter C. G. Veit, D.D.

After the business meeting a social hour was enjoyed in and around the lodge.

The chapter was particularly pleased to have in attendance among the members Dr. T. Edgar Shields, who had been ill for several months. Dr. Shields organized the Lehigh Valley Chapter of the Guild and had been a very active member prior to his last illness.

SUE F. ENRIGHT, Secretary.

Western Michigan Activities.

Beginning with the March meeting, held at the Central Reformed Church in Grand Rapids with Albert McConnell, organist and choirmaster of the church, as host, our emphasis for the concluding months of the year has been on choir festivals. At this meeting we concluded the series on hymn playing led by Mr. McConnell and the conducting series, this time on the oratorios, led by Dr. Robert Magin, organist and choirmaster of the Park Congregational Church.

The annual junior choir festival service was held April 11 at the Park Congregational Church. The Rev. Theodore S. Buchmueller, pastor of St. John's Evangelical and Reformed Church, and the Rev. Ray Carlton Jones of the host church officiated at this service. Haydn Morgan, head of the music department of Ypsilanti State Teachers' College, was guest conductor and Albert McConnell was the festival organist.

The April meeting was held April 19 at the Second Congregational Church, with Martin Johnston, director of music at the church, as host. After dinner and a business meeting Mr. Johnston gave some practical suggestions on how to train a choir to carry on in the absence of the conductor.

The senior choir festival service was held May 9 at the Fountain Street Baptist Church. Barrett Spach, head of the organ department of Northwestern University, was the guest conductor and Douglas Petersen, organist and choirmaster of Westminster Presbyterian Church, was the festival organist. Those in charge of arrangements for both festivals were Frank Owen of St. Luke's Episcopal Church, Kalamazoo; Henry Brandt Rose, director of music at Central Christian Church; Graham Cook, organist and choirmaster of Bethlehem Lutheran Church, and Hugo Hall, organist and choirmaster of St. Paul's Lutheran Church. The Rev. Earl F. Collins, pastor of South Congregational Church and chaplain of the Guild, addressed the choirs, and the Rev. Verdi L. Reusser of the host church assisted at the service.

The last dinner meeting of the season was held May 17 at St. John's Evangelical and Reformed Church. It was both the annual business meeting and the meeting to which the clergy were invited

as guests. These officers were elected: Dean, John Dexter; sub-dean, Albert McConnell; corresponding secretary, Edith Kerstetter; recording secretary, Doris Cox; treasurer, Hugo Hall; chaplain, the Rev. Theodore S. Buchmueller; council member (three years), Doris James.

The Rev. A. Gordon Fowkes, D.D., of St. Luke's Episcopal Church, Kalamazoo, and his organist and choirmaster, Frank Owen, discussed the ideal setup between the clergy and music department.

GRAHAM COOK, Corresponding Secretary.

Choir Festival in Springfield, Mass.

The second annual choir festival sponsored by the Springfield, Mass., Chapter was held at the Springfield Municipal Auditorium Sunday, May 2, at 8 p.m. Interest in this event was so great that the auditorium was filled to capacity. The chorus of over 400 voices was conducted by Dr. Lowell P. Beveridge, organist and choirmaster of Columbia University. Dr. Beveridge molded the large chorus into a well-balanced unit, but gave the singers an inspiration which was carried through to those in the audience. The tremendous ovation from the listeners at the conclusion of the concert gave evidence of their appreciation. Prescott Barrows was the able accompanist. In addition to twelve choral works there were three solos by Mrs. Margaret Hill Jeffras, soprano soloist at Trinity Methodist Church. Much credit was due the festival chairman, Dorothy Berry Kirk.

The Springfield, Mass., Chapter held its annual business meeting and banquet at the Hotel Roger Smith in Holyoke May 17 with seventy-eight members and guests attending. As the reports of the year were read it was evident that the chapter, although only in its second year, had carried out many worthwhile projects. Members had gained much through lectures and fellowship; citizens had benefited through Guild-sponsored recitals and choral performances.

Officers elected for the coming year are: Dean, Charles Schilling, F.A.G.O., Chm.; sub-dean, Dorothy Berry Kirk, A.A.G.O.; secretary, Mrs. David J. Strong; treasurer, Miss Florence Pierce; executive committee members, Mrs. Ruth Reid and Frederick E. Agerup.

"Grove's Dictionary of Music and Musicians" was presented to Miss Ruth Perry, the first dean of the chapter. The presentation was made by Miss Florence Pierce. She expressed the appreciation and gratitude of each member of the chapter for Miss Perry.

After the business session the entertainment included solos by Miss Edith Perry and James Scott, accompanied by Miss Ruth Perry, and two motion pictures, "Singing Pipes," showing the construction of organs, and "Listen to the Prairies," giving parts of the Manitoba Music Festival.

MRS. DAVID J. STRONG, Secretary.

Bartley New Hampshire Dean.

Election of officers marked the dinner meeting of the New Hampshire Chapter June 10 at Boucher's tea-room in Manchester. Fifty members were present from Durham, Concord, Nashua and Manchester. Irving D. Bartley, F.A.G.O., of the University of New Hampshire was elected dean; Douglas Rafter, A.A.G.O., of Manchester sub-dean; Miss Josephine Coakley of Manchester secretary and Herbert R. Fisher of Manchester treasurer. Miss Bernadette McDonough of Manchester was re-elected registrar. Harry C. Whittemore of Manchester and Alfred E. Plumpton of Manchester were placed on the executive committee.

On behalf of the New Hampshire Chapter and in recognition of his services as dean during the last two years, Norman W. Fitts was presented a brief case by Mr. Rafter.

Among guests were the Rev. Louis W. Pitt, Jr., associate rector of Grace Episcopal Church, who spoke on "Subjective and Objective Phases of Worship."

GERMAINE PELLERIN, Secretary.

San Diego Closes Season.

Madalyn Phillips, organist and composer, was hostess to the San Diego Chapter at the home of Mrs. John Schwoerke for the last meeting of the season July 11. A short business meeting closed the year's work. Mary Henson, the outgoing dean, introduced the new officers: Dean, Paul Sheldon; sub-dean, Bertha Parete; treasurer, Agnes Childs; secretary, Dorothea Lindstrom; historian, Walter Boutelle; librarian, Edward Borgens; board members, Edith Gotfrid and Edith James.

Paul Sheldon then took over the meeting and future organ recitals were discussed. Madalyn Phillips introduced Mr. Sheldon, who played three numbers on the electronic organ—"O World, I e'en Must Leave Thee" and "Behold, a Rose E'er Blooming," Brahms, and a charming "Idylle" from a collection of "Little Pieces" by Peters. Charles Shatto played his arrangement of "A Sketch, No. 45"

("Portrait of Daisy Hamilton"), called "The Garden of an American Cottage," by Koehlein. He also played two of his own numbers—the first one unnamed and a Pastorale.

A buffet supper was served in the patio.

ETHEL KENNEDY.

Close Season in Buffalo.

The Buffalo Chapter closed a successful year of meetings, Guild classes and recitals May 25 at the Lafayette Presbyterian Church. A program of chorales by the Philharmonic Brass Quartet was played from the balcony of the church, with a large audience both inside the church and outside on the walks. At 8:30 a choral program was heard by a capacity audience. Dean Clara Mueller Pankow directed the choral music, with Emilie Yoder Davis as accompanist.

MAUD OLLIS, Secretary.

Idaho Chapter Holds Election.

The Idaho Chapter held its May meeting at the First Christian Church in Boise, with Mrs. Gerald Wallace, choir director, and Mrs. George Hessler, organist, as hostesses. Officers for the coming year were elected, as follows: Dean, C. Griffith Bratt; sub-dean, Ira Pratt; secretary, Mrs. Lillie McQueen; treasurer, J. Raymond Knighton; program chairman, Mrs. Gerald Wallace. During Boise's music week festival many A.G.O. members took active parts in bringing music to the people. Organ recitals were played every day from St. Michael's Cathedral. Those who played were Mr. Bratt of St. Michael's, Donald Oakes and Anna Olson, pupils of Mr. Bratt, and Mrs. William Ames of the Presbyterian Church and Mrs. George Hessler of the First Christian Church.

MRS. GEORGE HESSLER, Secretary.

Holds Its First Guild Service.

The Redwood Empire Chapter presented its first annual Guild service at the Santa Rosa, Cal., Methodist Church, May 16. A chorus of forty, under the direction of Chester Beck of Santa Rosa Junior College, sang "Psalm 150," by Franck, and the "Gloria in Excelsis" from Mozart's Twelfth Mass.

Four organists participated, Gordon Dixon, dean of the chapter, playing the service, Miss Claire Coltrin the prelude, Miss Claudina Pfeifer the offertory and Mrs. Mark Haines the postlude. The organ numbers were: Chorale Prelude on

"Heartily I Yearn for Thee," Winfred Douglas; "In Thee Is Joy," Bach; Solemn Prelude, Noble; "Where Dusk Gathers Deep," Stebbins, and Festival Toccata, Fletcher.

CLAIRE COLTRIN, Publicity Chairman.

Annual Meeting in Dallas.

The Texas Chapter met May 31 at the Y.W.C.A. in Dallas for a dinner and its annual meeting. The committee chairmen gave their annual reports and election of officers took place. The following were re-elected: Dean, Mrs. W. E. Blomdahl; sub-dean, Mrs. Fred Buchanan; secretary, Katherine Hammons; registrar, Rachel Ball; chaplain, the Rev. J. D. Barron; parliamentarian, Mrs. William Barclay, A.A.G.O.; auditors, Alice Knox Ferguson, A.A.G.O., and Mrs. Charles G. Still. Miss Annette Black was elected treasurer to succeed Sam Parker. New members elected to the executive committee are Maude McElvaney, Mrs. A. L. Knaur and Mrs. Sam Parker.

Missouri Chapter.

The monthly meeting of the Missouri Chapter was held May 31 at Emmanuel Evangelical and Reformed Church, Ferguson, with Mrs. Harry Bishop, organist and choir director, as hostess. At the business meeting which followed the dinner six colleagues were elected and two reinstated. The following officers were elected: Mrs. Gladys Walker, dean; Edward Grossmann, sub-dean; Paul Friess, secretary; Miss Esther Dornhoefer, registrar; Miss Elsa Koelling, treasurer; Mrs. Mae Klie and Val Heisel, auditors. After the business meeting a program of skits was enjoyed.

PAUL FRIESS, Secretary.

REPRESENTATIVE CHORAL works from Bach through the contemporary writers were presented July 25 by the choir of St. Paul's Presbyterian Church, Los Angeles, Cal., at its midsummer concert under the direction of Merrill Johnson, minister of music, assisted by Charlotte Talbot White, organist. Mrs. White, who studied organ with Brayton Stark, F.A.G.O., and theory with Karl Eschman, F.A.G.O., at Denison University, Granville, Ohio, prefaced the concert with a half-hour of vesper organ music. Widor's Toccata in F was used as a solo and the Harvey Gaul transcription of Bach's "Break Forth, O Beauteous Heavenly Light" as a postlude.

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NEW JERSEY

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Russell V. Morgan
Twenty-five Years
at Cleveland Post

Russell Van Dyke Morgan, Mus.D., has been organist and director of music of the Old Stone (First Presbyterian) Church of Cleveland for just twenty-five years. Here he has arranged and conducted a musical program which has been outstanding. Every year there has been a series of special oratorio services that have been among the important musical events of the season in Cleveland. But Dr. Morgan has carried on many other activities and may be said to have led not a double, but a quadruple, life. In addition to all this he has been prominent in a number of national organizations of musicians, has been co-author of books and has written articles for educational magazines in the music field.

Dr. Morgan's principal work is that of director of music of the public schools of Cleveland. In addition he holds a full professorship in the Graduate School of Western Reserve University. For many years he has carried on editorial work for music publishing houses, but the majority of publications with which he has had anything to do are brought out by the Silver-Burdett Company, school and college textbook publishers.

Old Stone Church is on the Public Square in the center of downtown Cleveland and it is just as much a civic institution as it is a denominational church. Dr. Robert B. Whyte, an honorary member of the A.G.O., is minister of the church.

Before going to Old Stone Church Dr. Morgan was organist and director at the Boulevard Presbyterian Church in Cleveland from 1920 to 1923. Before that he was organist of the First Congregational Church in La Crosse, Wis., from 1916 to 1920.

Dr. Morgan was born and reared in Burlington, Iowa, his birth date being March 1, 1893. All his study was at Northwestern University and he holds three degrees from Northwestern. He taught in the high school at Highland Park, Ill., from 1915 to 1916. From 1916 to 1920 he was chairman of the music department of the State Teachers' College, La Crosse, Wis., except for twelve months when he was overseas with the army in the first world war. He has been in Cleveland since 1920 and has been director of music of the schools since 1923.

Dr. Morgan has taught summer sessions in a number of universities, including Northwestern, Columbia, Stanford, the University of Minnesota, the University of Wisconsin and the University of Colorado. This summer Mrs. Morgan (Dr. Hazel Nohavec Morgan) holds guest professorships at the summer session of the University of Hawaii in Honolulu.

Dr. Morgan has held office in national organizations too numerous to list. He is a past president of the Music Educators' National Conference, the Music Teachers' National Association, the Ohio Music Teachers' Association and the Cleveland Musicians' Club. He is also a former dean of the Northern Ohio Chapter, American Guild of Organists; former chairman of the Music Education National Research Council, a member of the Advisory Council on Music of the United States Department of State, a member of the editorial board of the *Music Educators' Journal*, a member of the advisory board of the *Educational Music Magazine* and a member of the executive committee of the Music Teachers' National Association. In addition to this he is a trustee of the Musical Arts Association, operating the Cleveland Orchestra, the Cleveland Music School Settlement, the Cleveland Philharmonic Orchestra, the Cleveland Women's Symphony and the Cleveland Singers' Club.

In 1945 Dr. Morgan married Dr. Hazel Nohavec, whose career as a musician, teacher and editor has made her name known throughout the United States.

HERSCHEL KOCHENOWER, 26-year-old blind pianist and composer, and Miss Esther Douglas were married June 20 in the Church of Christ at Stow, Ohio. The bridegroom was graduated recently from the Oberlin Conservatory of Music. His wife, who was partly paralyzed by infantile paralysis when she was 3 years old, is choir director at the Stowe church.

DR. RUSSELL V. MORGAN



DAVID CRAIGHEAD TAKES
MARIAN REIFF AS HIS BRIDE

Wedding bells rang on June 19 for Marian Reiff, organist of the First Congregational Church of Los Angeles, and David Craighead, organist of the Pasadena Presbyterian Church. After a brief honeymoon these well-known young organists return to their respective positions.

The wedding took place in the bride's church. Clarence Mader, well-known Los Angeles organist, played for the occasion. Fern Sayre, soprano, who is also well known on the coast, was the soloist. The following selections, as well as the traditional wedding marches, were used: Prelude and Fugue in G, Bach; Scherzo from Second Symphony, Vienne; "O Perfect Love," Healey Willan (sung by Miss Sayre); Prelude, Fugue and Variation, Franck; "Ich liebe Dich," Grieg (sung by Miss Sayre).

Marian Reiff was born in New Cumberland, Pa., received her bachelor of arts degree at Lebanon Valley College, studied at Westminster Choir College and was on the faculty there for two years. She held church positions in Harrisburg and Philadelphia and was for a time assistant to Dr. Alexander McCurdy, with whom she also studied. She has completed three years as organist of the First Congregational Church in Los Angeles.

Mr. Craighead studied four years at Curtis Institute in Philadelphia under Dr. McCurdy and received his bachelor of music degree there in 1946. At that time he was on the faculty of Westminster Choir College. In the fall of 1946 he became organist of the Pasadena Presbyterian Church. He has been under the concert management of Bernard R. La Berge for the past four years.

LEO G. BREHM APPOINTED TO
BOSTON COLLEGE FACULTY

Leo G. Brehm has been appointed an instructor of music at Boston College, Chestnut Hill, Mass.

Mr. Brehm received his A.B. from Boston College and after studying three years at the New England Conservatory received his A.M. in music at the Boston University College of Music. During the past year he has delivered five lectures on the music of the Catholic Church and its liturgy. He studied organ with Dowell McNeill and Francis Snow and Gregorian chant with Everett Titcomb and Leonard Whalen. Mr. Brehm has written a mass, "Missa Jesus Christi Regis," which is to be published this year.

At Boston College Mr. Brehm will organize a choir and teach appreciation of music, history of choral music and history of instrumental music.

Mr. Brehm is organist and choirmaster of Sacred Heart Church in Newton Center, Mass.

ALLEN HUGHES, who has done noteworthy work on the staff of the Toledo Museum of Art during the last year, has resigned to go to New York for graduate study in musicology at New York University.

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**CHARLES DODSLEY WALKER
GOING TO PARIS CATHEDRAL**

Charles Dodsley Walker has been appointed organist and choirmaster of the American Pro-Cathedral Church of the Holy Trinity in Paris, succeeding Robert Owen, who is returning to this country in the autumn. Mr. Walker will take up his duties late in September at the cathedral, which is under the jurisdiction of the Protestant Episcopal Church. The cathedral choir is a mixed group and the organ is a four-manual Cavaillé-Coll. In addition to his work at the American Cathedral Mr. Walker plans to pursue advanced study in Paris.

For the past year Mr. Walker has been organist and choirmaster of St. Thomas' Chapel in New York. During the year considerable progress has been made with the choir, including an expansion of the boys' section to four times its previous size. At the same time he was director of music at Trinity School in New York.

Mr. Walker studied organ and theory with Dr. Norman Coke-Jephcott at the Cathedral of St. John the Divine in New York and organ with Professor Clarence Watters at Trinity College in Hartford. Later, at Harvard University, he studied theory with Walter Piston and Tillman Merritt and choral composition and conducting with Dr. Archibald T. Davison. After his release from the navy in 1946 as a lieutenant commander he resumed his interrupted studies, receiving the master of arts degree from Harvard and his fellowship in the American Guild of Organists in 1947.

**CAPTAIN HARRY A. BURDICK
HAS TWO POSTS IN OAKLAND**

Captain Harry A. Burdick, recently discharged from the army, has taken charge of the ministry of music at the Chapel of the Chimes in Oakland, Cal., in addition to his post as choirmaster and organist at the Piedmont Community Church. Formerly organist at the University Congregational Church, Seattle, Wash., Captain Burdick left Seattle in April, 1942, to enter the service, being assigned to the military police branch and serving as detachment commander of the 1903 SCU at Central District Headquarters. The Burdicks' son, Harold, is a member of the choir of the Piedmont Church. Another son, Lieutenant Stuart C. Burdick, navigator of a B-25, completed forty-seven bombing missions over Burma before being wounded and sent home. A third son, Lieutenant John C. Burdick, B-17 pilot, was killed in action in the European theater Oct. 9, 1943.

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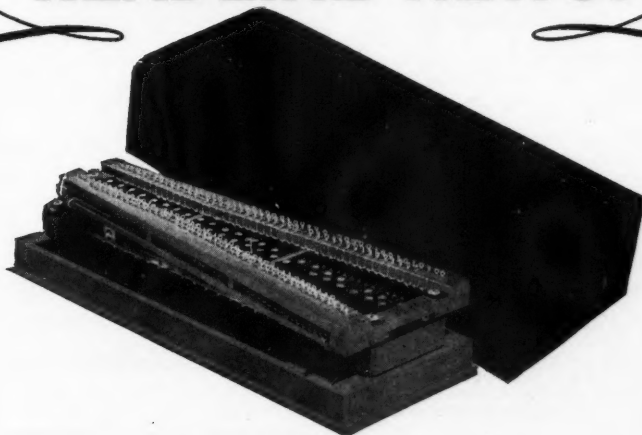
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Degrees Conferred on Thirty Graduates at Union Seminary

At the commencement of the School of Sacred Music, Union Theological Seminary, May 18, Dr. Hugh Porter presented two candidates for the degree of doctor of sacred music, twenty-seven candidates for the degree of master of sacred music and one candidate for the certificate in sacred music. The recipients of the degree of doctor of sacred music were Earle Bevington Blakeslee and James Rawlings Sydnor, professor of church music in Union Theological Seminary, Richmond, Va. Those upon whom the master's degree was conferred were:

Max Gordon Baker, organist and choir-master Christ Church, Episcopal, South Amboy, N. J.

Frank Wilkin Blanning, under appointment to the faculty of Hanover College, Hanover, Ind.

Frank Runyan Bohnhorst.
Lola Adelaide Brooke, choir-master Zion Lutheran Church, Staten Island, N. Y.

Helen Althea Cronemeyer, organist and choir-master First Presbyterian Church, Forest Hills, Long Island, N. Y.

Robert William Glover, organist and choir-master St. Paul's Methodist Church, Brooklyn.

Robert Raymond Heckman, organist and choir-master North Reformed Church, Newark, N. J., under appointment to Pilgrim Congregational Church, St. Louis, Mo.

Helen Virginia Hunter, choir-master First Presbyterian Church, Metuchen, N. J., under appointment to the Presbyterian Church of Hamilton, Ohio.

Charles Frederick Ingerson, organist and choir-master St. Bartholomew's Church, Episcopal, Brooklyn.

Francis McWhorter Johnson, organist and choir-master First Church of Christ, Congregational, Fairfield, Conn., under appointment to First Congregational Church, Akron, Ohio.

David Harwell Kidder, organist and choir-master Congregational Church, Scarsdale, N. Y.

David Thomas Lacey, organist and choir-master Green Point Reformed Church, Brooklyn; instructor at New York University.

Robert Burton Lee, organist and choir-master Grace Church, Episcopal, Nyack, N. Y.

John Roger Lively, organist and choir-master, Holy Trinity Lutheran Church, Lancaster, Pa.

Benjamin Everett Manning, organist and choir-master First Methodist Church, Red Bank, N. J.

Raymond Jones Martin, organist and choir-master Presbyterian Church, Tenafly, N. J., under appointment to the faculty of Brenau College, Gainesville, Ga.

William Duncan McRae, Jr., faculty of Bucknell University, Lewisburg, Pa., organist and choir-master First Methodist Church, Bloomsburg, Pa.

Lloyd Alvin Pfautsch, choir-master Congregational Church, Manhasset, Long Island, N. Y., under appointment to the faculty Illinois Wesleyan University, Bloomington, Ill.

Emily Putnam, organist Community Reformed Church, Manhasset, Long Island, N. Y., under appointment to the Episcopal Church, Tarboro, N. C.

Virginia Moore Smith, choir-master St. Paul's Methodist Church, Northport, Long Island, N. Y., under appointment to the faculty Queens College, Charlotte, N. C.

Alma Grace Stout, organist Larchmont Avenue Church, Larchmont, N. Y.
George Elof Swanson, organist and choir-master Prospect Heights Presbyterian Church, Brooklyn.

Harold James Switzer, choir-master Park Central Presbyterian Church, Syracuse, N. Y.

Arden Roy Whitacre, organist and choir-master First Baptist Church, Bridgeport, Conn., under appointment to the faculty, University of Bridgeport, Bridgeport, Conn.

John Edward Williams, organist and choir-master Trinity Methodist Church, Clifton, N. J.

James Marion Winn, organist and choir-master St. John's Lutheran Church, Richmond Hill, N. Y., under appointment to First Presbyterian Church, Clinton, Iowa.
June Barbara Zinckgraf, organist and

choir-master Presbyterian Church, Hollis, Long Island, N. Y.

The candidate for the certificate in sacred music was Anna Elizabeth Goetze, organist and choir-master of the First Presbyterian Church, Baldwin, Long Island, and under appointment to the Berryman Methodist Church, Richmond, Va.

A program of original compositions written by candidates for the master's degree was presented on the evening of May 9 in James Memorial Chapel. Four of these were performed the following day as part of the alumni day program of the School of Sacred Music—"Remember Now Thy Creator," by Benjamin E. Manning; "Benedictus," by Francis McW. Johnson; "By the Waters of Babylon," by Frank R. Bohnhorst, and a short cantata, "Israel at the Red Sea," by Lloyd A. Pfautsch.

W. ELMER LANCASTER, M.S.M., ORDAINED TO THE MINISTRY

W. Elmer Lancaster, M.S.M., minister of music of the Park Methodist Church, Bloomfield, N. J., was ordained to the Christian ministry by the presbytery of Newark Sunday, May 2. The ordination service was conducted at the Second Presbyterian Church, Newark, of which the Rev. Lester H. Clew, D.D., is minister and Luis Harold Sanford, A.A.G.O., M.S.M., minister of music. The sermon was preached by the Rev. Morgan P. Noyes, D.D., minister of the Central Presbyterian Church, Montclair, and associate professor of practical theology at Union Theological Seminary, New York City. The constitutional questions were propounded by the Rev. Joseph Craig Dickson, moderator of the presbytery of Newark, while the charge was given by the Rev. Roland L. Luerich, M.A., minister of the Park Methodist Church of Bloomfield, of which church Mr. Lancaster is minister of music. Organ music for the service was played by Luis Harold Sanford, while the chancel choir of the Park Methodist Church, Bloomfield, with Mr. Lancaster at the organ, sang Franck's "Psalm 150."

Mr. Lancaster is a graduate of Rutgers University, New Brunswick, N. J., with the degrees of bachelor of science and master of education, and also of Union Theological Seminary, with the degrees of bachelor of divinity and master of sacred music. He is a member of Phi Beta Kappa, of the Hymn Society of America and of the Metropolitan Chapter of the American Guild of Organists. During the season he has directed a noteworthy series of musical services at the Park Methodist Church, Bloomfield, which have been enthusiastically received by large congregations.

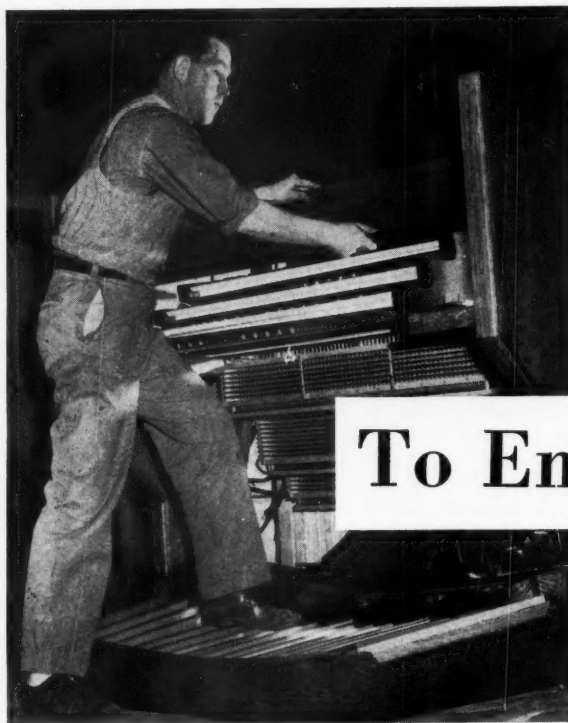
WHITTLESEY'S CHOIRS ARE SUBJECT OF FEATURE STORY

The July 17 issue of *Presbyterian Life* carried a feature story on the choir system of the Church of the Covenant, Erie, Pa., organized and directed by Dr. Federal Lee Whittlesey. Mr. Whittlesey went to the Erie church seven years ago. Since that time he has developed a series of choirs (six regular and two occasional choirs), with a membership of 330. He is assisted by Jessie Mae Slusser, organist.

Mr. Whittlesey's adult choir opened the Chautauqua, N. Y., musical season with a sacred concert Sunday evening, July 4, presenting "A Musical Interpretation of the Apostles' Creed." They have sung this program on four other recent occasions—at North East, Pa., Jamestown, N. Y., Edinboro (Pa.) Teachers' College and Franklin, Pa. Recently Dr. Whittlesey conducted a three-day church choir clinic and festival at the Fourth Avenue Methodist Church, Louisville, Ky. Musicians from fifty-two churches participated.

Dr. Whittlesey's summer schedule includes taking part in three conferences. He lectured at Chautauqua the week of July 19. From July 29 to Aug. 11 he will lecture and conduct the choir at the Assembly Training School Summer Conference for Church Musicians, Richmond, Va., and Aug. 23 to 28 he will lecture and direct the choir at the Institute in Church Music at Westminster College, New Wilmington, Pa.

ERNEST H. SHEPPARD has been appointed to the position at the Fourth Avenue Baptist Church of Ottawa, Ont., after playing there through June. He will preside over a Casavant organ about 10 years old and will conduct a large choir. Mr. Sheppard went to Canada two years ago after a long term of service as organist in Brooklyn.



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JOHN HOLLER



JOHN HOLLER not only is an active organist, but holds a prominent place as a composer and arranger, and as associate editor for the H. W. Gray Company in New York. Recently he was appointed organist and choirmaster of St. Mark's Church in Jackson Heights, New York City. More than seventy-five compositions and arrangements by Mr. Holler have been published, so that his name is known to nearly everyone in the church music field. He has devoted himself especially to music for children's choirs.

Mr. Holler is the treasurer of the American Guild of Organists. He is a member of the Bohemians and of the American Society of Composers, Authors and Publishers.

Mr. Holler was born in New York City in 1904. He was a choir boy at the Church of St. Mary the Virgin from 1915 to 1919 and organist for the children's mass at the same church from 1916 to 1919. In 1936 he passed the associate tests of the Guild, receiving the highest marks, in both organ and paper work, averaging 92 per cent.

Mr. Holler married Elena Marie De Lisio, private secretary to H. W. Gray, in 1935.

ELLSASSER TO PLAY BACH ORGAN WORKS IN 20 RECITALS

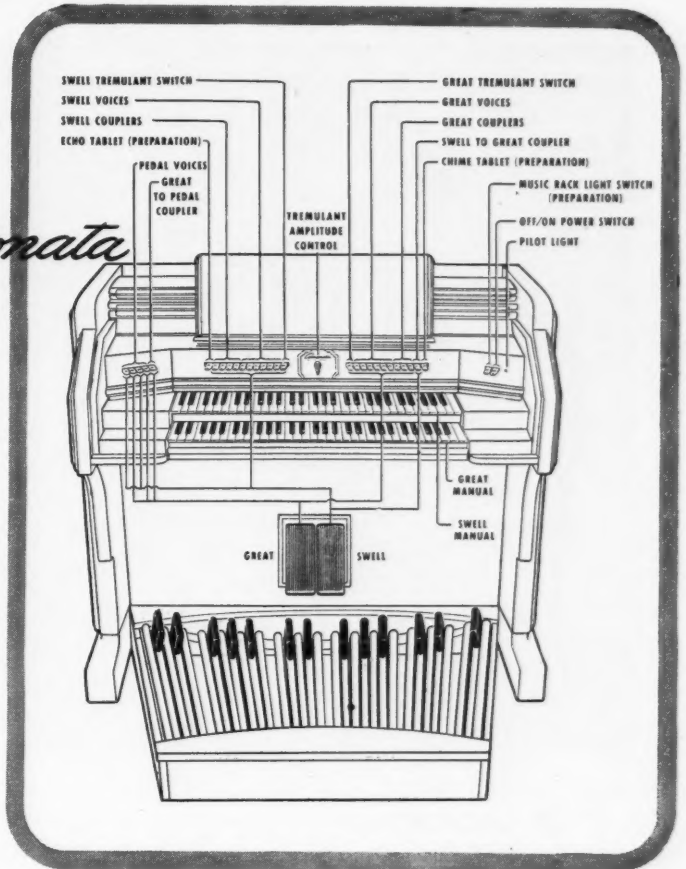
Richard W. Ellsasser will perform the complete Bach organ works from memory in a series of twenty-one performances at the Wilshire Methodist Church of Los Angeles. The programs will be given in a subscription Tuesday night series covering three years. Six of the twenty programs will be presented the first year, seven the second and seven the third. Authorities on Bach will be invited to give short talks at the recitals and extensive program notes will be available.

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DR. J. HENRY FRANCIS has written a song entitled "West Virginia! and My Home," which he has dedicated to the West Virginia Federation of Music Clubs. Both the words and music are by Dr. Francis, who is second vice-president of the federation.

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Photographs by Eugene Taylor

ST. LOUIS CONVENTION DRAWS 500 ORGANISTS

[Continued from page 2.]

million people a year attend the performances.

Examinations the Subject

The Guild's most important function—the purpose for which it was organized—came in for consideration Wednesday forenoon, when Rowland W. Dunham, F.A.G.O., of the University of Colorado delivered a lecture on "How to Pass the A.G.O. Examinations." Professor Dunham went into his topic thoroughly and gave those who heard him many helpful suggestions on proper preparation and pitfalls to avoid. He emphasized the value of the tests. To lower the requirements, he said, would destroy the entire purpose of the examinations. Failure to pass was due, he pointed out, in nearly all instances to lack of technique, "rhythmic instability" and defective ear training. With the assistance of E. J. Hilty, assistant professor of organ at the University of Colorado, the speaker gave a multiplicity of illustrations at the organ.

Performance by Richard Purvis

The first recital of the day was that of Richard Purvis, who gave his program on the three-manual organ in Our Lady of Sorrows Church. This large instrument was built by the Wicks Organ Company. Those who recall how Mr. Purvis was missing in the world war and hope for him had virtually been abandoned when he turned up alive after a long period must have been convinced that Providence was on the side of organ music when he came back safely. He is now organist and master of the choristers at Grace Cathedral in San Francisco. Mr. Purvis gave an example of consistently good organ playing, which reached its climax in the great Reubke "Ninety-fourth Psalm" Sonata. There were both staple works and novelties in his program. Among the latter were his last number, his own "In Babilone," a toccata with a distinct Widor flavor, and an "Elegy" by Procter, a contemporary English organist, a dirge of a mysterious character that worked up to a heart-rending climax.

The other numbers on the program were the Allegro from the Vivaldi Concerto in A minor, as arranged by Bach, a fine performance of Franck's Pastorale and the Intermezzo from Widor's Sixth Symphony.

For luncheon the organists were divided into two sections, the majority gathering at the Chase Hotel, while chapter deans and regents of branches sat down at the Bevo Mill and reviewed the work of the last year and the progress made, after a talk by Warden Elmer. Brief greetings from a majority of the chapters offered a picture of the activities of the A.G.O. as it operates in every state in the nation. The luncheon

went on record as bringing together the largest number of chapter heads who ever met in one place.

Dr. Carl F. Mueller, who has achieved national fame as a choral director and whose sphere of activity is the Central Presbyterian Church of Montclair, N. J., delivered a lecture in the afternoon at the Third Baptist Church on the question "How Shall We Train Our Choirs?" Mr. Mueller's comprehensive paper covered nearly every phase of the work that the choir director has to do and offered an hour filled with practical hints. He treated singing as physical, mental and spiritual and emphasized as of fundamental importance blend, balance and beauty.

Recital of Robert Baker

Dr. Robert Baker was the afternoon recitalist, playing the four-manual Möller organ in the Third Baptist Church. His performance ranked as one of the highlights of the week. And parenthetically it may be said that the welcome relief from the heat in an air-conditioned church enhanced the enjoyment of the audience.

Dr. Baker, who is organist and director at the First Presbyterian Church of Brooklyn and organist of Temple Emanuel in New York, has heretofore thrilled his fellow organists, as at the New York spring music festival a year or two ago; and he certainly thrilled them in St. Louis. He played entirely from memory a program that, while long, never permitted interest to lag, for it was marked by variety, with the recitalist in complete command of his instrument. He displayed not only prodigious technique, but rhythm and poise. The playing of the Bach Fugue in D major evoked a spontaneous outburst of applause.

It would take too much space to mention the individual numbers, but the charming Rondo for the Flute Stops by Rinck, as arranged by Clarence Dickinson; the novel Toccata on the folk tune "Wondrous Love," Milford's light and rhythmic "A Pastoral Dance" and the stunning Jongen Toccata, as well as the delicate "Carillon" by Myron Roberts, a pleasing variation from several popular "Carillons" for the organ, stood out. The complete program was as follows: Adagio and Finale, Concerto I, in G, Handel; Adagio from Concerto in D minor, Vivaldi-Bach; Rondo for the Flute Stop, Rinck-Dickinson; Cathedral Prelude and Fugue in E minor, "Rejoice Now, Christian Men," "I Call to Thee, Lord Jesus Christ" and Fugue in D major, Bach; "Carillon," Myron Roberts; "Rhythmic Trumpet," Bingham; Toccata, based on the old American Folk-tune, "Wondrous Love," Frank Bohnhorst; Prelude and Fugue on "B-A-C-H," Liszt; Pastoral Dance, Milford; "The Nativity," Langlais; Toccata in D flat major, Jongen.

Biggs and Orchestra in Concert

A day filled with delight for the lover of organ music and information for the church musician closed with a magnificent

concert in which organ and orchestra were combined under the direction of E. Power Biggs, who conducted an orchestra of twenty pieces from the console and interspersed the ensemble numbers with some of his fine organ playing, which has been made famous by his broadcasts and his recital tours. The Second Baptist Church was filled by a perspiring audience whose enthusiasm had not been wilted in the least, judging from the ovation it gave Mr. Biggs.

After the opening number—Handel's Concerto No. 13, in F major—Mr. Biggs played three numbers from Bach's "The Art of Fugue." Then came four of the Mozart Sonatas for strings and organ, which Mr. Biggs has edited and brought to the attention of the musical world and which are refreshing music in a day devoted by many composers to cacophony. Then Mr. Biggs played the Dupré "Variations on a Noel." The final number was the Concerto in G minor for organ, strings and kettledrums, by Poulenc, composed in 1939. This work in the modern idiom made a most favorable impression on everyone. The Dupré and Poulenc works aroused the throng in the church to a tremendous outburst of approval, compelling Mr. Biggs to return repeatedly to bow to the admiring crowd.

A humorous skit depicting with more truth than fancy the difficulties that beset many an organist with clergy, choir and congregation, was put on by Missouri Chapter members for the entertainment of the convention at the Hotel Jefferson as a feature of the Wednesday evening reception. This was followed by a recital on the Baldwin electronic organ by Wayne Fisher, M.Mus., of Cincinnati. Mr. Fisher presented a program that included "The Awakening," by Couperin, arranged by Clokey; the Vivaldi-Bach Concerto in G; a Pastorale by Tournemire; "Twilight at Fiesole," Bingham, and Fletcher's Festival Toccata. The program gave the visitors an excellent opportunity to appraise the quality and resources of the new instrument.

Organ Design Is Discussed

A symposium on organ design was the first item on the Thursday program and the topic was dealt with not only by speakers who had prepared papers on the subject, but by several extemporaneous commentators, all of whom made it clear that there were differing schools of thought on such matters as classic and romantic tone, but who made it just as clear in the final analysis that the gulf between the two was not as wide as some might believe.

William H. Barnes, Mus.D., of Chicago, presided over the symposium, held at the Church of St. Michael and St. George, and explained that in these days of high costs it was not practical to discuss the largest type of organ, but that the three-manual of about thirty sets of pipes was under consideration. He called first on Edward B. Gammons of the

Groton School, whose writings on organ matters have been many, and Mr. Gammons read a well-prepared paper in which he traced the history of the organ. Michael Harrison, who represented his father, G. Donald Harrison, head of the Aeolian-Skinner Company, dealt with organ tone as a matter of aesthetics and came to the conclusion that what is good depends on the criteria adopted. Mr. Harrison, who came to the United States recently from England, showed a broad mind and a generous spirit in his attitude toward the questions of the day. Walter Holtkamp, the Cleveland builder, who was introduced as "probably the foremost exponent of the placing of organs in favorable locations," described the new movement in organ design which began in 1920 and pleaded that one must keep an open mind and observe what the French, the Germans and the Americans are doing to create improvements in tone.

Emerson L. Richards of Atlantic City, N. J., whose name is known through his devotion to organ construction when he is not busy with the practice of law and political activity, presented a paper that was a brief for a renaissance of the classic organ, but ended on a broad note. He began by saying that the organ developed with the nation's musical and cultural development. He attributed the era of imitation of orchestral tones to the lack of good orchestras—a lack which no longer exists. This continued until it led to what he called "the Hope-Jones hallucination," and he described the type that resulted as "no longer a serious musical instrument." Today, with twenty-two major orchestras and 2,200 high school bands and orchestras, and with the radio and the records the need for such instruments no longer exists, the speaker asserted, and the organ may return to its original function. He then outlined what the resources of the type of organ he advocates should be.

In the general discussion which followed these papers Rowland W. Dunham, Arthur B. Jennings and Walter Flandorf made it clear that they deplored the use of too many reeds and mixtures and that they were "old-fashioned" enough to enjoy certain solo stops.

William E. Pilcher of Louisville was cheered when he pleaded for an "American organ" combining all schools, avoiding extremes, with a full ensemble, but with warmth. John W. Selig of the Reuter Organ Company pleaded for a consideration of the design of the small organ and stated that this question puzzled many of the builders—shall they solve it or walk away and leave the field to the electronics?

Dr. Irene Robertson of the University of Southern California and of the First Methodist Church of Los Angeles played the test pieces for the 1949 examinations of the Guild on the large new Möller organ just installed in the Church of St. Michael and St. George. This is a four-manual of forty-two ranks and will be

TAKEN IN FRONT OF PRESIDENT COMPTON'S HOUSE ON WASHINGTON UNIVERSITY CAMPUS



completed late in the fall. The pieces, already announced in *THE DIAPASON*, formed an interesting program and Miss Robertson gave a splendid rendition of the Bach works and achieved lovely effects in Reger's "Benedictus." Some of the compositions required technical skill, but seemed devoid of musical value, so that Miss Robertson was somewhat in the position of Aristides the Just—if the music did not exalt the player, the player must exalt the music.

An hour of music of the Jewish ritual was presented in the afternoon at the beautiful Temple Shaare Emeth, with Lindsay Lafford, F.A.G.O., of the Second Presbyterian Church playing a program of music suitable for the service on the four-manual Kilgen organ. His selections were taken from a collection of the principal melodies of the synagogue compiled by Alois Kaiser and William Sparger. Bloch's "Avodath Hakodesh" was then sung by a chorus made up of the choirs of Reformed temples in St. Louis. Howard Kelsey, temporarily crippled after an attack by a footpad who beat him into unconsciousness and robbed him as he was returning from practice at the Second Baptist Church, left his bed to conduct the chorus. Paul Friess was at the organ for this program.

From the temple busses conveyed the visitors on a tour of St. Louis and suburbs, with stops in Forest Park, the botanical gardens and the magnificent St. Louis Cathedral.

Impressive Service and Recital

A Guild service and a recital were joined together to make an impressive evening Thursday at the Third Baptist Church. Mario Salvador, M.Mus., A.A.G.O., gave a half-hour performance preceding the service and met every technical demand of a difficult program with the phenomenal fluency which has been a part of his equipment ever since he won a reputation as a youth of extraordinary talent in his home city of Chicago. His performance for the Guild proved the steady advance he has made since he was discharged from war service. He played entirely from memory. The Bach Prelude and Fugue in A minor were followed by the contrasting light Allegretto of Horatio Parker. Then came the Third Symphonic Meditation from "Ascension Day," by Messiaen, whose fireworks seemed to offer no severe strain on his pedal facility. After the poetic "Soul of the Lake" by Karg-Elert Mr. Salvador finished with the last movement of Vienne's Fifth Symphony as a grand finale, evoking a thunderous storm of applause.

The service itself was an inspiring example of what the organists and choirs of St. Louis can offer. The three anthems were all by men living on this continent and were strong evidence that composition for the church service is on a high level on this side of the Atlantic. Willan's Magnificat in B flat, Garth Edmundson's "None Other Lamb," a work of sheer

beauty, and Clarence Dickinson's great psalm, "Great and Glorious Is the Name of the Lord," were sung by the chancel choir, consisting of singers from a number of St. Louis churches, with the antiphonal choir from the Webster Groves Presbyterian Church in the gallery. The combined forces were under the baton of Alfred Lee Booth, who held them together to make them appear as if they had always been one chorus. A brass quartet supplemented the organ on the hymns and in the Dickinson anthem. Miss Katherine Carmichael, A.A.G.O., of the Third Baptist was the capable accompanist for the procession and played the hymns, while Mrs. Grace Newman of the West Presbyterian Church rendered excellent service at the organ for the anthems.

An eloquent and forceful address was delivered by the Rev. Dr. Clark Walker Cummings, executive secretary of the Metropolitan Church Federation of St. Louis. He defined worship as "a thrilling and awesome experience with God." His topic was "Sing unto the Lord a New Song" and he pointed out the duty of the church musician to create the new song, just as the oratorios and hymns of the past have been brought into being, as a "spiritual conditioning" that must be the medium by which God reveals Himself to men. Dr. J. Francis Sant of the Church of St. Michael and St. George presided over the service.

At the reception in the gold room of the Jefferson Hotel the late evening hours were enlivened by two sketches of a side-splitting type presented by the Missouri and District of Columbia Chapters. These kept the assemblage in a mood of laughter. Cold type will not serve to describe these doings, for one has to see such things and hear such things as the takeoff on the "Cuckoo" part of the Handel Concerto for organ and orchestra as it was rendered, or hear the song about Petrillo to the "Mikado" air of "Titwillow." Lindsay Lafford, F.A.G.O., interspersed the proceedings with a short program on the Hammond, playing a Corelli Sonata, Whitlock's "Folktune" and a Scherzo by Harvey Grace.

Guild Matters the Topic

An hour and a half devoted to Guild matters opened the last day of the convention, with the warden in the chair. Greetings from a number of persons prominent in the organ world and from several organizations were read. Several invitations to hold the 1950 convention were presented. These will be the subject of action by the council in the fall, in order to afford ample time for making hotel arrangements in advance. The report of the committee on endowment as published in the July issue of *THE DIAPASON* was read by Mrs. Arthur J. Fellows of Minnesota and was discussed. Professor Rowland W. Dunham made a report which contained comments on suggestions of various kinds received con-

cerning the examinations. A letter from Mrs. Royden J. Keith, president of the National Federation of Music Clubs, telling of the offer this year of a prize of \$1,000 for organ playing by the federation, to be awarded at its national convention March 27 to April 3, 1949, aroused interest. Seth Bingham's report as chairman of the expansion committee, showing twenty-one new chapters organized in the last year and a present total Guild membership of more than 10,000, was read.

Henry W. Thornton of the Utah Chapter spoke on the proposal made by him recently to headquarters that more be done to help 8,000 colleagues, and the warden stated that the suggestion had met with instant and pronounced approval by the council. A committee, of which J. Lawrence Erb is chairman, is promoting a movement to put into effect plans that may make the Guild of greater benefit to the large group of colleagues and the colleagues of greater benefit to the Guild.

Recitals by Webber and Peaker

Thomas H. Webber, Jr., A.A.G.O., of the Idlewild Presbyterian Church in Memphis, Tenn., gave the first of the two Friday recitals, playing a Kilgen three-manual recently installed in Pilgrim Lutheran Church. The recital was broadcast from station KFVO. Mr. Webber has enjoyed a growing reputation since the time his work first attracted attention in Youngstown, Ohio, where he was acclaimed as one of the most brilliant of the younger generation of organists. He showed himself to his Guild audience as possessing superb technique and a flair for the interpretation of works in the modern idiom. After his first three numbers—the Walond Introduction and Toccata, a chorale prelude by Scheidt and the Bach Prelude and Fugue in A minor—he devoted himself to compositions of the present day. A graceful Scherzo by Percy Whitlock preceded a stirring rendition of Jongen's "Sonata Eroica." The Elegy by Peeters, Jepson's "Pantomime," with its carnival flavor, Seth Bingham's impressionistic "Twilight at Fiesole" and the Toccata of Camil Van Hulse, whose piece won the Fischer prize two years ago, were numbers varied in character that reflected credit on the men writing organ music today.

Dr. Frank B. Jordan of Drake University, Des Moines, Iowa, occupied the early part of the afternoon with a very informative lecture on "The Function of the Organ Teacher in the Early Years of a Student's Training." Not only suggestions that arose from his own teaching, but valuable hints received from his teachers, among them Edwin Arthur Kraft and the late Arthur Dunham, formed a part of Dr. Jordan's talk and he shed light on a number of problems that confront organ teachers.

The concluding recital of the week was played by a distinguished Canadian or-

ganist. Dr. Charles Peaker, F.R.C.O., a member of the faculty of the Toronto Conservatory, gave a performance marked by brilliancy and variety on the Aeolian organ at the Memorial Presbyterian Church throughout an hour of virtuoso playing that held a large audience, undaunted by the extreme heat of the day. Opening with the Prelude and Fugue in B minor of Bach, he followed this with three Messiaen compositions—"I Am the Word," "Jesus Accepts His Fate" and "Eternal Destiny." It was descriptive music of a reverent nature and Messiaen at his best for those who admire his compositions. The "Diferencias" of de Cabezón, organist to Philip II of Spain in the sixteenth century, and Karg-Elert's pleasing "Corrente e Siciliano" followed each other, as did Alain's "Litanies" and the melodious "Musical Clocks" of Haydn. In contrast was Sowerby's vigorous "Comes Autumn Time."

Dr. Peaker finished his program with his countryman Healey Willan's colossal Introduction, Passacaglia and Fugue, which he played with the complete abandon that a prodigious technique enables a recitalist to display.

Banquet Closes Convention

A gay scene was presented in the great gold room of the Jefferson Hotel when several hundred organists and their guests sat down for the banquet, which brought the convention to a close. Christopher Tenley of Washington, D. C., was the inimitable toastmaster of the evening. Warden Elmer spoke at some length, outlining the history of the A.G.O. from the day it was organized in 1896 with 141 men and four women as founders, of whom eleven are living today. From that point he traced the steady growth to the present year, its present activities, its widespread influence and its position among musical organizations, as well as its plans for the future. A female impersonator who was introduced in feminine garb as the "Countess Pulaski," a Polish spy in the world war, and who afterward was unveiled in his true colors, aroused no end of laughter.

Mrs. Gladys Winer Walker, A.A.G.O., dean of the Missouri Chapter, and Edward A. Grossmann, general chairman of the convention, spoke briefly and they and the warden received rousing votes of appreciation for their work toward making the convention a success. The J. Fischer & Bro. 1948 composition prize of \$100 was presented by Joseph A. Fischer and accepted on behalf of the winner, Edmund Haines, by Dr. Irene Robertson.

A short program was played on the Consonata electronic organ by Robert G. Campbell.

A fifteen-minute telecast in honor of the convention took place Thursday afternoon, with Warden Elmer making a talk over the air on the objects of the A.G.O. and Mrs. Doyne Neal playing a Bach chorale prelude and the "Ronde Française" of Boellmann.

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CHICAGO, AUGUST 1, 1948

Some Thoughts on Strikes

Somebody said once upon a time that the uses of adversity were sweet. The cloud under which THE DIAPASON has labored for about five months, since a "slowdown," followed by suspension of all work in Chicago union printing establishments, interfered with the varied mechanical operations involved in the publication of the paper, had its silver lining in the many letters—literally hundreds—received from our readers and advertisers sympathizing with us in our difficulties. It is well known that flowers frequently are sent too late to do the recipient much good, but we have not had any such experience. Now that the strike has come to an end we can catch an extra breath and thank all of our family of constituents for their patience when THE DIAPASON reached them late and for their indulgence when items of news and recital programs had to be omitted. The strike was settled after our July issue had been printed and mailed. The International Typographical Union won a very substantial increase in wages and concessions in working conditions, supplementing annual increases in the last few years.

We were so fortunate as to be able to publish every monthly issue, though three of them came out late. Four plants in two cities a hundred miles apart did the linotype work, set the advertisements, made up the pages and did the presswork and the mailing, cooperating to meet the emergency. During these months the only solace was found in receiving letters in which, for example, one reader wrote: "This month is mighty long without THE DIAPASON," while another said: "This is the first number I have missed since volume 1."

As a general principle, and aside from our own situation, may we say that it is the duty of our lawmakers, as we see it, to establish compulsory arbitration in labor disputes which involve essential public services. These oft-recurring threats to deprive the nation of coal, to tie up the railroads, to stop delivery of milk, to cut off the meat supply, are intolerable. If labor leaders who have grown fat as dictators can cause chaos without restraint by the government and without any regard for those who employ them or the public—anyone except themselves—they must eventually be curbed. After all, one class in this nation cannot forever impose its unrestrained will on all other classes without interference.

Eureka—Ten Manuals

At last it has been found! The ten-manual organ is with us, and it has 364 stops!—at least in the imagination of *Time*, a news-magazine that every week contains interesting information, some of which is regularly corrected in the succeeding issue by its readers.

We cannot refrain from quoting the following paragraph with which a story

in the issue of July 12 about the visit of Marcel Dupré to Chicago this summer is brought to a climactic close:

The organ Dupré was playing last week in Chicago suited him to a T. It was a little bigger than the earth-shaking organ at St. Sulpice on Paris' Left Bank, which he has played on and off for the past forty-two years and considers the world's best. But Chicago's is still a runt—only four manuals and 126 stops—compared to Manhattan's Radio City Music Hall monster, which has ten manuals and 364 stops, including a bass drum, glockenspiel, Chinese gong, xylophone, a grand piano, harp and two bird whistles.

As some of our readers may not read *Time* we are unable to refrain from quoting the foregoing, especially as *Time* complimented us by sending an advance tear sheet of the story to THE DIAPASON with a letter stating it was its belief that we would be interested.

Space is lacking to quote some of the rest of a flippant article in which, for example, one who watched our French guest playing the pedals is said to have remarked: "The guy should have been a ballet dancer," and in which reference is made to "the fat and formidable organ literature of Bach."

This seems to be an era of sketchiness, inaccuracy and lack of dignity if the policies of too many successful national publications are a measure of current thought. Regardless of this we shall have to be content with a maximum of seven manuals as the limit in the world's organs—and that is a limit which, as we know, is set not for musical but for publicity reasons.

DONALD JULIUS LARSON

DIES AT DECORAH, IOWA

Professor Donald Julius Larson, A.A.G.O., a prominent church musician of the Central West, died May 23 at Decorah, Iowa. He had been a member of the faculty of Luther College since 1937, during the war was head of the music department and also taught mathematics.

Professor Larson was born Jan. 25, 1907, in McFarland, Wis. He entered Luther College at Decorah, Iowa, as a student and part-time music instructor for one year and then entered the University of Wisconsin and the Wisconsin School of Music. He was graduated from the Wisconsin School of Music, piano department, in 1926. The same year he won the silver medal in the State Music Teachers' Association contest in Sheboygan, Wis. He was organist at the Luther Memorial Church, Madison, for eleven years and served as accompanist for the Madison Civic Chorus. In 1932 he received his bachelor of arts degree from the University of Wisconsin with majors in English and mathematics.

Mr. Larson received his master of music degree from Temple University, Philadelphia, in 1941. He studied in New York during summer periods and won the associate certificate of the American Guild of Organists in 1942.

In 1943 a book written by Lawrence N. Field on Bach was dedicated to Mr. Larson.

Mr. Larson's compositions are published by J. Fischer & Bro.

Mr. Larson never married, but is survived by two brothers and three sisters.

A Donald Larson scholarship fund was established by the music union and student council of Luther College and a fund of \$700 was given to the First Lutheran Church by his brothers and sisters to be used for organ chimes as a memorial.

ALKINS GOES TO NEW HAVEN;

WILL STUDY FOR PRIESTHOOD
David Stanley Alkins, Mus.D., organist-choirmaster of historic Christ Episcopal Church, Raleigh, N. C., for the last two years, has resigned to accept a similar position in New Haven and the post of chapel organist at Berkeley Divinity School, a seminary of the Episcopal Church. While at Berkeley he will study for the priesthood as a postulant from the diocese of Texas. Berkeley Divinity School is affiliated with Yale University and is on the Yale campus.

Frederick Stanley Smith, formerly at the First Baptist Church, Raleigh, will succeed Dr. Alkins at Christ Church.

Before going to Raleigh Dr. Alkins held posts as organist-choirmaster at St. John's Church, Roanoke, Va., and Christ Church, Houston, Tex. He is dean of the North Carolina Chapter, A.G.O.

Earliest Christian

Hymns Form Anthem Set; Other Issues

By HAROLD W. THOMPSON, Mus.D.

The most interesting and valuable of recent choral compositions is a set of anthems, published separately, called "A Millennium of Earliest Known Christian Hymn Writing" (Broadcast Music, Inc., New York). H. A. Schimmerling has selected a great hymn from each century, from the second to the eleventh, and then has written for each a dignified and in some cases a noble unaccompanied anthem setting. The hymns are as follows:

Second Century—"The Hymn of the Saviour," by Clement of Alexandria.

Third Century—"O Soul of Mine." Greek author unknown.

Fourth Century—"The Hymn of the Trinity." St. Ambrose.

Fifth Century—"Lord Jesu, Think of Me." Synesius of Cyrene.

Sixth Century—"The Royal Banners Forward Fly." Venentius Fortunatus.

Seventh Century—"A Hymn of Glory Let us Sing." The Venerable Bede.

Eighth Century—"Whence Shall My Tears Begin." St. Andrew of Crete.

Ninth Century—"Safe Home." Author unknown.

Tenth Century—"O Unity of Threefold Light." Metrophanes, Bishop of Smyrna.

Eleventh Century—"Easter." From the Sarum Breviary. Fulbert of Chartres.

For each number there is a brief historical note, which I have not the scholarship or the time to criticize; it will serve for programs. The music is frequently polyphonic and makes no attempt to catch the exact style of a century, though all the settings have suggestions of the antique, notably in fine archaic cadences. What is important is that the quality of the music is uniformly high and dignified. Dr. Norman Coke-Jephcott, who writes a complimentary introductory note for the series, says that all the set are "vocally easy and of no musical difficulty for choirs or choruses." Probably that statement is true for the choir of the New York cathedral, but I should expect that even a good choir would need careful preparation.

Music for Christmas

Dr. N. Lindsay Norden has two admirable arrangements for chorus and solo soprano of carols by Peter Cornelius (Broadcast Music). "Once on a Time Christ Came to Us Here" is to be sung unaccompanied; "The Shepherds" has an important accompaniment and an opening solo without the chorus. Both numbers are easy and very beautiful.

Richard Kountz has arranged for treble voices (SA) a lilting and charming Slovak carol, "Rise Up Early" (Galaxy). The canonic possibilities are well exploited and the Alleluias give a triumphant close.

Sometimes a festival setting of the "Gloria in Excelsis" is used by nonliturgical churches at Christmas. There is an admirable new setting in C for chorus with antiphonal choir of women's voices (SSA) by Paul J. Sifer (Broadcast Music). The interesting accompaniment for organ is on three staves. A short number of good quality is a "Gloria" by Robert Hall (Broadcast); this is only three pages in length and gives the song of the angels in jubilant and easy accompanied setting.

Books of Anthems and Motets

There are four books that deserve mention:

"Treasury of Sacred Polyphony," volume I. Edited by Sister M. Scholastica and Theodore Marier. (McLaughlin & Reilly.) These are primarily for the Catholic Church, with Latin texts, but English translations are given and the introduction is interesting.

"Choral Music through the Centuries." Musica Sacra Series, volume II. Edited by Walter E. Buszin. (Hall & McCreey.) An admirable set for any Protestant Church.

"James H. Rogers' Anthem Book." (Ditson.) Fourteen of the popular numbers by Cleveland's late composer of clear and useful easy anthems. Specially useful for quartets.

"Anthems for the Mixed Choir." (Westminster Press.) Thirty numbers well selected and edited by a board which includes Dr. Curry and Dr. Bitgood. Very reasonable in price.

Organ Solos

Let me mention only a few organ numbers. Next month I hope to have a

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of Aug. 1, 1913—

Everything was in readiness for the convention of the National Association of Organists, to be held at Ocean Grove, N. J., beginning Aug. 4. Dr. J. Christopher Marks was president of the association and among those who were to be heard in recitals were T. Tertius Noble, Newton J. Corey of Detroit, J. J. Miller of Norfolk, Va., and Clifford Demarest of New York.

The Carl Barckhoff Organ Company of Pomeroy, Ohio, an old concern which had built a large number of organs, made an assignment for the benefit of its creditors.

Ten years ago the following news was recorded in the issue of Aug. 1, 1938—

Robert Elmoro was appointed organist and choirmaster of the Church of the Holy Trinity, Rittenhouse Square, Philadelphia.

Thomas H. Webber, Jr., of New Castle, Pa., was appointed organist and director of the Idlewild Presbyterian Church, Memphis, Tenn.

The long-awaited decision in the case of the Federal Trade Commission against the Hammond Clock Company, now the Hammond Instrument Company, in which claims made for the Hammond electronic organ were the subject of attack, came early in July when the commission issued an order to "cease and desist" against the makers of the Hammond instrument. The commission stated that the respondent company "has violated the Federal Trade Commission Act" and informs it that it must not represent that its instrument "can produce or reproduce the entire range of tone coloring of a pipe organ, which is required or necessary for the proper or adequate rendition of the great works of classical organ literature"; or that it "is capable of producing *** a range in harmonics *** equivalent to the range of harmonics of a pipe organ," or that "said instrument is comparable *** to the ordinary \$10,000 pipe organ."

long article which will clean up my desk for the summer. For a book of pieces I recommend "Early Spanish Organ Music," edited by Joseph Muset (G. Schirmer). Among the new editions of older works there is Dr. Ley's of "Six Organ Preludes on Chorales by Buxtehude" (Oxford); also Garth Edmundson's edition of Handel's Overture to the Occasional Oratorio (Gray). Bairstow's "Three Short Preludes" (Oxford) are really useful and attractive for service use.

LUDWIG ALTMAN PLAYS WITH SAN FRANCISCO SYMPHONY

Ludwig Altman was presented by the First Presbyterian Church in Oakland, of which Newton Pashley is organist, June 27 in a program for organ and strings. Members of the San Francisco Symphony were conducted by David Schneider. The music critic of the *Oakland Tribune* wrote: "On the fine organ Altman brought out eloquently the noble beauty of the Bach Concerto. The concert was one of much dignity and beauty, excellently projected by the artists and presented by the church as a contribution of the American Federation of Musicians."

The program consisted of Handel's First Concerto, Vivaldi's Concerto in A minor, Bach's transcription of the same concerto for organ solo, Mozart's Sonata in C and Handel's Fourth Concerto.

CLUB IN ALLENTOWN, PA., SPONSORS SACRED CONCERT

The Allentown, Pa., Musical Club sponsored a concert of sacred music from the pen of Dr. Clarence Dickinson April 19. The performance of 200 singers from seven local choirs directed by members of the club was enhanced by the fact that the concert was given under the direction of the composer, with his wife, Dr. Helen A. Dickinson, providing the commentary. The audience filled Salem Evangelical and Reformed Church for this "Worship through Music" festival. Accompaniment was provided by Mrs. Wilbur Hollman and Emily Schaeffer, organists; Miriam Leeds, club president, violinist; Jeanne Leeds, cello, and a brass choir. Wilbur Hollman of the Cedar Crest faculty had conducted rehearsals.

**ANTHEM BY VINCENT H. PERCY
SUNG AT CONFERENCE IN N. Y.**

Music written by Vincent H. Percy, well-known Cleveland organist and choir director, opened the international conference of religion, for the moral and spiritual support of the United Nations, June 16. This conference held sessions in Town Hall, New York City. It was sponsored by the Church Peace Union, the American Association for the United Nations and the World Alliance for International Friendship through Churches.

Mr. Percy's anthem, "Light of the World," for four-part chorus of mixed voices, with organ accompaniment, was sung by the Shaw choral group as the opening feature. The anthem was written by Mr. Percy last year. It was given its premiere at the sessions of the council on world affairs at Public Hall in Cleveland and is dedicated to the council's president, Dr. Brooks Emeny. The text is taken from Psalms 27 and 28, from Isaiah 2 and 55 and from a poem by Tennyson.

THOMAS J. CRAWFORD, F.R.C.O., of Toronto, Ont., who has been traveling in western Canada, gave a program of his own compositions after the morning service at the Southminster United Church of Lethbridge, Alberta, June 13 and at the Central United Church of Calgary June 27. He played his new suite, "In a Great Cathedral," in six movements; the Second Sonnet in G, a Scherzo for the Flutes and the well-known Toccata in F major.

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New Music for the Organ

BY WILLIAM LESTER, D.F.A.

Colonial Song, by Percy Grainger; transcribed for organ by Orvis Ross; published by Galaxy Music Corporation, New York.

A favorite Grainger piece is here made available to the organist; the result can be highly recommended where a richly tuneful melodic composition is desired. The orchestral color of the original has been well kept by the arranger. The result is a definite addition to the lyrical division of the organ repertory.

Chorale Prelude on "Kommt her zu mir, spricht Gottes Sohn," by Dietrich Buxtehude; revised and edited by Eric DeLamarter; "At St. Etienne-du-Mon," by Eric DeLamarter; published by M. Witmark & Sons, New York City.

The Buxtehude number is a choice example from a great old master put forth in a cleverly edited new format by one of our finest musicians. This same noted composer also offers a piece of first-class music in the second title listed above, an original creation this time. It is a work of large scope (eleven pages)—not too easy to play, but music well worth whatever effort is required for its mastery.

"Chartres" ("Noel Varié"); "Gwalshmat" (Chorale Prelude) and "Kyrie Eleison"; three pieces for organ by Richard Purvis; published by Leeds Music Corporation, New York City.

This is music of truly high quality from a composer who has ideas and the technical efficiency to express himself with eloquence. Players and teachers interested in the propagation of virile native writing will do well to procure these three pieces and give them the attention they richly deserve.

Prelude-Toccata, "With the Lord Begin Thy Task," by Martin Stellhorn; published by Concordia Publishing House, St. Louis.

This easy but brilliant treatment of a fine chorale theme has much to commend it. The composer has not sought for profundity or complexity, either of setting or of content. He simply has taken a rousing good tune and given it an enthusiastic and diatonic workout, ending in a dazzling example of its type and one that is eminently easy and practical. The piece will make an ideal postlude or an equally useful closing number for concert purposes.

Prelude ("Chanson des Pivoines"), by Harold Harsch; Adagio, J. S. Bach, from Sonata 6 in G minor for flute and clavier, transcribed for organ by Irwin Fischer; "Sheep May Safely Graze," from Cantata No. 208, by Bach, transcribed for organ by Irwin Fischer; published by Clayton F. Summy Company, Chicago.

The prelude is a lovely, quiet lyrical piece well suited to be used as a service prelude. It is easy and effectively written for the organ; of no marked originality, but literate music of an attractive type. The two Bach transcriptions are worthy additions to the repertory. The least familiar is the first title, the Adagio. It is a flowing melody in the best tradition of the great Gothic master—noble music reset with expert handling. The other Bach piece is the lately familiar and justly popular soprano aria made available in several different arrangements.

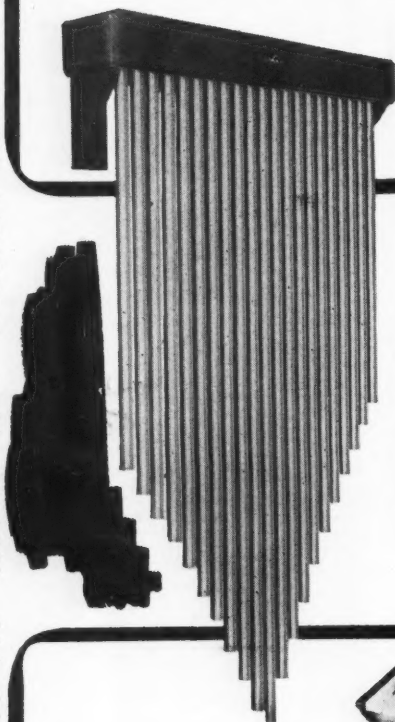
Three Religious Meditations for Organ, by Mario Salvador ("Thanksgiving," "Petition" and "Adoration"); published by McLaughlin & Reilly Company, Boston.

Simple but highly individual music is this set of short pieces for organ. The idiom used is a somewhat unorthodox mixture of chromatic harmonies with a definite plainsong flavor, which creates a deeply impressive tonal result. Though cast in simple form and style, printed on two staves, with the pedal parts merely suggested, this is music of decided individuality and definite merit; the titles are illustrative of the moods of the individual pieces.

Festal Marches, by Joseph J. McGrath; published by J. Fischer & Bro., New York.

Two marches are issued under this one cover—Processional and Recessional. The primary intent is for use as wedding music. However, they are good enough to merit wider application. Both pieces are easy, written well for the instrument, dignified and cheerful.

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Dr. Thomas Wilson Beloved by City He Has Served 45 Years

By HELEN GRANT BAKER

Dr. Thomas Wilson received the congratulations and hearty good wishes of the congregation of Westminster Presbyterian Church, Elizabeth, N. J., May 1 on the completion of his forty-fifth year as organist. A testimonial by the pastor and a program of special music marked the occasion. The *Elizabeth Daily Journal* carried a story of Dr. Wilson's many contributions to community life.

The church has changed. The attractive old stone structure was burned in 1941 and with it the fine organ built for Dr. Wilson and his extensive library. Pastors and members of the congregation have come and gone. Elizabeth has developed into a highly industrialized city. But Dr. Wilson ("Tom" to thousands of people) remains unchanged in his sincere musicianship, his kindly manner and his ready wit, that have endeared him to the community. His career has been one of pioneering and hard work, but at each milestone he has had the affectionate tribute of those he served. Outstanding in these tributes were those paid by the church celebrating his thirty-fifth and forty-second anniversaries; the news and editorial comments and countless testimonials of citizens of Elizabeth on his retirement as supervisor of music in the city schools, and the doctorate conferred upon him by the College of the Ozarks, which is closely associated with his church. The city will long remember his brilliant concerts as director of the Elizabeth Choral Society; the beauty of thousands of children's voices in the public school festivals; the strengthening of civic spirit in the Service Club luncheons held during music week. Students at the Battin and Jefferson High Schools thrill to the music of organs purchased from a fund started by Dr. Wilson's concerts

years ago. Even more enduring is the personal regard he enjoys, which a simple story may illustrate:

One afternoon shortly after the big snow of last December the writer was walking with Dr. Wilson. Since the sidewalks were not yet cleared we were making our way in the middle of the street. As we passed some building construction a lusty voice called from a high window: "Hey, Dr. Wilson; do you remember me? You used to come to see us at school 2." A little farther on we met a young couple pushing a baby carriage occupied by a tot and groceries while the young father balanced a 2-year-old on his shoulder. The wind was blowing the girl's hair in her face, complicating the operation of getting food and family home. With a cry of delight the wife said: "Look, Bob, there's Mr. Wilson!" And then to him: "We used to sing in the glee club at Battin and you always spoke to us in Italian." At a particularly icy spot we met an elderly couple, gingerly picking their way but stopping to greet their friend and tell him how much they enjoyed listening to his organ playing for nearly half a century.

Through war and peace he has brought music, happiness and a glimpse of beauty to troops and civilians, from his days as a choir boy in England, the land of his birth, to his present position as a fixture in an American community. To many he has given a start professionally and many another has been helped to find his place in life through his unselfish and wise counsel.

THE CHICAGO SINGING TEACHERS' GUILD announces its twelfth annual competition for the W. W. Kimball Company prize of \$100, to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment, of a text to be selected by the composer. The Guild guarantees publication of the winning manuscript. The eleventh annual competition was won by Paul Mordoff of Spring Valley, N. Y., with a song entitled "Song of Innocence." Carl Fischer is the publisher. Readers desiring complete information concerning the rules of the competition should address John Toms, School of Music, Northwestern University, Evanston, Ill.

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GRAY-NOVELLO

Programs of Organ Recitals of the Month

Hugh Porter, New York City—Dr. Porter of Union Theological Seminary gave a recital at the First Methodist Church of Fort Worth, Tex., June 8, on the four-manual Kilgen organ. The following was his program: Trumpet Voluntary, Purcell; Gavotta, Martini; Aria, Handel; Chorale from Fourth Concerto, Handel; Allegro Preludes, "Comest Thou, Jesus, from Heaven to Earth?" and "My Soul Doth Magnify the Lord," Bach; Sinfonia, "God's Time Is Best," and "Fugue a la Gigue," Bach; Toccata on "Leoni," Bingham; Sea Prelude, Milford; "In dulci Jubilo," Karg-Elert; "Vision of the Eternal Church," Messiaen; "Carillon," DeLamarter; Allegro from Sixth Symphony, Widor.

Joseph H. Greener, M.Mus., A.A.G.O., Seattle, Wash.—A recital which marked the conclusion of his sixth year at the University Christian Church was presented by Mr. Greener Sunday evening, May 27, with the assistance of Jerome E. Greenway at the piano. Mr. Greenway, a pupil of Mr. Greener, is only 15 years old. The performance elicited enthusiastic applause for the Clokey and Yon numbers, making it necessary to respond to an encore. The entire program included: Organ and piano, Symphonic Piece, Clokey; organ, Chorale Prelude, "My Soul Breaks Forth in Song," Greener, and Fugue in D major, Bach; piano, "Moonlight Sonata," Beethoven; organ and piano, "Concerto Gregoriano," Yon.

Samuel Walter, Boston, Mass.—Mr. Walter gave a recital for the Business and Professional Women at Trinity Church June 30, presenting this program: Trumpet Tune and Air, Purcell; Prelude and Fugue in D minor, "Sheep May Safely Graze," Sinfonia and Fanfare Fugue, Bach; Pastoral, Traditional; Air and Gavotte, Wesley; "The Kettle Boils," Clokey; Allegro and Largo, Handel; Toccata, de Mearaux; Berceuse, Vierne; "The Primitive Organ," Yon; Toccata, Andriessen.

Klaus Speer, Harrogate, Tenn.—Mr. Speer gave a recital at the State Teachers' College in Minot, N. D., July 12. His program included these works: Prelude and Fugue in D major and Chorale, "Es ist das Heil uns kommen her," Buxtehude; Chorale No. 1, Roger Sessions; "Apparition of the Church Eternal," Messiaen; Prelude and Fugue, Effinger; Trio-Sonata No. 3, in D minor, Bach; "Nun freut Euch" and "Wenn wir in höchsten Nöten sein," Bach; Fantasia and Fugue in G minor, Bach.

Philip McDermott, Rock Island, Ill.—Mr. McDermott, a member of the post-graduate class at the Northwestern University School of Music, gave a recital in Lutkin Hall, Evanston, July 8, with this program: Chorale Prelude, "Good News from Heaven," Pachelbel; "Cantilena Angelica Fortunata," Scheidt; Chorale Prelude, "Wachet auf," and Fugue in E flat major ("St. Anne"), Bach; Prelude, Fugue and Variation, Franck; Minuet and "Romance," Symphony 4, Vierne; "Suite Modale," Peeters.

Wayne Fisher, Cincinnati, Ohio—In a dedicatory recital on a three-manual Aeolian-Skinner organ at the Third Baptist Church of Owensboro, Ky., July 2 Mr. Fisher presented a program made up as follows: "Meditation a Sainte Clotilde," James; Two Ritournelles (freely transcribed from Rameau), Karg-Elert; "The Hen," Rameau-Clokey; "The Awakening," Couperin-Clokey; Sicilienne, Bach-Widor; Concerto No. 1, in G, Bach-Vivaldi; Allegro ("The Cuckoo and the Nightingale"), Handel; Concerto for the Flute Stops, Rinck; "Twilight at Fiesole," Bingham; Allegretto Grazioso (from Sonata), Robert Russell Bennett; Fountain Reverie and Festival Toccata, Fletcher.

Allanson G. Y. Brown, Ottawa, Ont.—Mr. Brown was heard in a recital Sunday evening, June 27, at the Dominion United Church, playing these compositions: "Abide, O Dearest Jesus" and "Rise, My Soul, to Watch and Pray," Walther; "O Sacred Head," Buxtehude; "I Give to Thee Farewell," Bach; Chaconne, Purcell; Two Meditations on Themes from Palestrina, Prelude on "Maxwell Hill" Tune and "Shrine of St. Joseph," Allanson Brown; Prelude on "Vexilla Regis," Bairstow; Minuet, Bridge; Postlude, Gilbert; Fugue, Honegger; Pastoral, Milhaud; Introduction and Passacaglia, Reger.

Joseph Hofrichter, Stillwater, Okla.—Mr. Hofrichter gave a faculty recital at Oklahoma Agricultural and Mechanical College March 18, with the assistance of Professor Daniel Huffman, piano; David Held, Lynn Pearson and Marion Rogers, trumpets; Thomas Hardin, Eldon Janzen and Wilfred Stocks, trombones; Max Fox, field drum, and a chamber orchestra. The program was as follows: Two Chorale Preludes for trumpet and organ, Krebs; "A Gothic Prelude," DeLamarter; Passacaglia and Fugue, Bach; Sonata No. 14, in C major, for organ, strings, oboe, clarinet, horns, trumpets and timpani,

Mozart; "Poeme Heroique" for three trumpets, three trombones, field drum and organ, Dupre; Toccata from Fifth Symphony, Widor; "Exultation" ("Piece Symphonique"), for piano and organ, Weaver.

Marilyn Mason, Ann Arbor, Mich.—The trustees of Methuen Memorial Music Hall presented Miss Mason of the University of Michigan music faculty in a recital June 27, when she played these works: Allegro Moderato, Concerto in F major, Handel (pedal cadenza by Miss Mason); Allegro, Trio-Sonata 5, Bach; Arioso, Bach; Toccata and Fugue in D minor, Bach; Three Dances from the comedy ballet "Plate," Rameau-Mason; "God Among Us," from "The Birth of Our Lord," Messiaen; Three Pieces for Organ (1947), Haines; "Pageant," Sowerby.

Harold Mueller, F.A.G.O., San Francisco, Cal.—Mr. Mueller, organist of St. Luke's Episcopal Church, gave a recital June 4 at the twelfth annual Bach festival of the San Francisco Bach Choir, playing the following compositions: Prelude and Fugue in E minor ("Cathedral"); Fugue in G major ("Gigue"); Fugue in G minor (Little G minor); Prelude and Fugue in E flat major ("St. Anne"); Prelude and Fugue in B minor; Chorale Preludes, "Come Now, Saviour of the Gentiles," "In dulci Jubilo" and "Christ, Our Lord, to Jordan Came"; Prelude and Fugue in D major.

Mr. Mueller's program for a recital May 3 for the Pasadena and Valley Districts Chapter, A.G.O., at Westminster Presbyterian Church, Pasadena, included: Allegro from Concerto in D major, Handel; Andante in B flat, Stamitz; Concerto in D minor, Vivaldi; Sonata, "The 94th Psalm," Reubke; Adagio from Symphony No. 4, Widor; "Sportive Fauns," d'Antalfy; "Song of the Basket Weaver," Russell; Toccata and Fugue in D minor, Bach.

Dr. Oliver Herbert, Albany, N. Y.—In a half-hour of organ music at the Bruton Parish Church, Williamsburg, Va., June 17 Dr. Herbert included the following compositions: Three Pieces, Rameau; Rondo, Concerto for Flute Stop, Rinck; Variations on "Thou Prince of Peace," Johann Bernhard Bach; Andante in B flat, Stamitz; March in D major, Bach; Reverie in D flat, Dickinson; Toccata in D minor, Bach.

J. Max Kruwel, Kansas City, Mo.—Mr. Kruwel, associate pastor and minister of music of the Grand Avenue Temple (Methodist), gave a recital at the Methodist Church of Cameron, Mo., Sunday afternoon, June 20. His program consisted of the following compositions: Chorale Preludes, "In Thee Is Joy" and "If Thou but Suffer God to Guide Thee," Bach; Fantasia in G minor, Bach; First Sonata, Mendelssohn; Allegretto Caprice, Brewer; "Song of the Basket Weaver," Russell; "Let There Be Light," Dubois; "Tranquillity" (by request), J. Max Kruwel; Variations on the Hymn "Lord Jesus, I Love Thee," Gordon-Kruwel.

Paul Callaway, Washington, D. C.—Mr. Callaway was heard in the following program at the Washington Cathedral after evensong June 6: Prelude and Fugue in F sharp minor, Buxtehude; Canonic Variations on "From Heaven High," Bach; Air, with Variations, from the Suite for Organ, Sowerby; Finale in B flat, Franck.

Thomas A. Long, Charlotte, N. C.—Dr. Long, chairman of the division of social sciences at Johnson C. Smith University, was presented by the summer school of the university in a recital at the University Church June 30. He played: Prelude in C sharp minor, Rachmaninoff; Berceuse, Guilmant; Andante Cantabile from Fourth Symphony, Widor; "The Lost Chord," Sullivan; Largo from "Xerxes," Handel; Pastoral, "By Still Waters," Ernest H. Sheppard; Prelude to Act 3, "Lohengrin," Wagner.

Dudley Warner Fitch, Des Moines, Iowa—Mr. Fitch named his last Sunday afternoon recital of the season at St. Paul's Church July 18 "Summertime" and presented this program: "Cuckoo and Nightingale," Concerto, Handel; "Drama per Musica," Bach; "Water Music" Suite, Handel; "A Summer Nocturne," Diggie; "Bell Prelude," Clokey; Fanfare and Gothic March, Weitz; Gavotte from "Mignon," Thomas; "Distant Chimes," Albert Snow; "Chinese Boy and Bamboo Flute," Spencer; Pastoral, First Sonata, Guilmant; "In Summer," Stebbins; "Grand Choeur" in the style of Handel, Guilmant.

Paul J. Sifer, New York City—Mr. Sifer, organist of the Fort Washington Presbyterian Church of New York, gave a recital at the First Presbyterian Church of Waukegan, Ill., July 12 and was heard in the following numbers: Chorale Preludes, "We All Believe in One God," "Unto Thee I Cry" and "He That Suffers God to Guide Him," Bach; "The Bells," Le Begue; "Voix Celeste," Batiste; "St. Francis' Colloquy with the Swallows," Bossi; Chorale Preludes, "Blessed Are

Ye, Faithful Souls" and "My Heart Is Filled with Longing" (two settings), Brahms; Toccata, Reger; Toccata, Le Froid de Mearaux; Toccata, Fletcher; "Night Music," Paul J. Sifer; "March of the Little Lead Soldiers," Pierne; "Clair de Lune," Debussy; Three Chorale Improvisations, Karg-Elert.

Julian Williams, Sewickley, Pa.—Mr. Williams, organist and choirmaster of St. Stephen's Church, was presented in a recital on the new Müller organ at St. Luke's Episcopal Church June 9, playing these numbers: Trumpet Tune, Purcell; Aria, Bull; Gavotte, Wesley; Overture to the Occasional Oratorio, Handel; "The Fall of the Leaf" (from the Fitzwilliam Virginal Book), Martin Peerson; "The Fifers," d'Andrieu; Prelude and Fugue in G major, Bach; "The Musical Clocks," Haydn; "Melody for the Bells of Berghall Church," Sibelius; "A Folk Tune," Whitlock; Toccata on "O Filii et Filiae," Farnam; "Ronde Francaise," Boellmann; "Au Couvent," Borodin; "Carillon," Vierne.

Robert Reuter, Red Springs, N. C.—Mr. Reuter, dean of the conservatory of music at Flora Macdonald College, was heard in a recital June 20 at the McDowell Presbyterian Church of Greelyville, S. C. On this occasion he played: Voluntary on "Old Hundredth," Purcell; "Jesu, Joy of Man's Desiring," Bach; Toccata in C major, Bach; Harpsichord Suite in G minor, Handel; "Softly and Tenderly" and "What a Friend We Have in Jesus," Van Denman Thompson; "L'Organo Primitivo," Yon; "Ronde Francaise," Boellmann; "Thou Art the Rock," Mulet.

Julia Woods Gaiter, Pittsburgh, Pa.—Miss Gaiter played these numbers in a graduation recital at the Pittsburgh Musical Institute June 15: Sonata No. 1, Borowski; "Benedictus," Reger; Chorale Prelude, "In Thee Is Gladness," Bach; "Suite Gothique," Boellmann; Nocturne, Op. 9, Ferrata; "The Squirrel," Weaver; Fountain Reverie and Toccata, Fletcher.

Douglas Schlueter, A.A.G.O., St. Louis, Mo.—Mr. Schlueter, organist and director at the Delmar Baptist Church, presented the following numbers at his most recent monthly recitals: "Ave Maria," Bach-Gounod; Introduction to the Third Act, "Lohengrin," Wagner; "Angel Scene," from "Hänsel and Gretel," Humperdinck; Improvisation on "Nearer, My God, to Thee," Karg-Elert; "Finlandia," Sibelius; Intermezzo from "Cavalleria Rusticana," Mascagni; Toccata on "Vom Himmel hoch," Edmundson; Sonata No. 6, Mendelssohn; "Fugue a la Gigue," Buxtehude; "Romance," Sibelius; "The Squirrel," Weaver; "St. Clement," McKinley; Toccata from First Sonata, Becker; Fugue in E flat, Bach; Roulade, Bingham; "Pomp and Circumstance," Elgar.

At the close of the season Rachmaninoff's Second Piano Concerto was presented with Mr. Schlueter as soloist and Lindsay Lafford, F.A.G.O., organist and director at the Second Presbyterian Church, playing the orchestral accompaniment on the organ.

Charles F. Boehm, Westbury, L. I., N. Y.—At the Lutheran Church of the Redeemer, Glendale, where he is minister of music, Mr. Boehm presented the following Bach program on Palm Sunday afternoon: Prelude and Fugue in D major; Sinfonia, "I Herewith Stand before Thy Throne"; Chorale Preludes, "Hark! A Voice Saith All Are Mortal," "Our Father Which Art in Heaven" and "Come, Saviour of the Gentiles"; Little Fugue in G minor; Chorales, "Jesus, Joy of Man's Desiring" and "Now Thank We All Our God"; Air, "When Thou Art Near"; Prelude and Fugue in C minor; Chorale Preludes, "Blessed Jesus, We Are Here," "My Innermost Heart Doth Yearn" and "In Death's Strong Grasp the Saviour Lay"; Air, "Come, Soothing Death"; Toccata and Fugue in D minor.

May 26 Mr. Boehm was presented by the music department of Wagner College, Staten Island, in a recital. His program consisted of the following numbers: Canzona, Gabrieli; Allegretto, Clerambault; Prelude, Variation and Fugue, Franck; Pastoral, Clokey; Little Fugue in G minor, Bach.

Leonard Matthews, M.S.M., F.T.C.L., New York City—As a part of the fine musical services given throughout the year at St. Martin's Episcopal Church, New York City, Mr. Matthews was presented in a recital May 30 with the assistance of the choir under the direction of William L. King. Mr. Matthews' program consisted of: Toccata and Fugue in D minor, Bach; Aria, "Dido and Aeneas," Purcell; Arabesque, Vierne; Berceuse, Vierne; Air from "Orpheus," Gluck; Sonata No. 1, Borowski; Chorale in A minor, Franck.

Grayson Brottmiller, Ann Arbor, Mich.—Mr. Brottmiller played the following program in Hill Auditorium at the University of Michigan July 9: A Concert Movement, Dupuis; "In Sweetest Joy," "Come, Saviour of the World," "Christ

Lay in Bonds of Death" and Fantasie and Fugue in G minor, Bach; Fantasie in A major, Franck; "The Tumult in the Praetorium," de Maleingreau; Scherzo from Second Symphony, Vierne; "Carillon" and "Comes Autumn Time," Sowerby.

Ralfred C. Freytag, Grove City, Ohio—Mr. Freytag gave a recital at St. John's Lutheran Church June 27, playing: Sonata 2, Mendelssohn; Prelude on the Kyrie, Couperin; Prelude, Purcell; Toccata and Fugue in D minor, Bach; Chorale Preludes, "I Call to Thee" and "When Adam Fell," Bach; Arioso, Sowerby; Andante Cantabile from Fourth Symphony, Widor; Prelude, Dubois; Chorale in A minor, Franck.

Walter A. Eichinger, A.A.G.O., Seattle, Wash.—In a faculty recital of the University of Washington School of Music at the University Temple June 29 Mr. Eichinger's program included: Trumpet Voluntary, Purcell; Four Chorale Preludes, Bach; Fugue in E flat ("St. Anne"), Bach; First Movement, Symphony in G major, Sowerby; Carol and Musette, Vaughan Williams; Rhapsody, Peter R. Hallock; Andante Sostenuto, Gothic Symphony, and Toccata, Widor.

Esther Stone, Seattle, Wash.—Miss Stone gave her senior recital at the University Temple May 4, with this program: Canzona, Gabrieli; "Jesu, Joy of Man's Desiring," Bach; "Fugue a la Gigue," Bach; Chorale in B minor, Franck; Arioso, Sowerby; Roulade, Bingham; "A Prayer for the Innocent," McKay; "Harmónies du Soir," Karg-Elert; Allegro from Sixth Symphony, Widor.

Ronald K. Arnatt, Washington, D. C.—Mr. Arnatt played a recital June 13 at the First Congregational Church, of which he has been organist for the last year. His program included "St. Peter," on a theme by Thomas Tallis, by his former teacher, Dr. Harold E. Darke. Other numbers were: Prelude and Fugue in C major, Sonata in E flat major, No. 1, "Gelobet seiest Du, Jesu Christ" and Fantasie and Fugue in C minor, Bach; Five Short Pieces, Whitlock; "Elegy," Thalben-Ball, and Walton's "Crown Imperial."

Pearl Page Shoemaker, Washington, D. C.—The Mount Vernon Place Methodist Church School of Music presented Miss Shoemaker of the class of 1948 in a diploma recital June 1. Her program included: "Plein Jeu," Marchand; Chorale Prelude, "In dulci Jubilo," and Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; Chorale Prelude, "Ach bleib bei Uns," DeLamarter; "Cloud of Sinai," Shure; "The Reed-Grown Waters," Karg-Elert; "Vepres du Commun," Finale, Dupre.

John D. Jones, Knoxville, Tenn.—For a lecture in the First Church of Christ, Scientist, Mr. Jones played: "Gothic Cathedral," Pratella; Prelude in G minor and Toccata in D minor, Bach; Andante con Moto, Rogers; Concerto No. 1 (Prelude) and Prelude in D minor, Bach.

C. Harold Einecke, Los Angeles, Cal.—Dr. Einecke presented the following program in a recital at the fifth annual church music institute of the Choral Conductors' Guild of Southern California at Occidental College June 26: Passacaglia (from "Impressions Gothique," Symphony 2), Edmundson; Interludes, Tournemire; "O God, Be Merciful to Me" and "I Stand at the Threshold," Bach; "De Profundis," Gardner Read; "Chinese Boy and Bamboo Flute," Spencer; "Portals," Anton Wirth; Fantasia on "Lobe den Herren" (MS.), Charles Heinrich.

John T. Erickson, Mus.D., A.A.G.O., New York City—At an organ dedication in Emanuel Congregational Church, New Haven, Conn., Aug. 19, the following works will be played: "All Glory Be to God on High," Bach-Biggs; "How Brightly Shines," Otto Olsson; "To the Rising Sun," Torjussen; Pastoral, Hägg; Mountain Sketches, Clokey; Bourree and Musette, Chenoweth; "Finlandia" (Andante), Sibelius; "Romance sans Paroles," Bonnet; "Thanksgiving" (Pastoral Suite), Demarest.

Betty Long, Albuquerque, N. Mex.—The Danfeler School of Music presented Miss Long in a recital May 19 at St. John's Cathedral. Her program was as follows: Festival March, Huhn; Andante, Symphony 5, Tschaiakowsky; Three Excerpts from "Fireside Sketches," Clokey; Prelude and Fugue in D minor, Chorale and Fugue in F major, Bach; Humoresque, Yon; "Suite Gothique," Boellmann; "Marche Pastorale," Yon; Toccata on "St. Theodulph," Diggie.

IN THE LIST OF GRADUATES of the class of 1948 at the American Conservatory of Music, Chicago, as received from the conservatory and published in the June issue, there were omitted the names of Ralph Waterman and Edith Berglof. Mr. Waterman received the degree of master of music and Miss Berglof that of bachelor of music.

CATHERINE DOWER



THE DEGREE of master of arts in music was conferred on Catherine Anne Dower of Holyoke, Mass., at the seventieth Smith College commencement June 14. Miss Dower, who has attended Mount Holyoke College and the College of Our Lady of the Elms, and holds the bachelor of arts degree from Hamline University, St. Paul, Minn., selected for the subject of her thesis "The Canzoni for Three and Four Parts from the Canzoni Da Sonare (1634) of Gerolamo Frescobaldi (edited with a preface)." While at Smith she has been studying musicology under Dr. Alfred Einstein, Ross Lee Finney, Werner Josten and Leland Hall, as well as continuing her private organ studies with Ernest White of New York City. She has been selected by the Gregorian Institute of America at Toledo, Ohio, to represent that organization in New England in the promotion of church music in the Roman Catholic churches. Miss Dower, a member of the American Guild of Organists, has also studied as a scholarship student in the Pius X School of Liturgical Music. She is a member of Epsilon Lambda Sigma sorority and the music honorary of Alpha Delta Zeta.

THE ANNUAL DINNER of the Van Dusen Organ Club of Chicago was held on the evening of June 14 at the Second Presbyterian Church. Robert Rayfield, president, was the toastmaster, and Bertam Webber, dean of the Illinois Chapter, A.G.O., was guest of honor. Brief remarks were made by Dr. Frank Van Dusen, honorary president; Miss Emily Roberts and Dr. Edward Eigenschenk. After the dinner the pastor of the church, Dr. Clyde Howard, showed interesting "movies" of his trip to the Panama Zone and Haiti.

THREE MUSICAL PROGRAMS were given at the First Presbyterian Church, Wilkes-Barre, Pa., April 25 to May 2, under the direction of Charles Henderson, minister of music at the church and a member of the Wilkes-Barre Chapter, A. G. O. "Spring," from "The Seasons," by Haydn, was sung with an enlarged choir, string orchestra and soloists. "The Triad" was presented with Hattie Brown Payne, soprano; Mary Miles, flute, and Claire Thomas, piano, by the Princeton Chapel Choir, Carl Weirich conductor. Mr. Weirich played an organ program preceding the service.

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Canadian Convention

To Be Held in Kitchener;
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Kitchener, Ont., will be the gathering place for Canadian organists Aug. 31 and Sept. 1, when the C.C.O. will hold its annual two-day conclave.

Business will be disposed of first at the general meeting at 10:30 a.m. Aug. 31. This meeting will be followed by luncheon. In the afternoon Sir Ernest MacMillan, a past president of the C.C.O., will deliver a lecture on "The Second Book of the Forty-eight Preludes and Fugues of J. S. Bach." All who know Sir Ernest's keen musical insight and versatility, whether on the podium, the organ bench, the lecture stand or at the piano, will look forward eagerly to this unusual treat. Tea and a garden party will follow Sir Ernest's lecture.

In the evening Paul Callaway, F.A.G.O., guest recitalist representing the American Guild of Organists, will play an interesting program at St. Andrew's Presbyterian Church. Mr. Callaway is organist and choirmaster of the Washington Cathedral, Washington, D. C. There will be a reception following Mr. Callaway's recital.

Wednesday, Sept. 1, will get off to a good start with a lecture by the well-known organist Dr. Arthur H. Egerton, F.R.C.O., of Montreal. His subject will be "Impressions of Music in England Last Summer." This will be followed by a visit to and inspection of the new organ at St. Mary's Church. In the afternoon Kenneth Meek, organist at the Church of St. Andrew and St. Paul, Montreal, and recognized as a concert artist of distinction, will play a recital at St. Mathew's Lutheran Church. In the evening the annual banquet and presentation of diplomas will take place at Kress House, Preston.

The C.C.O. is always glad to welcome to its convention visiting organists from the United States. Each year the number of visitors seems to increase. For those who will require accommodation, reservations should be made immediately at the Walpur House or Mayfair Hotel, Kitchener.

C.C.O. Examinations Results.

Eleven candidates entered for the associateship; three failed in organ work and eight in paper work. Three candidates successfully passed supplemental organ examinations.

Three candidates entered for fellowship, none of whom was successful in organ work, and one passed in paper work.

The following is a list of successful candidates:

Associateship—Douglas Elliott, G. Melbourne Evans, Maxine Harper, H. J. B. Lloyd, James Peach, William H. Wickett.
 FREDERICK C. SILVESTER,
 Registrar for Examinations.

Oshawa Center.

The annual general meeting and election of officers of the Oshawa Center was preceded by dinner at Adelaide House, the meeting taking place in the library at a later hour. The report of a most encouraging first season was read, noting with special pleasure the visits of Dr. Peaker, Mr. Rollinson and Dr. Willan and his choir. Kelvin James read a satisfactory financial report. Election of officers resulted as follows: Chairman, W. G. Rapley; vice-chairman, L. B. Nash; secretary, Elizabeth R. Weller; treasurer, K. James; members of executive committee, M. Gouldburn, C. P. Walker, J. Robertson, Mrs. J. P. Mangan and R. Geen. For the social committee Miss M. Dillon and J. Smart were named.
 Recent appointments of members of

this center include Leon Nash to St. George's Anglican Church and Elizabeth Weller to Whitby Parish Church.

Kitchener Center.

Members of the Kitchener Center were entertained by Mr. and Mrs. Leonard Grigg at their country home July 3. A picnic supper was enjoyed by those present. Election of officers took place, resulting in the election of Edgar Merkel, chairman; Eugene Fehrenbach, vice-chairman; Eleanor Singlehurst, secretary; Ray Massel, treasurer; Agnes Fischer, DIAPASON secretary, and Dorothy Petersen, social convener. It was decided by the center that "The Messiah" be presented in December, the choir to be chosen from members of the church choirs in Kitchener. The proceeds are to be devoted to B.O.R.F.
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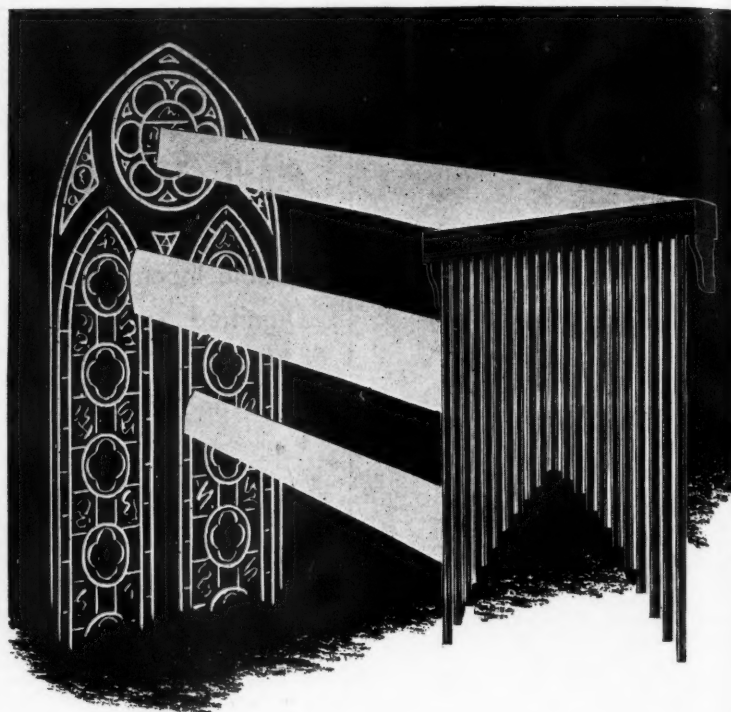
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**A.O.P.C. ANNUAL MEETING;
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The fifty-eighth annual meeting of the American Organ Players' Club, the oldest organization of organists in the United States, was held in the club's birthplace, the parish hall of the Church of the New Jerusalem, Philadelphia, June 9. The following officers were elected for the year: President, Rollo F. Maitland; vice-president, Francis Murphy, Jr.; secretary, Bertram P. Ulmer; treasurer, Harry B. Rumrill; librarian, Jennie M. Carroll; directors, Roma E. Angel, F. Eldred Dunn, Emily Dickson Pearce and Catherine Stocquart.

After the business meeting an interesting travelogue with motion pictures was given by Ernest Willoughby, showing scenes in England, Scotland and on the American continent from Vancouver to Florida; also intimate glimpses of Sir Edward Elgar, R. Vaughan Williams and other notable personages. After this feast for the eye and ear, the traditional strawberries, ice cream and cakes were served under the supervision of Miss Carroll.

A subsequent meeting of the board of directors of the club was held July 1 in the parish-house of the New Jerusalem Church. Tentative plans for next season were discussed. Among the events scheduled so far are three recitals by club members.

**SCHEDULE OF RECITALS AT
PORTLAND, MAINE, CITY HALL**

The Portland, Maine, municipal organ department has announced the summer series of recitals on the Kotschmar memorial organ in the City Hall, the gift of Cyrus H. K. Curtis. Recitals are scheduled from July 6 to Aug. 20, Tuesday through Friday, at 3 p.m. The players are:

Week of July 6—John E. Fay, A.A.G.O., Portland.

Week of July 13—Claude L. Murphree, F.A.G.O., Gainesville, Fla.

Week of July 20—Alfred Brinkler, F.A.G.O., Portland.

Week of July 27—Bernard Piche, Lewiston, Maine.

Week of Aug. 3—Mabel Zehner, Ashland, Ohio.

Week of Aug. 10—Douglas L. Rafter, A.A.G.O., Manchester, N. H.

Week of Aug. 17—Homer Wickline, Pittsburgh, Pa.

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RICHARD THOMASSON GOES TO LARGE ATLANTA CHURCH

Dr. Robert W. Burns, minister of the large Peachtree Christian Church of Atlanta, Ga., has announced that Sept. 1 Richard Thomasson will assume the direction of the musical ministry of the church.

Mr. Thomasson leaves a professorship in organ at both Peabody and Scarritt Colleges and as organist at the West End Methodist Church, Nashville, Tenn., after twelve years of professional activity in that city. His musical training began during his undergraduate years at Newberry College, Newberry, S. C., his birthplace, and was continued in Nashville at the Ward-Belmont College Conservatory under F. Arthur Henkel, and at Scarritt College, where he studied hymnology and church music under Charles C. Washburn. In Chicago, at the American Conservatory of Music, Mr. Thomasson did graduate work with Dr. Frank Van Dusen, obtaining his master of music degree there.

MRS. HOPE SWINFORD, A.A.G.O., a prominent California organist, whose home was in Santa Cruz, died May 29 at the age of 78 years. Mrs. Swinford was a native of New Jersey and had been a pupil of Louis H. Eaton and Wallace A. Sabin. She played in various churches from the age of 15 until forced by ill health to retire two years ago. She served as organist and choirmaster at Calvary Episcopal Church, Santa Cruz, for thirty-four years. Mrs. Swinford is survived by three children and a brother. She was the mother of John C. Swinford, a California organ expert. Her music library was bequeathed to the public library.

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**JOHN McDONALD LYON TAKES
NEW POSITION IN SEATTLE**

John McDonald Lyon has been appointed organist of the Ravenna Methodist Church in Seattle, Wash., where he presides over a Möller organ just installed. On July 11 he gave his first recital on the new instrument and presented a program made up as follows: Cantabile, Franck; Three Chorale Preludes, Bach; "Jesus Speaks to the Women of Jerusalem," Dupré; Prelude and Fugue in F minor, Handel; Chorale, Honegger; "Romance," from Fourth Symphony, Vierne; Cradle Song (Bohemian Carol), Poister; "Westminster," from "London Suite," Eric Coates (transcribed for organ by John McDonald Lyon).

Mr. Lyon, who has recovered from his recent severe illness, is engaged for a number of summer recitals, including the following bookings:

July 18—Seattle (Calvary Baptist Church).

July 21—Bremerton, Wash. (St. Paul's Episcopal Church).

July 23—Renton, Wash. (St. Luke's Episcopal).

July 28—Auburn, Wash. (Messiah Lutheran Church).

Aug. 4—Seattle (Woodland Park Presbyterian).

Aug. 8—Seattle (Ballard First Lutheran).

Aug. 15—Seattle (Seaview Methodist Church).

**DR. HAWKINS CO-DIRECTOR OF
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Announcement is made of the election of Dr. Warner M. Hawkins as co-director and a trustee of the New York College of Music. He will cooperate in administration with Arved Kurtz, director of the college, which was founded in 1878. Dr. Hawkins served as warden of the American Guild of Organists. He has relinquished his post as organist of Christ Methodist Church, New York.

Dr. Hawkins' studies were at Columbia and the Institute of Musical Art (artist diploma in piano, *cum laude*); piano with Consolo and Mrs. Edward MacDowell; theory with Percy Goetschius. Compositions by Dr. Hawkins include several well-known anthems.

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A service of commemoration for Carl Fowler Price was held May 25 in the chapel of the Fifth Avenue Presbyterian Church. The Rev. Philip S. Watters presided and three significant tributes were given. The first was by Professor Karl P. Harrington of Wesleyan University, who spoke on Mr. Price's connection with his alma mater since 1902. The early days of the Hymn Society were described by another old friend, Dr. George A. Simons. The later years were covered by the Rev. Clyde H. Snell, who was closely associated with Mr. Price both in New York and Port Deposit, N. Y., where he spent several summers at the manse with the Snell family.

The music used deserves special comment. Two hymns were sung by the Wesleyan University Mafe Quartet under the direction of Joseph S. Daltry to the tunes "The Morning Watch" and "Harold," both written by Mr. Price. We also heard the Wesleyan ode, "The Red and the Black," likewise from his pen. The service ended with the singing of "Our God, Our Help in Ages Past." The organist was Miss Lilian Carpenter, F.A.G.O. Her organ numbers included Max Reger's "Benedictus" and the Largo in F major by Corelli.

The Cathedral of St. John the Divine was the scene of a unique hymn festival Sunday afternoon, June 6. This was the opening event of a city-wide celebration of the fiftieth anniversary of the present Greater City of New York. An account of the festival was published in the July issue.
 REGINALD L. McALL.

CONFERENCE IN ALABAMA; DICKINSONS AS FEATURES

Alabama's annual church music conference, sponsored jointly this year by the Alabama Federation of Music Clubs and Alabama College, was held at Montevallo the week of June 14. Choir directors, organists, pastors, college students and others interested in church music took advantage of the opportunity of study with Drs. Clarence and Helen A. Dickinson. Dr. Clarence Dickinson conducted a master class in organ playing and repertory, using the four-manual Skinner organ of eighty-three stops in Palmer Hall of Alabama College. Dr. Helen A. Dickinson lectured on the music of great religious movements. Afternoon sessions were devoted to choral technique and repertory. There were special programs in the evening, including one on "the unified church service" and another on "The Hymnal—a Church Treasury." Commanding special interest was the Tuesday evening recital by Dr. Dickinson. In the form of a church service, the first half was on the theme of God's approach to man, while the other half of the recital had as its theme man's approach to God.

DEATH OF FULTON B. KARR, WASHINGTON, D. C., ORGANIST

Fulton B. Karr, one of the oldest members of the District of Columbia Chapter, American Guild of Organists, died at Glendale Sanitarium, Glendale, Md., May 29 after three months' illness. Mr. Karr had been in failing health since he was nearly asphyxiated by furnace gas about two years ago.

Mr. Karr first played the organ at the age of 12 and was active for fifty-five years. This included a nine years' tenure at St. Andrew's Episcopal Church, two years as organist of the Mount Vernon Place Methodist Church, a longer period at Emanuel Episcopal Church and twenty-one years at Esther Memorial Episcopal Church, which position he held at the time of his death. Mr. Karr composed for voice, piano and organ and did considerable piano teaching.

After the death of his parents he lived alone at the family residence in Anacostia. He never married and his only survivor is a cousin, Mrs. Jessie K. Readey of Washington.

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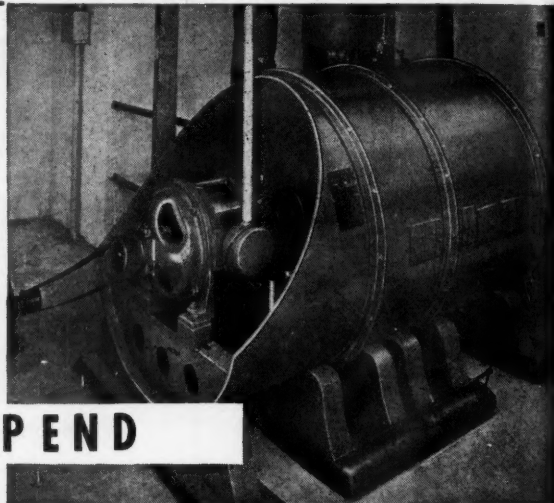
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