

THE DIAPASON

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CHICAGO, ILL., U.S.A., MAY 1, 1949

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ORGAN IT BUILT IN 1868 IS REBUILT BY ODELL STANDS IN HISTORIC CHURCH

Instrument in Tarrytown, N. Y., Where
Washington Irving Worshipped,
Modernized by Great-Grand-
sons of Original Builders.

Christ Episcopal Church, Tarrytown, N. Y., enshrined as the place where Washington Irving worshiped and served as warden and vestryman for many years, rededicated its newly-rebuilt organ March 20. The old brick edifice, home of one of the early American Episcopal parishes, stands as a sentinel on the Albany Post-road, high on the left bank of the Hudson River and not far from the scene of Irving's "Sleepy Hollow."

Restoration and modernization of the organ is unique in that the work was carried out by J. H. & C. S. Odell & Co., the same firm that built and installed the instrument in 1868. The great-grandsons of the original builder directed the project. The old console of the sliding-door type was replaced by a modern all-electric console installed on the opposite side of the chancel from the organ chamber. Of interest was the old combination action, operated by pistons placed between the manuals—an innovation of that era. All the old action has been eliminated and the old chests have been renovated and equipped with electro-pneumatic action built by the Odell Company. The original pipework was restored and revoiced.

Iona H. See, A.A.G.O., director of music, assisted in the technical details, representing the church, and William H. Odell prepared the specifications. The stoplist:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
*Gamba, 8 ft., 61 pipes.
Clarinet Flute, 8 ft., 61 pipes.
Keraulophon, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Waldflöte, 4 ft., 49 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Sesquialtera (17-19-22), 183 pipes.
Chimes, 25 tubular bells (tower amplification).

SWELL ORGAN.

Open Diapason, 8 ft., 49 pipes.
*Salsicional, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 49 pipes.
*Flauto Traverso, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Oboe, 8 ft., 49 pipes.
Tremulant.

PEDAL ORGAN.

Double Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (ext. Bourdon), 8 ft., 12 pipes.

*Replaces original stop.

During the progress of the work several newspapers dated September, 1868, were found in a state of nearly perfect preservation. They had been folded and used to shim up the wooden arms of the hand-pumping apparatus. A study of the papers revealed that our nation in that post-Civil War period was plagued by pretty much the same troubles we are experiencing today, indicating that we are perhaps not as badly off as we are inclined to believe.

BASIL HARWOOD, ENGLISH ORGANIST-COMPOSER, DEAD

Basil Harwood, noted English organist and composer, whose works appear frequently on recital programs in this country, died April 4 at the age of 90 years.

Dr. Harwood was born April 11, 1859, in Woodhouse, England. He was organist of Ely Cathedral from 1887 to 1892 and of Christ Church Cathedral, Oxford, from 1892 until 1903. For nine years beginning with 1900 he was choral director at Oxford University. He was editor of the Oxford Hymn-book in 1908. Besides cantatas, service music, etc., Dr. Harwood wrote a number of organ works, including two sonatas, a concerto, the well-known "Dithyramb" and other pieces. He received the degree of doctor of music from Oxford in 1896.

DR. WILLIAM CHURCHILL HAMMOND



DR. WILLIAM CHURCHILL HAMMOND is shown in this picture on his sixtieth anniversary as organist of the Second

Congregational Church of Holyoke, Mass. The child beside him at the piano is his granddaughter, Diana Hammond.

FREDERICK H. JOHNSON DEAD AFTER NEW ENGLAND CAREER

Frederick H. Johnson, organist, composer and teacher, and an authority on the music of the Episcopal Church, died April 11 in Bradford, Mass., at the age of 65.

Mr. Johnson served as organist and choirmaster of prominent churches after his graduation from Harvard College in 1904. He was organist and choirmaster of the Church of the Advent in Boston for eighteen years, transferring to the Cathedral Church of St. Paul in 1946. He was a member of the Boston University music faculty for fifteen years and head of the music department at Bradford Junior College until his retirement in 1946.

Mr. Johnson was a fellow of Trinity College, London, former dean of the Wellesley Conference Music School and a former dean of the old New England Chapter, American Guild of Organists.

Mr. Johnson composed several choral and organ works and published a book on "Method of Ear Training and Dictation."

Surviving are his widow, Katherine, and a son, Frederick, Jr.

FIVE ORATORIOS IN LENT AT BRICK CHURCH, NEW YORK

Under the direction of Dr. Clarence Dickinson five oratorios were sung on Sunday afternoons in Lent at the Brick Church in New York City. The offerings included: March 6, "Elijah," Mendelssohn; March 13, "The Light of Life," Elgar; March 20, "Requiem," Verdi; March 27, "Everyman," Walford Davies; April 3, "St. Matthew Passion," Bach. "The Crucifixion," by Stainer, was presented by the motet choir and soloists on Good Friday at 12:15 noon.

WILLIAM CHURCHILL HAMMOND DIES IN HOLYOKE, MASS.

CLOSE OF NOTABLE CAREER

Organist of Second Congregational Church Sixty-four Years—Professor at Mount Holyoke College for Thirty-seven Years.

William Churchill Hammond, Mus.D., for sixty-four years organist of the Second Congregational Church in Holyoke, Mass., a position he held until his death, and for thirty-seven years professor of music at Mount Holyoke College, died suddenly April 16 at his home in Holyoke. He was one of the surviving founders of the American Guild of Organists and one of the best-beloved men in the organ world and in his community. Dr. Hammond was 89 years old.

Dr. Hammond was stricken with a heart attack while having breakfast with his wife. He had spent one of his usual busy days making final preparations for the Easter music. At noon he played at a Good Friday service and late in the afternoon he conducted a rehearsal.

William Churchill Hammond was born in 1860 in Rockville, Conn. His career at the organ began Jan. 4, 1876, in the Second Congregational Church of his home town. This continued for eight years; then for one year he was at the Pearl Street Congregational Church, Hartford. He first played the organ in Second Church, Holyoke, Jan. 29, 1885, on the occasion of the dedication of a new house of worship. He had given 850 recitals at his church, besides 300 to 400 at Mount Holyoke College, and another fifty at Smith College.

While serving as organist and choir master, Dr. Hammond carried on a successful career on the music faculties of two colleges. From 1889 to 1899 he taught organ at Smith College and from 1900 to 1937 he served as head of the music department of Mount Holyoke. Mount Holyoke conferred on him the honorary degree of doctor of music in 1924.

In 1898 Dr. Hammond married Fanny Bliss Reed, daughter of the pastor of his church and one of his piano pupils. Mrs. Hammond taught music in Holyoke for many years and is custodian of the Skinner collection of rare instruments. Her brother, the late Dr. Edward Bliss Reed of Yale, organized the New Haven Choral Society.

Dr. Hammond is survived by his widow and two sons—William C., Jr., of Manchester, and Lansing Van der Hayden Hammond of New York City. Funeral services were held April 18 in his church.

Dr. Hammond's church manifested its affection for its organist on many occasions, the last being his sixtieth anniversary in 1945.

"Few people have as large or as devoted a circle of friends, or keep up as large a correspondence," said the folder of the church on the anniversary Sunday. "No reasonable call has ever been refused. With abounding wit and good humor, a real gift for friendship, unflinching courtesy and kindness, and open-handed generosity, he has built himself a secure place in our affections. We delight to pay him our sincere tribute on this anniversary."

A unique method of paying tribute to Dr. Hammond was adopted by his church in the formation of the "William Churchill Hammond Organ Maintenance Fund." The parish committee set up the fund with an original contribution of \$2,000. To this more than \$4,000 was added by individuals, so that the total is well above \$6,000. The money assures the upkeep of the large Skinner organ for all time.

Light on Dr. Hammond's career and activities was shed in an article in THE DIAPASON May 1, 1930, from the pen of Dr. Hamilton C. Macdougall, his contemporary and for many years professor of music at Wellesley and a staff contributor to THE DIAPASON. From it the following is taken:

"So identified with the career of William Churchill Hammond have been the musical interests of that portion of New

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Burton Memorial Tower
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England stretching from Greenfield in Massachusetts to Hartford in Connecticut that it is impossible to say whether Hammond has grown up with the Connecticut River valley or the Connecticut River valley has grown up with Hammond. * * * I have never had the courage to ask Hammond whether he realizes and enjoys his well-deserved popularity, but he must be less than human if he fails to do so. From the college students at Mount Holyoke I had heard many accounts of his popularity in college and in Holyoke, a city of 60,000 people, where he has lived for many years; so one day when in Holyoke it occurred to me to test the matter. I stopped at the traffic officer's station near the city hall and said: 'Will you direct me to Hammond's church?' Quick as could be came the response: 'Third right, first left.' This was convincing.

"Mr. Hammond's father played the violin and the double-bass, directed the choir of the Rockville, Conn., church and sang bass in it. All the neighbors were good amateur musicians and young Hammond grew up naturally in the art. He began his musical experience at the age of 8 by blowing the church organ; he tells with great glee that on Jan. 3, 1876, he was the organ blower, and on Jan. 4 he was the organist. It seems that the lady organist suddenly took it into her head to get married. He could play the manuals just enough to take the duties of the simple service.

"Mr. Hammond soon became the pupil of B. F. Leavens of North Colchester. Leavens died in 1879. At this time there were two men holding organists' posts in Hartford—Henry Wilson (1828-1878) and N. H. Allen (1848-?), and it was to Mr. and Mrs. Allen that Hammond went for lessons; the former taught him organ and theory, the latter for three years piano. Allen was a pupil of August Haupt (Berlin).

"When he was 20 young Hammond made up his mind he wished to be a musician and began study with S. P. Warren (1841-1915) of Grace Church, New York City. It was from Warren that Hammond received the major part of his professional training.

"Since 1890, when he was 30, Hammond has carried on simultaneously three careers—those of (1) church organist and choirmaster, (2) organ recitalist, (3) professor of music in a college. * * * It was early in 1885 that he played his first service in Holyoke. In 1883 there was a three-manual Hutchings—forty-five stops. In March, 1919, the church was burned and, at a cost of \$850,000, a new building was erected, with a fine four-manual Skinner organ of eighty-five stops. * * *

"As a recitalist Hammond's industry has been marvelous. On May 25, 1924, he gave his one thousandth recital."

OPEN SCHULMERICH BELLS IN NASHVILLE, TENN., CHURCH

The carillon bells installed by Schulerich Electronics in Christ Episcopal Church at Nashville, Tenn., and presented to the church by William Settle Bransford and Nora McGavock Bransford as a memorial to their parents were dedicated on Palm Sunday. Arthur L. Bigelow, bellmaster of Princeton University, gave a recital on the bells in the afternoon and in the evening Dr. Alexander McCurdy of Philadelphia gave the following organ program: Four Chorale Preludes and Prelude and Fugue in E minor, Bach; "Meditation of the Bells," McCurdy; "Greensleeves," Purvis; Toccata on "St. Theodulph," Diggle; "In dulci Jubilo," Dupré; "The Tumult in the Praetorium," de Maleingreau; "Poem" for organ and carillon bells, Elmore.

There are two distinctly different sets of bells—twenty-five English and a sixty-one-note Flemish carillon, to be played separately from the organ keyboard. In addition there is a separate keyboard for the Flemish carillon.

THE AMERICAN ORGAN PLAYERS' Club of Philadelphia presented a recital by Louis Schroeder, the choir of St. Simeon's Lutheran Church, of which he is music director, and the Philadelphia Inquirer Chorus, under the direction of Dr. Clyde Dengler, at St. Simeon's Church Feb. 28. Following was the program: "Psalm 19," Marcello; Solemn Melody, Davies, and Prelude and Fugue in E minor (Cathedral), Bach; chorus, Gloria from Twelfth Mass, Mozart, and "The Lord's Prayer," Malotte-Deis; organ, Third Sonata, Guilman (two movements); Prelude on "Rhosymedre," Vaughan Williams; chorus, "Send Forth Thy Spirit," Schuetky, and Hallelujah Chorus, Handel; organ, Intermezzo, Rogers; "At Eventide," Kinder.

WILLIAM WATKINS



WILLIAM WATKINS WINNER OF THE \$1,000 N.F.M.C. PRIZE

William Watkins, organist of the New York Avenue Presbyterian Church, Washington, D. C., was declared the winner of the \$1,000 organ award in the young artists contest of the National Federation of Music Clubs in Dallas, Tex., early in April.

Mr. Watkins was born in Danville, Va., Oct. 20, 1921. Most of his training in all musical subjects was with Raimonde Aubrey, who lived in Danville then and is now head of the music department at the Georgia State Woman's College in Valdosta. In 1941 Mr. Watkins won a scholarship at the Peabody Conservatory in Baltimore, where he studied organ with Virgil Fox the season of 1941-42 and again from 1946-48, after three years in the army. He was graduated last May with the Peabody artist diploma, the eighteenth artist diploma given in organ in the history of the school, or since 1882. When he first went to Washington he was organist of the First Congregational Church. He was appointed organist of the New York Avenue Presbyterian Church in February, 1948.

In the contest at Dallas the judges in organ were Dora Potet Barclay, Harold Gleason and John Rosenfeld. There was one other winner—Miss Jean Geis, a pianist. Each received \$1,000. The requirements for the contest were to play from memory the Bach Fantasie and Fugue in G minor, the Sowerby Sonata and the Piston Prelude and Allegro (with piano in place of the strings) and two complete recital programs of the entrant's own choosing.

MISS MINNE JENKINS, A.A.G.O., IS DEAD IN LOS ANGELES

Miss Minne Jenkins, A.A.G.O., a veteran California organist, died March 17 in Los Angeles. Funeral services were held March 22 at the chapel of the Holtenbeck Home, where she had lived for a number of years and of which she had been organist since 1922. Clarence Mader played the service.

Miss Jenkins was born Feb. 20, 1873, in Princeton, Ind., the daughter of a Cumberland Presbyterian minister. She was graduated from the New England Conservatory of Music. In 1911 she passed the associate examination of the American Guild of Organists and was the first woman to join the Southern California Chapter thirty-eight years ago. In 1908 she moved to Los Angeles and was active in Guild and church affairs up to February of this year.

HENRY HANS HINRICHSEN was born April 13 at the Lennox Hill Hospital in New York City. He is the second child of Mr. and Mrs. C. F. Hinrichsen and a member of the fifth generation of the family which has owned the famous Peters Edition, founded in 1800. He has been named in memory of Mr. Hinrichsen's father and brother, both of whom were killed by the Nazis. The young man's mother is the former Evelyn Merrill, who was an organist in Washington, holds a master's degree in music from Mills College and was secretary to Dr. Luther Evans, chief librarian of the Library of Congress, before her marriage in 1945.

THE DIAPASON.

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BIG CHURCH IN SOUTH TO HAVE KILGEN ORGAN

ORDER FOR ALEXANDRIA, LA.

Installation of Three-Manual Instrument in New Edifice of Emmanuel Baptist Planned for Latter Part of the Year.

One of the large new churches being built in the South, Emmanuel Baptist, Alexandria, La., has ordered a three-manual organ from the Kilgen Organ Company, St. Louis. The instrument is planned to be placed in chambers adjoining the chancel, with swell and choir sections under separate expression and great and pedal unexpressive. Ornate grilles will screen the tone openings. The console will be of the stopkey type. The church, of Gothic design, will seat approximately 1,000. Installation of the organ is planned for the latter part of 1949.

The stop specification of the organ is as follows:

- GREAT ORGAN.**
 Diapason, 8 ft., 61 pipes.
 Hohl Flöte, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Twelfth, 2 1/2 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Chimes (in Choir chamber), 25 tubes.
- SWELL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Geigen Diapason, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Viöle de Gambe, 8 ft., 73 pipes.
 Viöle Celeste, 8 ft., 73 pipes.
 Flute Harmonic, 4 ft., 73 pipes.
 Flautino, 2 ft., 73 pipes.
 Plein Jeu, 3 rks., 183 pipes.
 Oboe, 8 ft., 73 pipes.
 Trompette, 8 ft., 73 pipes.
- CHOIR ORGAN.**
 Viola, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Zart Flöte, 4 ft., 73 pipes.
 Nasard, 2 1/2 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Chimes, 25 tubes.
- PEDAL ORGAN.**
 Major Bass, 16 ft., 32 pipes.

- Bourdon, 16 ft., 32 pipes.
 Rohr Bourdon (from Swell), 16 ft., 32 notes.
 Principal, 8 ft., 32 pipes.
 Rohr Flöte (from Swell), 8 ft., 32 notes.
 Super Octave (extension 8-ft. Principal), 4 ft., 12 pipes.
 Trombone (extension 8-ft. Trompette), 16 ft., 12 pipes.
 Trompette (from Swell), 8 ft., 32 notes.

MEMBERS OF CHICAGO CLUB OF WOMEN HEAR THE BALDWIN

At the March meeting of the Chicago Club of Women Organists members and friends filled the Baldwin organ salon to hear three members of the club and two guest artists present a program. Marie Briel Humphries played "Twilight at Fiesole," Bingham; "The Women of Bethany," Weinberger, and "Benedictus," Weitz, on the Baldwin electronic organ. Miss Helen Wojnarowski, mezzo soprano, a member of the Music Study Club, sang "Homing," Del Riego; "Beau Soir," Debussy, and a Richard Strauss selection. She was accompanied by Edith Heller Karnes at the piano. As the last number on the program Anna Gwinn Picken read "Enoch Arden" to the musical setting by Richard Strauss, which was played by Eugenia Wright Anderson, a club member.

At the February meeting, held in the home of the treasurer, Miss Bernice Schwieger, the members listened to Schweitzer recordings of Bach works.

The hymn festival originally scheduled for May 2 will be presented in the fall. The program committee's efforts to arrange varied musical programs have been very successful, judging from the good attendance at the meetings. Two of the board members, Mrs. Walter Flandorf and Mrs. Edith Dobson, were delegates to the convention of the National Federation of Music Clubs, held in Dallas.

MENDELSSOHN'S "ELIJAH" was sung at Calvary Episcopal Church in Memphis, Tenn., Sunday evening, March 27, under the direction of Adolph Steuterman, F.A.G.O., with organ and orchestra accompaniment. Harry J. Steuterman was at the organ. The church was filled. This was the sixty-second oratorio performance with orchestra under Mr. Steuterman's direction at Calvary Church.

VOICING

The relation between the stock voicing of pipes and the special work by an artist is much the same as the relation of a ready-made suit to a superbly custom-tailored and fitted article.

A stock voiced set will be safely voiced throughout—but with a deadly sameness of quality in the middle octaves and a lack of character in the bottom and top octaves. To produce character in the extreme ranges is too dangerous for indiscriminate use.

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**LA MARCHE TO BUILD
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THREE-MANUAL IS DESIGNED**

Episcopal Church of the Mediator Will Install Instrument as a Memorial to All Those Who Served in the World War.

The Church of the Mediator, Episcopal, 110th Street and Hoyne Avenue, Chicago, through the rector, the Rev. G. C. Story, D.D., and the vestry, has placed a contract for a three-manual organ to be installed on or about Sept. 1. The organ will be a memorial to parishioners who served in the world war and funds have been saved for many years to pay for it. The contract was awarded to La Marche Brothers of Chicago. The organist, George R. Keck, and the builders have prepared the specifications with the aim of providing an instrument thoroughly adequate for the needs of the congregation. The stoplist is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes (prepared for).

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp (prepared for).
Tremolo.

PEDAL ORGAN.
Bourdon, 16 ft., 56 pipes.

Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Gross Flöte (from Great), 8 ft., 32 notes.
Gamba (from Great), 8 ft., 32 notes.
Flute, 4 ft., 32 notes.

**PENDLETON LEADS PARIS
ORCHESTRA AND CHORUS**

The first Paris performance in fifteen years of the "Requiem" by Brahms was given Feb. 23 by Edmund Pendleton of the American Church on the Quay d'Orsay, conducting his own orchestra of fifty pieces and the Philharmonic Chorus, the Superior Normal School Chorale and the St. Benoit Singers combined—200 participants in all. The soloists were Hilda Ohlin of the Chicago Opera company and Bernard Demigny, young French baritone. The church was filled, some 300 people being turned away because of lack of room.

Among critics who publicly expressed their opinions, Claude Rostand under a four-column heading in *Carrefour* writes: "Mr. Pendleton's execution excelled by an impeccable adjustment * * * excelled also by a style which is excellent, exact and of perfect sobriety." Jacques Longchamp, editor-in-chief of the *Journal des Jeunes Musicales*, wrote: "Mr. Pendleton gave a masterly performance. We congratulate his choral and symphonic ensemble, which he so marvelously inspired." Maurice Imbert in *Cette Semaine* said: "Mr. Pendleton has an arm which commands, gestures which knead, mold and lift up the sonorous matter. His will and acts are dictated by a clear artistic sense. * * * We must salute in him a leader of exceptional rank."

At Christmas Mr. Pendleton gave a performance of "The Messiah" (first part) and Mrs. Pendleton conducted her children's choir, "Les Chanterelles," in a program of old noels which she had harmonized for two, three and four voices *a cappella*.

THE ORATORIO "ELIJAH," by Mendelssohn, was presented at the First Presbyterian Church, Albany, N. Y., March 20 by the choir and choral club of the church. The director was Miss Helen Henshaw, F.A.G.O., organist and choir director of the church, and the organist was Miss Hazel Roberts.

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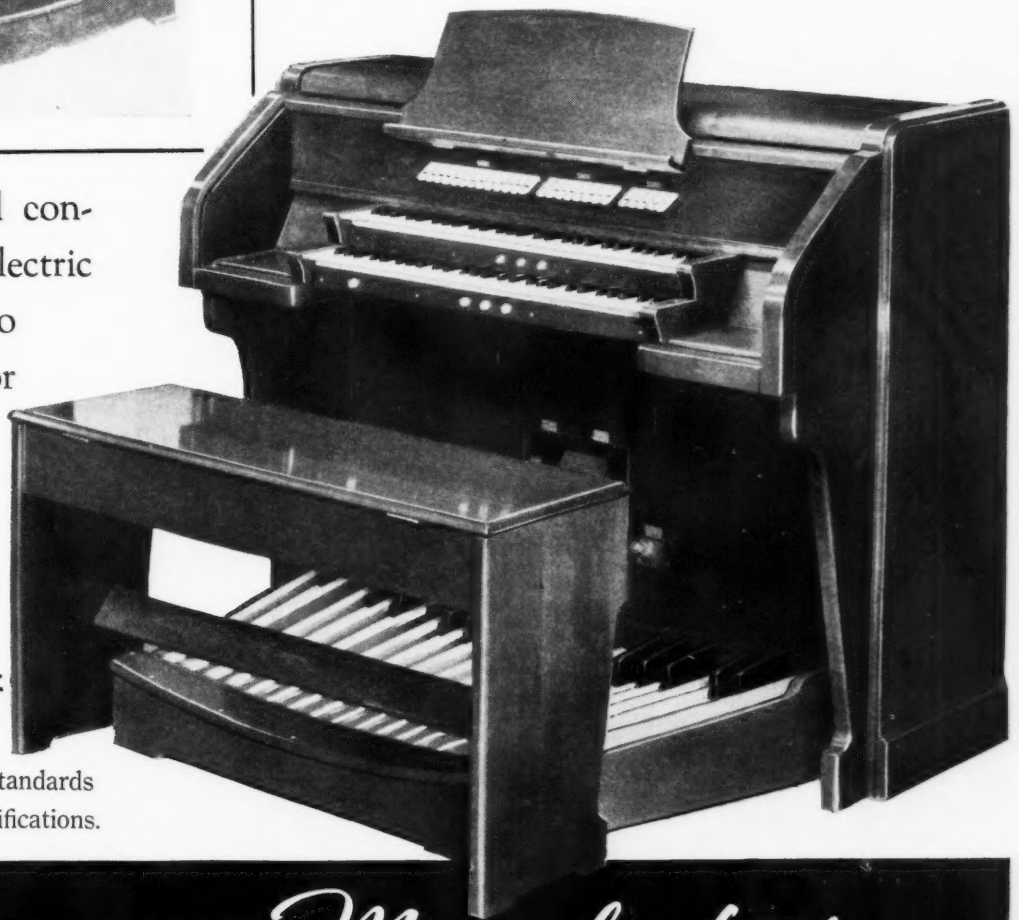


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**MANY FAITHS UNITED
AT CHORAL FESTIVAL**

EVENT IN CHARLESTON, S. C.

**Roman Catholic, Protestant and
Greek Orthodox Clergy and Choirs
Participate in Impressive Pro-
gram at the Citadel.**

Religious faiths of nearly every kind were joined under the unifying influence of church music in Charleston, S. C., when the choirs of fourteen churches—Protestant, Roman Catholic and Greek Orthodox—presented their third annual festival at the chapel of The Citadel on March 8. The occasion was an impressive demonstration of the universal character of anthems, hymns and organ music and a testimonial to the effectiveness of the work of the A.G.O.

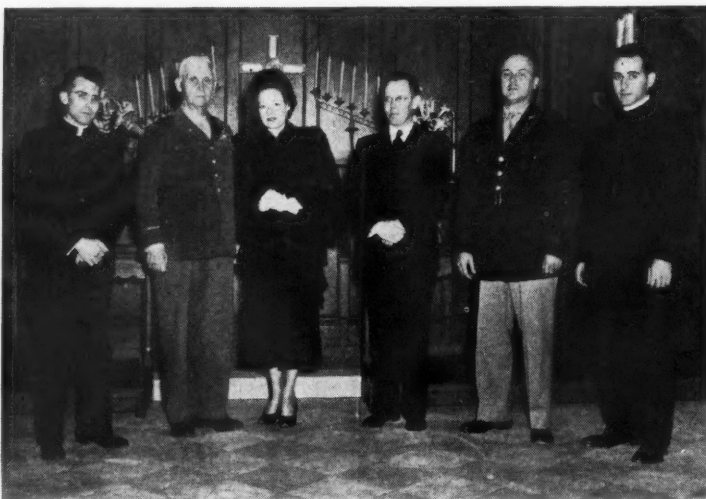
The program was opened by a Catholic priest, the Rev. St. John Patat, assistant at St. Patrick's Church and one of the chaplains for Citadel cadets. It closed with the benediction by the Rev. Carlisle Smiley, president of the Charleston Ministerial Union and pastor of Asbury Memorial Methodist Church. The program of sacred music was presented by the combined choirs, consisting of 200 singers. Several anthems were sung by individual choirs and in four anthems the entire chorus was heard.

When plans were made by the Charleston Chapter of the American Guild of Organists to sponsor this year's festival, the dean, Lieutenant Gardner M. Nichols, issued an invitation to all Charleston choirs to participate. The number included a Jewish synagogue, which later found its choir insufficiently prepared to take part. All the choirs were invited to a meeting at which their directors received copies of the anthems. Each choir took its music and learned it at individual practices, after which a second combined rehearsal was held. The third and final mass practice was held the night before the performance.

The chorus included choirs of five Protestant denominations, as well as the Catholic and Greek Orthodox faiths. Participants were: Asbury Memorial Methodist Church, Bethel Methodist, Citadel Chapel, Citadel Square Baptist, Episcopal Church of the Holy Communion, Hampton Park Baptist, Holy Trinity Greek Orthodox, St. Andrew's Lutheran, St. James' Methodist, St. John's Lutheran, St. Joseph's Catholic, St. Matthew's Lutheran, St. Michael's Episcopal and Westminster Presbyterian. Others participating were: Vernon W. Weston, director, Mrs. Kathleen O. Rahman, organist, of the Citadel Square Baptist Church; Miss Sarah Moore, organist-director at the Church of the Holy Communion, and Mrs. D. N. Horning, director, and Victor Kilpatrick, organist, Asbury Memorial Methodist Church.

The prelude and postlude were played by Miss Mallie McCranie, organist of St. Luke's Church, and William R. Quarterman, Jr., organist of St. Andrew's Lutheran Church; Miss Eulalie Adams, organist of St. Michael's Episcopal Church, accompanied the combined choirs and the cadet choir, and Miss Mary Drake accompanied the choir of Holy Trinity Greek Orthodox Church. The program was as follows: Prelude, "Softly along the Road of Evening" (from "Triptych Suite"), Maekelberghe; processional hymns, "Rise Up, O Men of God!" and "The Son of God Goes Forth to War"; anthems, "Ave Verum," Mozart; "Jubilate Deo," Schubert; "Make a Joyful Sound," Cain; "Show Me Thy Way, O Lord," Van Denman Thompson, and "A Lenten Meditation," Pasquet; offertory, "Priere a Notre Dame" (Gothic Suite), Boellmann; anthems, "Bow Down Thine Ear, O Lord," Athos Theodoros; "King of Glory, King of Peace," Bach; "O Bone Jesu," Palestrina; "Let All the World in Every Corner Sing," Shaw; "Gloria" (Twelfth Mass), Mozart; recessional, "Lead on, O King Eternal" and "God of Our Fathers"; postlude, "Sortie Festive," Boslet, and Chorale, Haywood.

MANY FAITHS UNITE FOR GUILD CHORAL FESTIVAL



SOME OF THE LEADING participants in the choir festival of the Charleston, S. C., Chapter of the A.G.O. March 8 are shown at the Citadel Chapel, where the program was given. Left to right are the Rev. St. John Patat, assistant at St. Patrick's Catholic Church; General Charles P. Summerall, president of the Citadel, who made the address of welcome; Mrs. D. N. Horning, sub-dean of the Char-

leston Chapter, A.G.O., who directed the Asbury Memorial Methodist Church choir; the Rev. J. Carlisle Smiley, pastor of the Charleston Ministerial Union; Lieutenant Gardner M. Nichols, dean of the Charleston Chapter, A.G.O., and director of the festival, and the Rev. Nicholas Trivelas, pastor of Holy Trinity Greek Orthodox Church, who directed his choir in the program.

**SUMMER MASTER CLASSES
TO BE HELD IN PRINCETON**

The beautiful campus of Westminster Choir College in Princeton, N. J., has been chosen by Dr. John Finley Williamson for his 1949 master classes, to be conducted from July 25 to Aug. 14. His long-established summer session in the East has become an event of interest to college, church and school musicians.

The summer school is divided into two groups—the one known as the professional school, made up of singers, organists, conductors, private teachers and public school music teachers; the other known as the vocal camp, made up exclusively of young people of high school and junior college age. Organ lessons may be had with Claire Coci. Class lessons also may be arranged.

Since 1934 Dr. Williamson's choirs have sung thirty-two major orchestral works with the New York Philharmonic, the Philadelphia Orchestra, and the NBC Symphony. In 1943 the Westminster Choir was selected by Arturo Toscanini to assist the National Broadcasting Company Orchestra in making the sound-track recording and film of the "Hymn of the Nations." This recording was made for the Office of War Information, for consignment to Italy and the Allied Nations. In November, 1944, the Westminster Choir, with Leopold Stokowski and Marian Anderson, made a Christmas film for the American armed forces.

**KENNETH SIMMONS GOES TO
WORCESTER, MASS., CHURCH**

Kenneth Simmons, a student at Union Theological Seminary, New York City, has been appointed minister of music at the Old South Congregational Church in Worcester, Mass., where he plays a four-manual Möller organ.

Mr. Simmons was born in Pana, Ill., in 1921 and began playing the piano at the age of 6, and the organ at 13. He majored in organ at Illinois Wesleyan, studying with Frank B. Jordan and George L. Scott. In 1941 he was organist of Temple Moses Montefiore in Bloomington, Ill., and in 1942 became organist of the First Presbyterian Church in Clifton, Ill. He received his bachelor of music degree from Illinois Wesleyan in 1944. In 1943 he went into active duty in the naval reserve and was sent to DePauw University, where he was appointed organist and choir director of the First Presbyterian Church in Greencastle, Ind. While at Notre Dame University he played for the baccalaureate

and commencement of midshipmen. The next three years were spent in the navy. He ended his duty in command of the U.S.S. Y.M.S. 271 in Japan.

Mr. Simmons entered Union Theological Seminary in September, 1947, and will receive his degree of master of sacred music in May. While at Union he has studied with Robert Baker, S.M.D., and Dr. Charlotte Lockwood Garden.

New Edition of Gleason Work

The fourth edition of "Method of Organ Playing," by Harold Gleason, published by Appleton-Century-Crofts, Inc., New York City, presents to the pupil and teacher many practical ideas for better organ playing. One suggestion is that the pupil must have a good ground foundation in piano before undertaking the study of organ.

The new edition contains many changes and additions. The principles of technique both for pedals and manuals are given in detail. Chapters devoted to hymn playing, registration, phrasing, fingering, pedal marking, touch (both legato and staccato) are clear and concise. A graded course in piano is outlined; also a four-year course in the study of the organ. Specifications of both modern and ancient organs are presented for study. Splendid examples of accuracy are insisted upon and this emphasis is urged at the very beginning of the study.

Sight-reading, transposition, extemporization and many other topics are treated in this volume. Registration and tone color in organ playing form an important part of the work. Classification of stops and explanation of their tonal effects has an interesting part in this compendium of knowledge.

The volume offers a permanent reference work for every organist to own and use as a guide for teaching and practice.

FRANCIS S. MOORE.

HOLY WEEK OBSERVANCES at Rockefeller Memorial Chapel of the University of Chicago included a Wednesday noon organ recital, the traditional Tenebrae services Wednesday evening, a community Good Friday midday service and Easter worship services Sunday morning. The organ recital, from 12:45 to 1:15 p.m. on Wednesday, and a carillon recital at 4:30 p.m. that day, both by Frederick L. Marriot, chapel organist and carillonneur, included Holy Week music.

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RUSSELL L. GEE



RUSSELL L. GEE, ASSOCIATE PROFESSOR of music, has been named to succeed Dr. Arthur Shepherd as head of the Western Reserve University music department in Cleveland, Ohio.

Mr. Gee received his B.S. degree from Michigan State Normal College in 1925 and his M.A. from Columbia University in 1934. His teachers in organ and choir training were Frederick Alexander and T. Tertius Noble, in theory George Wedge, Franklin Robinson, A. Madeley Richardson and Felix Borowski, at the New York Institute of Musical Art and the Chicago Musical College, and in voice, interpretation and repertoire Carl Lindegren, Birger Beausang and Richard Hageman.

Prior to going to Reserve in 1944 Mr. Gee was director of choral music at the Glenville High School, Cleveland. For the last twelve years he has been organist and choirmaster of the Fairmount Presbyterian Church, Cleveland Heights, a church whose new sanctuary came into national prominence for its unique and

beautiful windows and organ, the latter the product of Walter Holtkamp of Cleveland. Before going to Cleveland in 1935 Mr. Gee had thirteen years' experience in college teaching and choral conducting, organ recitals and departmental administration.

At Reserve he will continue to direct the university choir and choral groups as well as teaching.

BALOGH'S "THE HIGHWAYMAN" HAS PREMIERE IN CLEVELAND

Dr. Louis L. Balogh's new setting of "The Highwayman," to the poem by Alfred Noyes, had its first performance March 13 at Severance Hall in Cleveland by the John Carroll University Glee Club, under the direction of Dr. Balogh. A second performance took place in the Cleveland Auditorium April 22, with a wind sinfonietta from the Cleveland Symphony Orchestra and Herva Nelli, opera star, as guest soloist. For the second performance the program also included the premiere of Dr. Balogh's "Processional" for organ, recently published by J. Fischer & Bro.

"The Highwayman" is written for male chorus, baritone solo, narrator and orchestra and at Severance Hall the Cleveland Heights High School Symphony Orchestra took part. The local critics gave the two performances high praise.

Rendition of the entire composition is scheduled for next year, when Alfred Noyes is expected to be present.

Dr. Balogh is the director of both the John Carroll Glee Club and the Notre Dame College Chorus. The latter will give its annual concert May 1 in Severance Hall, featuring the first Cleveland performance of Honegger's "Cantique de Paques."

MR. AND MRS. M. R. BATEMAN of Centerville, Mich., who have a Hammond electronic organ in their home, were hosts on April 6 to the Woman's Club and guests for a recital played by Jack Zimmerman of Jackson, Mich. Mr. Zimmerman is organist of St. Paul's Church in Jackson and is a popular recitalist. The program was well balanced and was heartily enjoyed by everyone. Mrs. Bateman is a member of the Southwestern Michigan Chapter, A.G.O.

about WICKS ORGANS -



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Especially interested in the scientific principles of musical sound, Mr. Saxton made a thorough study of the tonal architecture and physical structure of Europe's finest cathedral instruments. Working in France for two years with such artistic geniuses as Widor, Dupre and Boulanger at the Fountainebleau Conservatoire, added further to his already rich musical experience. This excellent background gives the following splendid endorsement, the weight of unbiased authority:

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ALICE EMMONS McBRIDE



Mrs. ALICE EMMONS McBRIDE, who has served the Episcopal Church of the Holy Spirit in Lake Forest for thirty-eight years, has resigned as organist and will move to Denver, Colo. This will take from Chicago one of its ablest and most experienced church organists. Mrs. McBride will make her home with her daughter and son-in-law, Mr. and Mrs. Robert H. Ellis. Mr. Ellis is connected with Montgomery Ward & Co. and goes to Denver to be the personnel director in that city.

Mrs. McBride, a native of New Milford, Conn., received her musical education in Chicago, studying organ with Dr. Peter C. Lutkin, theory with Adolf Weidig and piano with Gail Martin Haake. For a number of years she was on the faculty of the North Shore School of Music, of which she was a part owner. For two years she played in an ensemble conducted by George Dasch.

A reception for Mrs. McBride which followed the Palm Sunday service at the Church of the Holy Spirit was held in the parish-house and was attended by

virtually the entire congregation. A beautiful wrist watch and a generous purse were presented to the retiring organist.

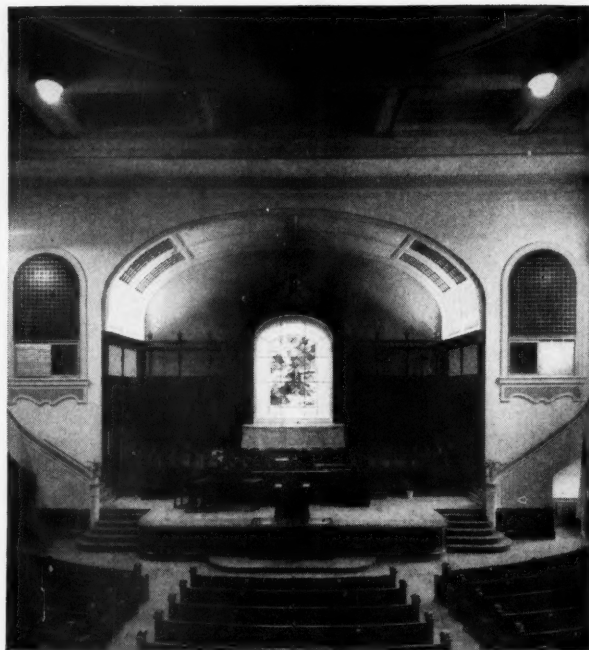
Salvador in Chicago Recital

A large audience at Rockefeller Chapel, University of Chicago, the city's established center of organ music today, heard Mario Salvador, former Chicago man and now organist of the Catholic Cathedral in St. Louis, in a brilliant recital April 5. He opened with a performance of the Bach "Wedge" Fugue that was marked by clarity and precision. Guy Weitz's "Mater Dolorosa" was played with keen sensitiveness, making it a veritable tone poem. The Chorale in A minor of Cesar Franck, so often played, but so seldom with a realization by the player of its full grandeur, received an interpretation that may well be regarded as a pattern.

Mr. Salvador's own composition, a Scherzo, is a charming and piquant composition and gave opportunity for the recitalist's sparkling technique. Two modern French works—Langlais' "Death and Resurrection" and the "Diptych" by Messiaen—were made intelligible and enjoyable even to those who have little taste for what these composers offer. Another number of interest was the Arizona composer Camil Van Hulse's Festival Postlude on "Veni Creator."

The recital closed with the Finale from Vienne's Fifth Symphony, which displayed a virtuosity seldom excelled.

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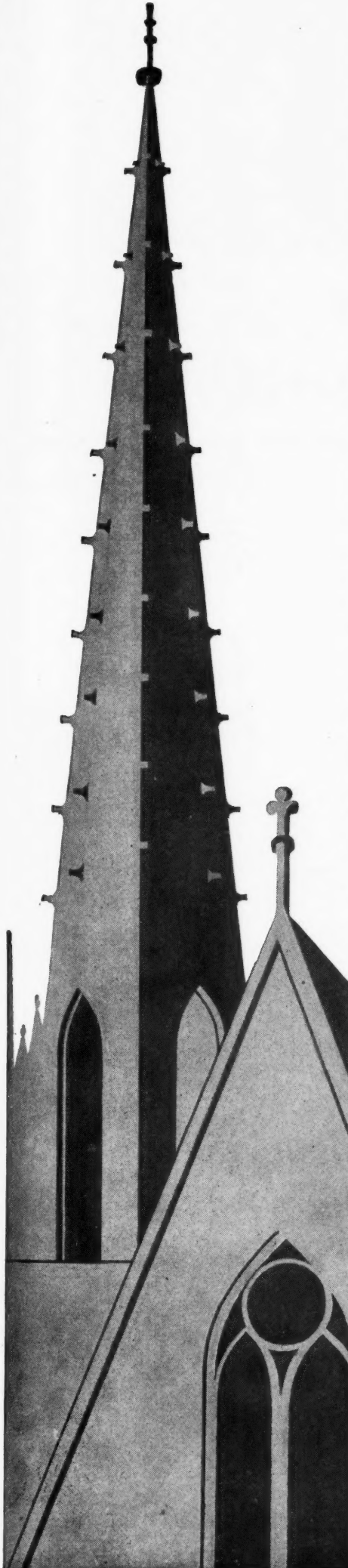
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Joseph W. Clokey's Compositions Form Subject for Study

By HAROLD W. THOMPSON, Mus.D.

The distinguished professor of creative music at Miami University (Oxford, Ohio) was born at New Albany, Ind., in 1890 and graduated at Miami in 1912. Three years later he was graduated in organ and composition at the Cincinnati Conservatory of Music, and he held positions at Western College for Women, Pomona College and Claremont Colleges before he returned to his alma mater as dean of the school of fine arts. He is well known as a composer and editor of secular music, but for readers of this journal he is best known as the composer of ecclesiastical music of fine and reverent quality.

One of the reasons why I have enjoyed running through his works is that they represent the changes in taste which we have observed during the past thirty years. A good many organists still enjoy the "Mountain Sketches" published in 1924, and it is well to recall our MacDowell days. I take much less pleasure in the Debussy pieces. After 1930 came those compositions which Dr. Clokey himself likes now, marked as a turning-point by the cantata called "We Beheld His Glory." I dare say that the composer's own movement toward the Anglo-Catholic faith had much to do with the change, the discovery of the modern modal, the dislike of anything that resembled concert music in a church service; but the change is chiefly one of deepening maturity and a nobler conception of worship which might have come had he remained a Presbyterian. Nowadays he is even a little dubious regarding carols as being semi-secular, but I shall begin with them anyway.

Christmas

The best-known of the carols is still an early one, "The Storke" (J. Fischer, 1926), in which the pull of the Dorian mode is evident. The quaint text was found in Yorkshire on the fly-leaf of a sixteenth century prayerbook. There is a chance for alto soloist and some humming; string parts are available. Here are other carols:

"Adoration of the Flowers." (Birchard, '33.)
"All Ye Who Sit." Unison. (Summy, '21.)
"Carol of the Palms." (Birchard, '33.)
"Christmas Joy" and "Christmas Hymn." Pretty unison carols; second, Dorian. (Summy, '22.)
"He Has Come." Unaccompanied. (Summy, '21.)
"I Sing of a Maiden." SS. (Summy, '45.)
"Noel, Noel" and "His Birthday." Second pretty for children. (Summy, '22.)
"Out of the East." Major-minor contrast. Sixteenth century poem with Latin refrain. Good. (J. Fischer, '36.)
"St. Stephen." More or less modal. (Birchard, '41.)
"The Storke." See above. (J. Fischer, '26.)
"Two Kings." Brass fanfares. Some diversions. (J. Fischer, '36.)
"The Virgin and Her Son." Unaccompanied. Stanzaic. Gloria from tradition. (J. Fischer, '36.)

In addition there are editions of traditional carols:

"Two French Noël's." SSATBB, unaccompanied. The second is Aeolian. (Birchard, '31.)
German. "O Tell Me, Children Dear." SSATBB. For Christmas Eve. (Birchard, '31.)

Easter

The brilliant "Hymn Exultant" is still the most popular of the following numbers and it is one that the composer still likes, though I join with him in preferring "Christ Conquereth" and "O Sons and Daughters":

"Adoration of the Flowers." A or S solo. From the Easter cantata "Adoramus Te." Chimes *ad lib.* Smooth writing. (Birchard, '35.)
"Christ Conquereth." Traditional plainchant melody used. Ten pages. Chimes *ad lib.* Organ on three staves. (J. Fischer, '37.)
"Hymn Exultant." Medium solo, rather lush. Nine pages. Impressive organ part on three staves. Brilliant. Unusual text by James Whitcomb Riley. (Gray, '22.)
"O Sons and Daughters." SSATBB, unaccompanied. Rather thick harmony. Not the traditional melody. Fluent rhythm. (J. Fischer, '49.)

Two Short Motets for Easter: "I Am

Risen" (introt) and "This Is the Day" (gradual). (J. Fischer, '44.)

There is also an edition of "The Lord Is Risen Today" (J. Fischer, '29) by the early New England composer William Billings, for SSATBB, unaccompanied. It was worth saving.

Anthems and Motets

For other seasons there are the following numbers, not numerous but of quality:

"A Cantic of Peace." Unison chorus; orchestral parts available. Good. The chorus part to be intoned rather than sung. (Birchard, '45.)
"Carol of the Palms," from "Adoramus Te." Unaccompanied, simple, strophic. Palm Sunday. (Birchard, '35.)
"Daughter of Zion." Alto solo. Free rhythm. Very good number for Advent. (Presser, '37.)
"The Glory of Lebanon." Alto solo. From "The Vision." (Gray, '21.)
"Let Hearts Awaken." Morning anthem in Aeolian mode. Has climax and is good all the way. Based on plainsong melody. (Gray, '39.)
"The Lord Is My Shepherd." Early work (1919) for SSATBB recently arranged for SATB. (Gray, '45.)
"Our Master Hath a Garden." Folksong arranged for SSATBB, unaccompanied. Strophic. (Birchard, '34.)
"Three Psalms (Numbers 1, 15, 21)." Pleasantly modal harmonies. (Gamble, '36.)
"Treasures in Heaven." Free rhythm. Short S solo. Good offertory. (Birchard, '41.)
"Twelve Hymn-Anthems." Free rhythm, accompaniment rather thick, but otherwise this is an excellent set, with admirable texts that include five from "Holy George Herbert" (seventeenth century). (J. Fischer, '44.)

To these may be added the following arrangements of well-known numbers:

Dvorak—"God Is My Shepherd." (Birchard, '34.)
Mendelssohn—"The Day of Rest." (Birchard, '34.)

For Women and Men

It seems to me that some of the composer's best inspirations have been his numbers for S-A, which may be sung by women or by well-trained children:

"Agnus Dei" Dorian mode. (J. Fischer, '47.)
"Good Friends, Give Ear" and "Sing Noel." French carols. Rather obvious tunes. (Birchard, '31.)
"God Be in My Head." Lydian mode. Very beautiful and reverent. (J. Fischer, '47.)
"Hail, Breath of Life." Sixth century text. Very good. (J. Fischer, '47.)
"Two Dwellings." Subject of humility. Aeolian mode mostly. Good. (J. Fischer, '47.)
"When Morning Gilds the Skies." A new and strong tune. For SA and TB. (J. Fischer, '48.)

For men's voices, TTBB, there is a set of "Six Sacred Pieces" (Birchard, '47). The tessitura is rather low; the first tenors never go higher than E.

Service Music

Dr. Clokey's studies have been reflected in a number of booklets, which include "A Selection of Psalms" (Gray, '42), set to Psalm-tones with accompanying harmonies; "Plainsong" (Birchard, '34), with admirable examples in modern notation for various seasons, and "Eight Responses in Modal Style" (J. Fischer, '42). There are also a number of settings of canticles:

Settings of the Benedictus Es, Domine: No. 1 in C, themes by Byrd; unaccompanied *ad lib.* No. 2, in B flat, themes by Byrd, S solo *ad lib.* No. 3, in G, themes by di Lasso, Bar solo—my favorite. No. 4, in C, themes by di Lasso. (H. W. Gray, '38.) Also a setting in A flat, which can be used by choir and congregation. (Gray, '42.)

Dr. Clokey's Te Deum in E minor (J. Fischer, '38) is one of his own favorites. It has the feeling of plainchant and uses unison a good deal. I like it a little better than the Jubilate Deo in B flat (J. Fischer, '41), which is sturdy music. Back in 1922 he composed a setting of the Magnificat and Nunc Dimittis for SSAATTBB (Gray), which is still impressive. So far as I know, his only setting of the communion service is his "Missa Festiva" (Gray), for which orchestral parts are available; he has recently edited this for TTBB (Gray, '41).

At a later time I expect to discuss the cantatas, vocal solos and pieces for organ, though they are not usually in the noble style of his best recent work. As you can see, those who think that he is just the composer of some pretty organ sketches, a popular Christmas carol and a brilliant anthem for Easter are missing much music that is of real importance for American and Canadian worship.

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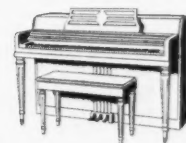
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Oratorio in Church; Its History Traced by Noted Conductor

[The following article was written for the Pennsylvania Chapter of the American Guild of Organists and published in the April issue of *Crescendo*, the chapter's monthly bulletin. Mr. Greenfield, head of the department of music of New York University, is a prominent organist and as conductor of the New York Oratorio Society he has achieved national distinction.]

By ALFRED M. GREENFIELD

I find myself putting an interrogation point at the end of the subject for discussion—"Oratorio in the Church." Why? Because of its background and history.

Oratorio by its very nature is not a part of the church service or liturgy. An anthem is effective when sung by a church choir, but an oratorio needs the vitality of combined groups, with its orchestral accompaniment. The oratorio is a drama; the church service is not. A play may have the power of a great sermon, but the sermon is reserved for the pulpit.

We find in the early history of oratorio that St. Philip Neri preceded or followed his sermons either with popular hymns or scenes from Scriptural history. These observances were introduced early in the seventeenth century in the oratory of Neri's newly-built church, St. Maria in Vallicello, Rome, and were spoken of as "oratorio." We might even consider that the oratorio found its beginning in the "mystery play" in England. By the fifteenth century, quoting from "Carols," by William J. Phillips, there were three distinct forms of dramatic representations—"the mystery play, dealing with the events in the life of Jesus; the miracle play, representing the doings of the saints, and the morality play, in which were shown allegorical representations of various virtues and vices."

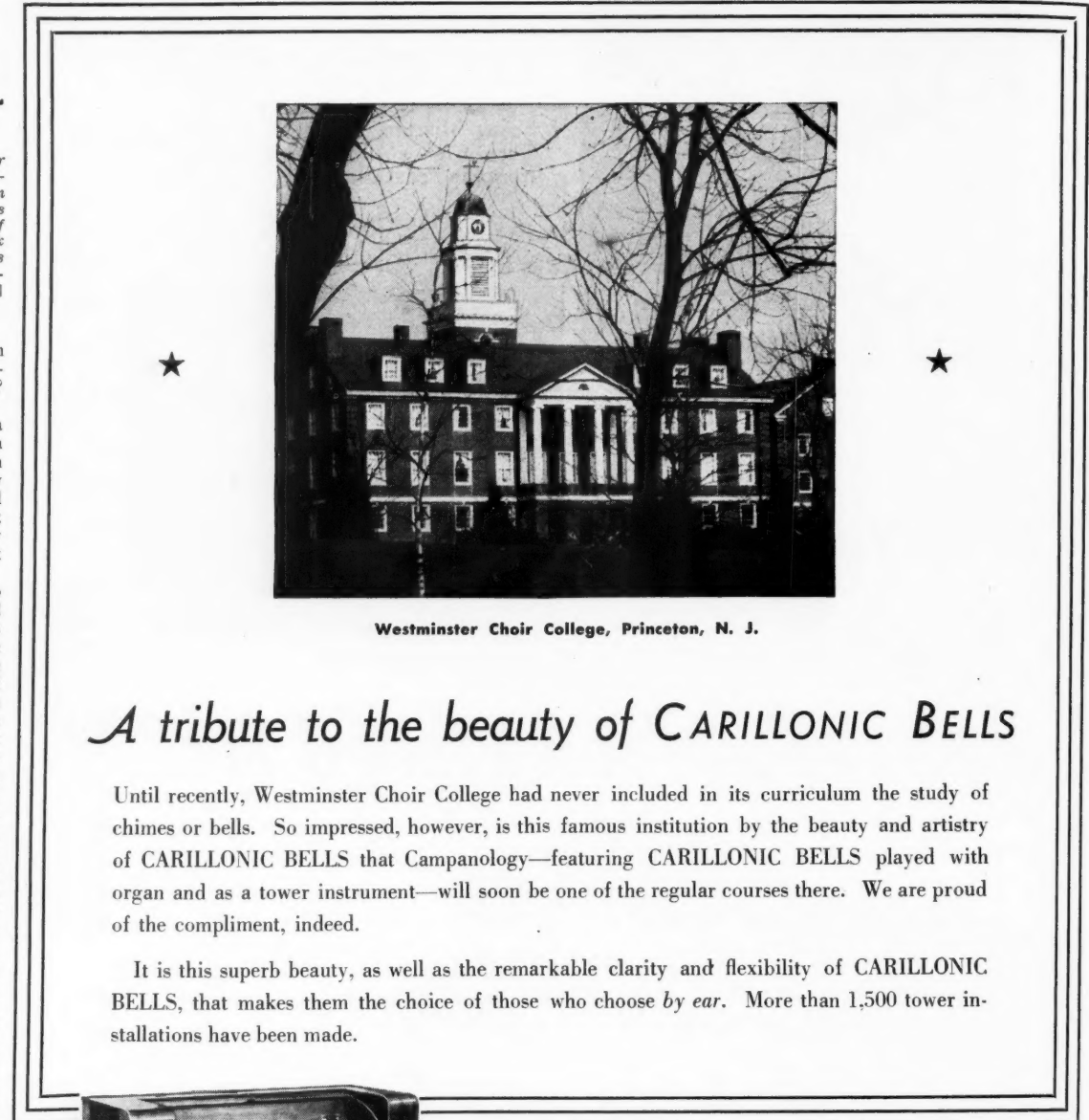
Whenever we think of oratorio we always have in mind Handel and Mendelssohn. Handel's oratorios were written to be performed in the theater during the Lenten season. Opera was "out of bounds" during that period and forty days of abstinence from opera by Handel's patrons was rather hard on his "exchequer." It was not until the centennial of Handel's birth that the first oratorio of his was performed in a church—and that was "The Messiah." By order of George III the chancel of Westminster Abbey was reconstructed for the celebration to take care of a chorus of 250, an orchestra of 250 musicians, and an organ especially built high in the center near the altar. The singers in front and the instrumentalists in back all faced the congregation.

Mendelssohn's two great oratorios, as well as those of Handel, were performed first in the concert hall. Both composers were interested in the theater. They possessed a strong dramatic sense and displayed not a little histrionic ability. In his "St. Paul" and his "Elijah" Mendelssohn wrote for real live characters—not for those dead, gone and forgotten. Our Bible, from which both works have come and by which they have been inspired, is the Book of Life. We find Mendelssohn's feeling for the dramatic expressed in part of a letter he wrote to an old friend of the family, Pastor Schubring, as quoted in the Albert Stoessel edition of "Elijah" (C. C. Birchard):

"With a subject like Elijah it appears to me that the dramatic element should predominate, as it should in all Old Testament subjects, Moses, perhaps, excepted. The personages should act and speak as if they were living beings—for heaven's sake let them not be a musical picture, but a real world, such as you find in every chapter of the Old Testament; and the contemplative and pathetic element, which you desire, ought to be entirely conveyed to our understanding by the words and in the mood of the acting personages."

In preparing during the past three years performances of "Elijah," "St. Paul" and Handel's "Samson" I have urged the soloists who were interested to learn their lines away from the music with a well-seasoned actor. Considering the limited time present-day soloists give to the preparation of oratorio, the results have been rewarding. In oratorios involving characters, as most oratorios do, the dialogue should be as arresting as in a play.

Handel's "Messiah" differs from most



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oratorios in that it is a dramatic narrative rather than a drama involving individual characters. "Messiah" is concerned with Jesus Christ, the angels and the people. To feel the full impact of the drama in "Messiah" one needs the continuity of the complete work. For example: If one omits the arioso "All they that see Him laugh Him to scorn; they shoot out their lips and shake their heads, saying"; and the derisive, mean, heartless outburst of the chorus "He trusted in God that he would deliver him; let Him deliver him if He delight in him," then what is the meaning of "Thy rebuke hath broken His Heart" and "Behold, and see if there be any sorrow like unto His sorrow"?

If oratorio is performed in a church it should not have any liturgical interruptions. It should not be preceded by an invocation or followed with a benediction, nor should the continuity be broken

by an offertory or hymns. The drama with its atmosphere must be kept intact and allowed to speak for itself and by itself. This does not preclude the use of choral numbers and arias from oratorios as anthems and solos in the church services.

LOCKIE KINCER DAVIES, for twelve years an organist in Washington, D. C., died in St. Luke's Hospital, New York, March 10 after a six weeks' illness. Mrs. Davies was a native of Wytheville, Va. She went to Washington at the age of 9 when her parents moved to the city. She was an organ pupil of Lewis Atwater in Washington and was graduated from Peabody Conservatory in 1920. In 1927 she was married to Dr. Joshua W. Davies, a surgeon at St. Luke's Hospital, and moved to New York. She is survived by Dr. Davies, one son and one daughter. She had been organist of St. Paul's Lutheran Church and the Episcopal Church of the Ascension in Washington.

WORK BY ARTHUR C. BECKER MARKS DE PAUL "U" JUBILEE

To mark the golden jubilee of De Paul University, Chicago, the De Paul Symphony Orchestra, conducted by Richard Czerwonky, gave a program of works of Chicago composers at St. Alphonse Athenaeum March 29. A new composition by Dr. Arthur C. Becker, dean of the university's school of music, and prominent organist, was a program feature. This work, entitled "St. Vincent de Paul," gives a graphic musical picture of the saint's life and adventures and its performance aroused pronounced interest.

The composition is scored for string orchestra, flute, oboe, organ and male choir, with narrator. It was inspired by the Rev. Alexander P. Schorsch, C.M., who wrote the narration. The composition is dedicated to the Very Rev. Comerford J. O'Malley, C.M., and to the golden jubilee of De Paul University.

ANDRE MARCHAL WILL TOUR UNITED STATES IN FALL

Andre Marchal, the blind French organist whose American tours have made him known to a large number of the organ fraternity in this country, will come to the United States in October for another group of recitals. Cleveland will be his headquarters and his tour is to be managed by Eleanor Wingate Todd.

Since his return from America a year ago in January, Mr. Marchal has toured England, Belgium, Switzerland and North Africa. He has given several recitals in Brussels and on one occasion he and an entire orchestra went to Belgium to perform in Liege. The B.B.C. of England has broadcast several recitals from his home in Paris. In one day he recorded the entire organ works of Cesar Franck, which were released by the Swiss radio in four broadcasts. His recording of Alain's "Litanies" won the "Grand Prix du Disque" for the organ recording of the year 1948. His radio broadcasts occur twice a month and are either from his church, St. Eustache, his home or from the organ at the radio studio. He was guest organist at the Strasbourg Cathedral for the Strasbourg festival of French music last June. His teaching schedule has been heavy outside of his commitments in the Institute for the Blind. He has ten students who commute from Belgium and Switzerland and from the provinces of France regularly for lessons.

While he was in this country for his last tour the Gonzalez Company, the French organ builders, completed the restoration of the organ in the Church of Saint-Merry, but dedication of the instrument was delayed six months so that Mr. Marchal would give the first recital on it.

JAMES W. BAMPTON, president of the Theodore Presser Company, has announced that John Briggs, music editor of the *New York Post* since 1940, has been appointed managing editor of *Etude*, the music magazine. Mr. Briggs will be associated with Dr. James Francis Cooke, editor-in-chief of the *Etude* since 1907, who will continue in this position. A native North Carolinian, Mr. Briggs is a graduate in journalism of the University of North Carolina and a voice graduate of Curtis Institute of Music. Before joining the staff of the *New York Post* he was for two years music editor of the National Broadcasting Company's press department.

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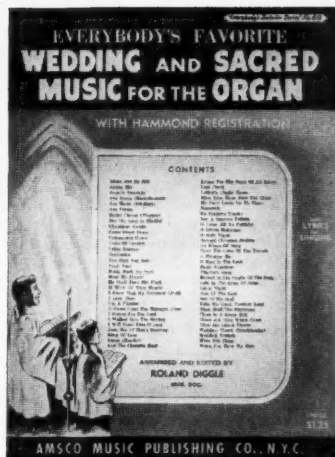
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The wedding music is varied enough to present suitable material to be played before and during the service. These pieces are presented in this book in the order in which they would be played if all of them were used. Some of the compositions in the Wedding group, of course, can also be used for other occasions.

The other selections in this book are suitable for church service and recital, for studio, home, lodge, etc. In this way, many needs will be met. Lyrics have been added to help the organist in his interpretations and vocal accompaniments. These arrangements will be especially appreciated by those organists who have had to depend on various piano editions for appropriate musical accompaniments for weddings and other occasions.

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Program for Regional Convention in New York May 23 to 26 Announced

The program of the Guild regional convention for New York State and northern New Jersey, to be held May 23 to 26 in New York City, is announced by Dr. Carl Wiesemann, regional chairman. Events on the schedule are as follows:

Monday, May 23—10:30 a.m., at Calvary Church, regional organ playing competition. M. Searle Wright in charge. 10:30 a.m. to 5:30 p.m., registration at Guild headquarters. Registration fee \$1. 6:30 p.m., regional convention dinner at Schrafft's, Fifth Avenue. Reservations \$4. Dr. Carl Wiesemann, regional chairman, presiding. 8 p.m., an evening of music by the Schubert Music Society of New York City. Fifty-voice mixed chorus. Edward Margetson, director.

Tuesday, May 24—10:15 a.m., meet at St. Mark's-in-the-Bowery, oldest church site on Manhattan Island. The Rev. R. E. McEvoy, rector, will speak of the history of the parish. David F. Hewlett, organist and choirmaster. 11:15 a.m., at St. George's Church, Stuyvesant Square. Visit the choir crypt and hear the chapel and church organs. George W. Kemmer, organist and choirmaster. M. Searle Wright in charge. 2:15 p.m., Dr. J. Lawrence Erb in charge. Meet at First Presbyterian Church. Lecture on "Dom Benoit, the Man and His Music," by Dr. Howard D. McKinney, historian and lecturer, editor J. Fischer & Bro. 3:15 p.m., regional meeting. Dr. Carl Wiesemann, regional chairman, presiding. Reports from all chapters and branches. Acceptance of invitations for the second regional convention, in 1951. 4:15 p.m., recital by Burnett B. Andrews, organist and choirmaster of St. Peter's Church, Morristown, N. J. 8:15 p.m., festival service and procession of officers, members of the council, deans, regents and academic members of the Guild at the Cathedral of St. John the Divine. Dr. Norman Coke-Jephcott, organist and choirmaster.

Wednesday, May 25—10:15 a.m., meet at the Community Church. Donald Harrington, minister, will speak on the history of the church and David Walsh will play the organ. 11:15 a.m., at the Church of the Transfiguration (The Little Church around the Corner). The rector, the Rev. Dr. J. H. R. Ray, will speak of the history of the church and the organist and choirmaster, Franklin Coates, will play. Everett Tutchings in charge. 12:30 p.m., "Dutch" luncheon at the Savarin Cafe for deans, regents and members of the Guild. S. Lewis Elmer in charge. 2:15 p.m., meet at Central Presbyterian Church. Panel discussion on "The Organist-Composer Meets the Music Publisher and Editor." A. Walter Kramer, Seth Bingham, Dr. George Mead, Donald Gray, Harold Friedell, Dr. Carl F. Mueller and Dr. F. Campbell-Watson. 3:15 p.m., regional meeting. Dr. Carl Wiesemann presiding. Vote on the place of the second regional convention in 1951. Organization of regional committees. 4:15 p.m., recital by John L. Baldwin, Jr., organist and choirmaster of Grace Church, Ithaca, N. Y. 8:15 p.m., program of music at Brick Presbyterian Church on organ and other instruments. Dr. Clarence Dickinson, organist.

Thursday, May 26—S. Lewis Elmer in charge. 2:15 p.m., meet at Riverside Church. W. Richard Weagly, director of music, will conduct a tour of the church. 3 p.m., Dr. Kamiel Lefevre will tell about the famous carillon and give a recital. 3:45 p.m., inspection of the new organ console. 4:15 p.m., recital by Virgil Fox, organist of the Riverside Church. 8:15 p.m., festival Ascension Day service at St. Bartholomew's Church. Harold Friedell, organist and choirmaster. Procession of officers, members of the council, deans and regents and academic members of the Guild.

Notice of Annual Meeting

To all members of the American Guild of Organists:

The annual meeting of the Guild will be held on Tuesday afternoon, May 17, 1949, at 4 o'clock in the choir room of St. Bartholomew's Church, New York City. Reports of A.G.O. activities for the year from May 1, 1948, to April 30, 1949, will be made; national officers and councillors will be elected; proposed amendments to the constitution voted upon and any other business transacted that may properly come before the meeting.

The following amendments to the constitution have been recommended by the council for adoption by the Guild:

Article III, Section I (a) and II (a): The words "warden, sub-warden" to be changed to "president, vice-president."

Article IV, Sections 2 and 3, also Article VI, Section I (a): The word "warden" to be changed to "president."

Ballots containing the names of officers and councillors (as published in the April issue of THE DIAPASON) and the proposed amendments have been sent to all deans and regents, thus enabling all members of chapters and branches to vote.

HAROLD V. MILLIGAN,
National Secretary.

Wilkes-Barre Convention Program.

The Wilkes-Barre, Pa., Chapter is proud to announce that, in addition to the recitalists previously mentioned it will present Paul Callaway of the Washington Cathedral in a recital at the Kingston Methodist Church June 14 as the final event of its regional convention.

In order that the plans of the convention committee may be carried out successfully it is necessary to have reservations made by May 31. We urgently request the cooperation of chapters in this district, as well as others interested.

The program:

Monday, June 13—9 a.m., competition. 11 a.m., registration at Wilkes College. 12:30 p.m., luncheon. Dr. Rollo Maitland, regional chairman, and Mayor Luther Kniffen. 2 p.m., presentation of competition winner. 3 p.m., "Choir Techniques." Dr. Lara Haggard of Fred Waring's Pennsylvanians. 6 p.m., dinner. 8:30 p.m., recital at First Presbyterian Church by the Singers' Guild of Scranton, directed by Charles Henderson, accompanied by Helen Bright Bryant.

Tuesday, June 14—9:30 a.m., tour of Wyoming Valley, including a trip into one of the coal mines. Noon, luncheon. Greetings from chapter delegates. Speaker, Federal Lee Whittlesey, minister of music, Church of the Covenant, Erie, Pa. 3:30 p.m., recital at St. Stephen's Church by Clifford Balshaw, organist of St. Stephen's, and Wilbur Isaacs, bass, Church of the Heavenly Rest, New York City. 6 p.m., banquet. Speaker, the Rev. Canon Edward West of the Cathedral of St. John the Divine, New York City. 8:30 p.m., recital, Kingston Methodist Church, by Paul Callaway. Washington Cathedral. 10 p.m., social hour and adjournment.

Address communications to Louie W. Ayre, secretary and chairman of the convention committee, 60 Carverton Road, Trucksville, Pa.

Vermont Annual Meeting May 22.

A recital by Clarence E. Watters, F.A.G.O., of Trinity College, Hartford, Conn., will feature the annual meeting of the Vermont Chapter Sunday, May 22, at Brattleboro. Dr. Watters' recital in the Centre Congregational Church will include several of his own compositions.

Following registration Sunday afternoon the formal program will open with choral evensong at 5 o'clock in St. Michael's Episcopal Church, conducted by the Rev. John W. Norris, the rector and chaplain of the chapter. Music will be by the church choir, E. Gordon Thomas

Regional Conventions

Seth Bingham, national chairman, announces the 1949 series of regional conventions of the American Guild of Organists as follows:

Portland, Ore.—April 25-26.
Houston, Tex.—April 25-28.
Memphis, Tenn.—May 16-18.
New York—May 23-26.
Wilkes-Barre, Pa.—June 13-14.
Minneapolis-St. Paul, Minn.—June 14-16.
Detroit, Mich.—June 27-30.
Portland, Maine—June 28-30.
San Francisco, Cal.—July 5-8.

organist and choirmaster, with the prelude and postlude played by local organists. The annual banquet will follow. Dr. Watters' recital will begin at 8.

Members of the chapter were afforded the opportunity to hear and play the new three-manual Aeolian-Skinner organ in the First Congregational Church at Rutland at a Saturday afternoon meeting April 23. Dean Richard W. Harvey, organist and choirmaster of the church, displayed the resources of the instrument. Guild examinations were the topic of discussion, led by Dean Harvey and Mrs. Elizabeth R. Shufelt of Burlington.

About thirty organists and choir directors assembled in Springfield, Vt., March 5, when the purposes of the Guild and the work of our chapter were outlined before a number of prospective members. The program included visits to three churches, where the organs were demonstrated by William Spaulding, Clarence Jackson and Harriette Slack Richardson. Arrangements for the meeting were made by Mrs. Merton Arms of Springfield.

JAMES STEARNS, Secretary.

Bach's B Minor Mass in New York.

The First Presbyterian Church of New York generously presented its choir in a service under the auspices of the A.G.O. at headquarters March 21, when Bach's B minor Mass was sung. A large and appreciative audience thoroughly enjoyed this great religious work, which, through such services as this, in addition to the presentations of oratorio societies, is becoming known to larger numbers every year.

Willard Irving Nevins, F.A.G.O., organist of the church, was the able conductor and Harold W. Friedell, F.A.G.O., organist of St. Bartholomew's Church, accompanied the choruses with his customary efficiency. The soloists were: Barbara Troxell and June Gardner, sopranos; Amy Ellerman, contralto; Lucius Metz, tenor, and Alois Poranski, bass.

The choruses were well performed and especially well sung were the "Crucifixus," "Et Resurrexit" and "Sanctus."

For the postlude, Bach's G major Fantasia was played with fine rhythm and unburied tempo by Harold W. Fitter, A.A.G.O.

It was inspiring to hear Isaac Watts' great hymn "O God, Our Help in Ages Past" sung so heartily by the large congregation at the beginning of the service.

CLAUDE MEANS.

Wins Gray Prize in Anthem Contest.

The H. W. Gray Company prize offered in the American Guild of Organists contest has been awarded to Carl W. Landahl of Los Angeles, Cal., for his anthem "Thy Mercy, O Lord, Is in the Heavens." The quality of anthems submitted in the contest was very fine indeed; an amazing number of them were really outstanding—surely a matter for congratulation! BOARD OF JUDGES FOR THE A.G.O., Richard Keys Biggs, Eric DeLamar, Clarence Dickinson, Chairman.

The Warden's Column

Preparations for the Guild examinations are nearly completed. Examinations for the choirmaster certificate will be held May 31; for associateship and fellowship June 1, 2 and 3. Instructions are being given to the examiners in the various centers and detailed information to the large number of candidates who will take these examinations. If there are any who have not sent their applications for the examinations and wish to be included their applications will be accepted if sent promptly to headquarters.

The A.G.O. 1949 series of regional conventions is well under way. Eleven in all—"From Portland, Ore., to Portland, Maine"—beginning in Salt Lake City in January and ending in San Francisco in July. These conventions, full accounts of which are appearing in successive issues of THE DIAPASON, are directing attention to the importance of the Guild in all parts of the United States. On the recommendation of Seth Bingham, national chairman, cities in which to hold the 1951 regional conventions are being chosen at the current conventions.

The interesting variety of subjects dealing with matters of practical value to church musicians which the lecturers are using at these conventions is a matter of special note—particularly the talks, demonstrations and discussions having to do with choir training. The A.G.O. now includes in its membership, in the class of colleagues, many directors of choirs, and programs devoted to the subject of choir training are of common interest to all organists, organist-choirmasters and choral directors.

Intriguing responses are being received by Dr. J. Lawrence Erb, chairman of the committee on colleagues, to his invitation to suggest worthwhile projects for the benefit of colleagues.

New chapters have been organized in Worcester, Mass., and at the University of Indiana in Bloomington.

We are continually receiving reports of interesting and valuable chapter activities. Some of the most recent are: An interesting chapter library project has been started by the De Pauw University Chapter, Greencastle, Ind., Charles Huddleston Heaton dean. The library consists of a collection of the greatest value to the members. This is highly recommended to all Guild organizations. Robert R. Douglas, secretary of the student group at Brigham Young University, Provo, Utah, has reported the compilation of a library.

Another valuable innovation, "Church Music Highlights," has been introduced by the Decatur, Ill., Chapter, Paul Swarm dean. This consists of a column in local newspapers giving Guild news and suggested lists of music for church services and weddings.

The San Joaquin Valley Chapter, Fresno, Cal., Mrs. Margaret Larwood dean, has distributed in large numbers what has been named an "Information Sheet," printed on the regular chapter letterhead. This is one of the best and most concise presentations of essential facts concerning all classes of membership, dues, examinations, purposes; value to church musicians, clergy, laymen; types of meetings and programs, recitals; and nationally-known artists to be heard. A perfectly dignified and attractive invitation is given to church musicians to become members and to all others to become subscribing members and patrons. The response to this, even to the extent of receiving financial support underwriting an artist recital series, has been remarkable.

S. LEWIS ELMER.

News of the American Guild of Organists — Continued

Requirements for 1949

Preliminary Tests, Held Next October, Announced

Requirements for the 1949 preliminary tests of the American Guild of Organists are announced by the chairman of the examination committee, Philip James, Mus.D., F.A.G.O., F.T.C.L., Dates of the tests are Oct. 6 and 7. Candidates may take these tests at headquarters or at any other specified center.

Candidates must have been elected colleagues of the Guild in order to be eligible for the preliminary tests. No one will be admitted to the tests whose dues are in arrears. Candidates should register not later than Sept. 1 by paying the specified fee for the test, in order that designation of centers may be arranged and adequate provision made for all who wish to take the tests. After registration no fees will be returned.

Candidates are required to take both sections of the tests (organ work and paper work).

Fee—Preliminary tests, \$10. Make all checks payable to American Guild of Organists.

Preparation—A study of the following textbooks is required: "The Art of Counterpoint," by Kitson (Oxford University Press), or "Counterpoint," by Jeppesen (Prentice-Hall); "A History of Musical Thought," by Ferguson (F. S. Crofts & Co.). The following will be found useful: "Elementary Harmony," by Kitson (Oxford Press); "Unfigured Harmony," by Percy Buck (Oxford Press); "Fugue," by Higgs (H. W. Gray Company); "Preparatory Exercises in Score Reading," by Morris & Ferguson (Oxford Press); "Thirty Trios," by Heeremans (M. Witmark & Sons).

It is advisable for candidates to practice working out a full set of paper work tests within the time limit specified. Write to national headquarters for price list of examination booklet; the pamphlet "How to Pass the A.G.O. Examinations," by Dunham, and other helpful material. Candidates' work papers are retained at national headquarters in New York. It is suggested that complete duplicate work sheets be retained by the candidates after the tests, to compare them with the published workings of the tests.

Graded Mark Sheets—A graded mark sheet will be sent to each candidate. To pass the preliminary tests candidates must secure at least 50 per cent of each item and 70 per cent of the total maximum marks obtainable in each section of the tests.

TESTS AT THE ORGAN.

1. To play the whole or any portion of both of the following pieces: (a) Prelude and Fugue in B flat major, No. 8 of "Eight Little Preludes and Fugues," by Bach (Widor-Schweitzer Edition), G. Schirmer, Inc. Any standard edition may be used. (b) Chorale Prelude on the Tune "Picardy," by T. Tertius Noble (The Arthur P. Schmidt Company). (The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.)
2. To play at sight a passage of organ music in the form of a trio.
3. To play at sight from vocal score, G and F clefs, four staves.
4. To harmonize at sight, in four parts, a given melody.
5. To harmonize an unfigured bass at sight in four parts, without pedal.
6. To accompany a recitative at sight from a figured bass.
7. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.
8. To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required.

PAPER WORK TESTS.

1. **First Session (Four Hours Allowed).**
9. To add *canti firmi* strict counterpoint, in two and three parts; the latter in first species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required.
10. To write an answer to a fugue subject.
11. Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by F. S. Crofts & Co., New York.
12. **Second Session (Four Hours Allowed).**
12. Ear tests: To write down from dictation two short melodies of which the keys will be announced and the tonic

KANSAS ORGANISTS ASSEMBLED FOR ANNUAL MEETING OF A.G.O.



chords struck. Each passage will be played four times.

13. To add alto, tenor and bass parts to a given melody.

14. To add soprano, alto and tenor parts to an unfigured bass.

15. To add to a given string part another string part in free counterpoint, with bowing marked.

16. To write a hymn-tune.

Program at Indianapolis Cathedral.

A beautifully planned and directed program of liturgical music was given for the Indiana Chapter at St. Peter and Paul Cathedral, Indianapolis, April 4. Preceding the program a dinner was served in the cathedral grade school, at which greetings were extended to the members by the Right Rev. Raymond R. Noll, rector, who called attention to the most interesting works of art in the cathedral—the large mosaic of "Christ the King" and a "Madonna and Child" by the great Venetian painter of the Quattrocento, Giovanni Bellini.

The program was under the general direction of Elmer Andrew Steffen, K.S.G., archdiocesan director of sacred music and choirmaster of the cathedral. Berniece Fee Mozingo, organist, gave the first half of the program. Her numbers were: Five movements of the "Gloria in Excelsis Deo" from "Solemn Mass for Organ," Couperin; two chorale preludes by J. Alfred Schell, "Herzliebster Jesu" (MS.) and "Adoro Te Devote" (from "Songs of Syon"), and three improvisations on antiphons for Holy Week by Paul de Maleingreau, "Ubi Caritas et Amor," "Attendite et Videte" and "O Mors, Mors Ero Tuo."

The choral part consisted of a Gregorian chant by the Schola Cantorum, "Veni Creator Spiritus," Hymn for Feast of Pentecost, Mode VIII. Then followed three movements from the "Missa de Spiritu Paraclito," based on the chant theme, the Kyrie, Gloria and Credo, sung by the Schola Cantorum and girls' choir. Another Gregorian chant, "Adoro Te Devote" (hymn in honor of the Blessed Sacrament, Mode V), was sung by the Schola Cantorum, followed by Mr. Steffen's Sanctus, Benedictus and Agnus Dei from "Missa Eucharistica," based on the chant theme.

A choral processional for four-part mixed chorus by the combined choirs, "Ecce Sacerdos Magnus," by Steffen-Vincent, concluded the program. Mr. Steffen directed the choirs and an excellent accompaniment on the organ was provided by Helen Shepard, cathedral organist. The combined girls' choir of the cathedral grade school and St. Agnes Academy achieved a truly enviable clarity and tone quality. Associate directors were Sisters Mary Alma and Evelyn Therese and Carl J. Lauber.

SUSAN SHEPP HEMINGWAY, A.A.G.O., Secretary.

March Program in Peoria.

An enjoyable evening of organ and choral music marked the March meeting of the Peoria, Ill., Chapter at Grace Evangelical United Brethren Church March 22. Participating were the intermediate choir (eight and ninth grade girls singing two-part music) and the adult sanctuary choir of the church, directed by Anna Ellis Todd. Finely blended tone quality and exceptionally clear part work distinguished the work of both groups. Mrs. Sidney Williams, organist of the

church, played the prelude and offertory—Bartlett's "Meditation Serieuse" and a Chopin Nocturne—and Russell Fielder, organist and choirmaster of St. Paul's Episcopal Church, played a group of organ solos which included four movements from Mendelssohn Sonatas. The organ is a Hammond electronic.

March 29 a combined business and demonstration meeting was held at the First Methodist Church. Plans were discussed for next year's recitalists—Fernando Germani and Claire Coci—and D. Deane Hutchison, minister of music of this church and dean of the chapter, demonstrated the resources of the Kimball organ recently installed. "Tis Midnight, and on Olive's Brow," arranged by Russell Hancock Miles, was played by Marv Deyo; "Cantilene Nuptiale," Dubois, by Dorothy Bischoff, and Cantabile, Franck, by Gail Wilcox.

MARY DEYO, Registrar.

Schweitzer Fund Service in Hartford.

The Hartford Chapter held its annual Schweitzer fund service Sunday, March 20, at Christ Church Cathedral, Hartford. The boy choir of the church, under the direction of Shelley T. Gilbert, sang choral evensong. Dean Hirschson intoned the chants and gave an address on the life of Dr. Schweitzer. The boys also sang "Surely He Hath Borne Our Grievs," from "The Messiah"; "Go to Dark Gethsemane," Noble; "Miserere," Stainer, and "Soul of Christ," Webbe. The organ prelude, two Psalms by Howells, was played by Edward Broadhead, organist at the Asylum Hill Congregational Church, and the postlude, "St. Anne's" Fugue, Bach, was played by Shelley T. Gilbert.

Plans have been made for a combined senior and junior choir festival May 8 at Bushnell Memorial Hall. This will be the first venture of its kind in Hartford and it is expected that 800 voices will take part.

The second annual organ playing contest will be held in Beth Israel Temple, West Hartford, May 14. Organists below the age of 21 years will play the Cathedral Prelude and Fugue in E minor, Bach, and a piece in contrasting style selected by the contestant. The hymn selection will be "Duke Street." For advanced organists the required composition is the Prelude and Fugue in C major, Bach, with a second composition of equal difficulty selected by the contestant. The hymn-tune will be the "Italian Hymn." A prize for first place in each division will be a credit of \$10 for the purchase of organ music. The winner of the advanced division will be given an opportunity to play a recital under the auspices of the Hartford Chapter.

GRACE D. BERRY, Publicity Chairman.

Miami Lecture by Ralph A. Harris.

The Miami Chapter met at Trinity Episcopal Church Monday evening, March 21, for a lecture on improvisation by Dr. Ralph A. Harris, F.A.G.O., of the University of Miami. Dr. Harris illustrated his points with beautiful examples of improvisation at the organ and closed the program by improvising a prelude, a sonata and a prelude and fugue on themes submitted by Dr. David McK. Williams.

Dr. Harris' lecture was followed by a short business session in the parish-house under the direction of the dean, Mrs. Edward G. Longman. Refreshments were served.

GORDON E. MCKESSON, Secretary.

Kansas Chapter Holds Annual Meeting; Program Is Presented in Wichita

The Kansas Chapter held its annual meeting at Wichita March 22. Registration began at the new Central Christian Church and the convention was opened at 9:45 with greetings from Wichita and its organists. At 10 o'clock the chapter contest in organ playing was held, Robert Lewis of Kansas State College, Manhattan, was the winner. After luncheon the meeting opened at St. Paul's Methodist Church for the following recital by Guild members: Toccata and Fugue in D minor, Chorale Prelude, "My Heart Is Filled with Longing" and Prelude and Fugue in D major, Bach (Harry Huber); Toccata, Muffat, and "The Fountain," DeLamarter (Lucille A. Hensley); Scherzo in E major, Gigout; Verset on "L'Adoro Te," Boelmann, and Finale from First Symphony, Vienne (Marion Pelton).

After an interesting paper on "The Development of Boy Choirs" by the Rev. W. James Marnier, curate and organist of St. James' Episcopal Church, Wichita, the group adjourned for the business meeting. The following officers were elected for the coming year: Dean, W. Arnold Lynch; sub-dean, Laurel E. Anderson; secretary-treasurer, Ernestine Parker; executive committee, Cora C. Redic, Lucile Brunner and Jerald Hamilton.

A second recital by members was then held at the Christian Church with the following numbers being played: "Procession," Mulet; Chorale, "Herzlich tut mich erfreuen," Brahms, and Sinfonia, Chorale and Variation, "Christ lag in Todesbanden," Bach (Robert Hays); Andante from Seventh Sonata, Rheinberger, and Chorale Improvisation, "In dulci Jubilo," Karg-Elert (Dorothy R. Addy); Pastorale, Milhaud, and Chorale in A minor, Franck.

After the chapter dinner the Guild service was held at the First Presbyterian Church. Dr. Emory Luccock, pastor, and Harold A. Decker, minister of music, were assisted by Dr. D. Wright Lunsford of the Central Christian Church and Dr. Otto F. Volkland of St. Paul's Methodist Church. Mrs. Lucile Brunner played the service. The preparation for worship was played by Mrs. Thelma Ragle, who presented "Au Soir de L'Ascension du Seigneur," Benoit, and "Legend Symphonique" Bonnet. Anthems at the service were "He was Crucified," Bach; "God, My Shepherd, Walks beside Me," Bach-Dickinson (Alma Nolan Sapp, soloist); "Turn Thy Face from My Sins," Sullivan, and "All Creatures of Our God and King," Chapman.

The postludal recital was played by Robert Lewis, winner of the contest in organ playing.

ERNESTINE PARKER, Secretary.

Recital for Niagara Chapter.

The Niagara Falls Chapter presented Miss Edna L. Springborn, organist and choirmaster of Grace Lutheran Church, Buffalo, in a recital March 15 at the First Baptist Church, Niagara Falls, N. Y. Assisting Miss Springborn was Mrs. Helen M. Schoenthal, contralto soloist at the Delaware Avenue Baptist Church in Buffalo. The program of organ music was as follows: Toccata and Adagio in C major, Bach; "Toccata Basse" for pedal solo ("Homage to Bach"), Bedell; Largo from Concerto in D minor, Bach; Andante, Haydn; "Bell Benedictus," Weaver; Rondo (from Concerto for Flute Stop), Rink-Dickinson; "The Bee" (from "Summer Sketches"), Lemare; Toccata, Yon; "The Sea of Galilee" and "Garden of Gethsemane" (from "Through Palestine"), Shure; "Alleluia," Faulkes; Chorale Prelude on "Jewels," Bitgood; "Grosse Festfantasie," Boslet.

ELSA VORWERK, Sub-dean.

New Hampshire Chapter.

Herbert J. Hooper, Jr., organist of Eleventh Church of Christ, Scientist, New York, gave a recital March 28 at the South Congregational Church, Concord, N. H. Mr. Hooper's program included the composers Pachelbel and Bach and the contemporaries Maelberghe, Bingham and Courboin. The program concluded with Franck's Chorale in A minor. A reception for Mr. Hooper was held in the church parlors after the recital. Mrs. Mary H. McLaughlin, organist of South Congregational Church, was chairman of the reception committee.

JOSEPHINE COAKLEY, Secretary.

News of the American Guild of Organists — Continued

New Van Hulse Symphony
Is Played by Schreiner
Before Throng in Tucson

Tucson, Ariz., had the outstanding artistic event of the season Sunday, March 20, when Alexander Schreiner gave a recital in the Masonic Temple, featuring as main number the new "Symphony for Organ" by Camil Van Hulse, with the composer present. The recital, sponsored by the Southern Arizona Chapter, was given before 700 people in a hall seating 400. There was not an inch of standing-room left anywhere and people literally "hung from the rafters."

Mr. Schreiner made a few remarks to the audience to introduce the Van Hulse work. He explained that he was taking the symphony on his transcontinental tour from Boston and Canada to Los Angeles and that he had played it with success in every city. He dwelt especially on the Scherzo, which had been received most enthusiastically.

The work, composed in 1947 and dedicated to Mr. Schreiner, is in five movements—a rhapsodic and rather turbulent Prelude, a contemplative, peaceful Meditation, a Scherzo, light, scintillating and witty, a prayerful Intermezzo and an exuberantly happy Finale in which the main themes of all preceding movements are summoned back, one by one, and woven together. Mr. Schreiner had everybody entranced by his brilliant registration of the work. At the conclusion the audience rose to show its appreciation to the performer and to the composer, who was born in Belgium and now maintains his home and studio in Tucson.

Mr. Schreiner again rose to heights when he played the last number, the Finale of the First Vierge Symphony.

The audience left reluctantly after a few encores.

This was the fifteenth recital on Mr. Schreiner's current tour and was to be followed by about ten appearances on the west coast.

Mr. Schreiner was guest at a reception in the studio of Mr. Van Hulse after the recital.

ANN PRICE EATON, Sub-dean.

Program for Spokane Chapter.

The Spokane Chapter enjoyed another very entertaining and educational meeting on the evening of March 14. This meeting was held in the studio of the Spokane Conservatory, with Hans and Rosaleen Moldenhauer as hosts. Dr. Robert Stier, the dean, introduced the new chaplain, Dr. Ernest F. Harold of St. Paul's Methodist Church.

The program began with an Allen organ demonstration by transcription. Next on the program were two-piano transcriptions from the organ works of Bach and Handel. These were played by Hans and Rosaleen Moldenhauer, duo-pianists. They played the Sixth Sonata in G major by Bach, arranged by Victor Babin; Passacaglia, Bach; Fugue in G minor, Bach, arranged by Nicolai Mednikoff, and the Fifth Concerto by Handel, arranged by Hannah Klein.

The last number on the program was the showing of the Casavant film "Singing Pipes." A social hour followed the program. MRS. ROBERT O. LANGBEHN, Secretary-Treasurer.

Pasadena and Valley Districts.

The Pasadena and Valley Districts Chapter held a somewhat unusual meeting April 11 at the Westminster Presbyterian Church, Pasadena, Cal. This consisted of a "movie" entitled "Wind in the Pipes" and a record "session." Recordings of the performances of some of the leading organists, including Ernest White, E. Power Biggs, Louis Vierne and Leo Sowerby, were played. As far as possible the specifications of the various organs represented were available for study. A buffet supper preceded the meeting.

The March meeting of the Pasadena and Valley Districts Chapter was a joint meeting with representatives of the Long Beach, Los Angeles and San Bernardino-Riverside Chapters. This was held March 14 at the Westminster Presbyterian Church in Pasadena. Preceding the recital an excellent dinner and social gathering was enjoyed by many members of the four chapters. The recital in the church was one of outstanding merit. S. Raymond Parmelee of the Long Beach Chapter opened the program with the

Chaconne by Couperin, "Puer Natus in Bethlehem" by Buxtehude, and the Prelude and Fugue in E minor (Cathedral) by Bach. The pre-Bach numbers were particularly well played. The Los Angeles Chapter was represented by Marian Reiff Craighead, who played the magnificent "Ad Nos, ad Salutarem undam" by Liszt. A presentation of the more modern idiom was given by Raymond Boese of the San Bernardino-Riverside Chapter, who played the "Banquet Celeste" by Messiaen and "Pageant" by Sowerby. Both were well done.

These joint chapter meetings are excellent innovations and should be held more often.

MARCIA HANNAH, Librarian.

Fischer Prize Competition.

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

The manuscript, signed with a *nom de plume* or motto, and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1950. Return postage must be enclosed.

Claire Coci St. Louis Recitalist.

Claire Coci was presented by the Missouri Chapter in a recital March 29 at the Third Baptist Church in St. Louis. Miss Coci's program was well received by an enthusiastic audience and was played on the four-manual Möller organ.

The preceding night the monthly meeting of the chapter was held at Pilgrim Lutheran Church, with Mrs. Olga Hlavas Russell as hostess. The program consisted of a diversified group of organ numbers played by Mrs. Russell and Myron Casner, organist-director at Christ Church Cathedral.

Next month's meeting promises to be an interesting one, based on "Information, Please," to be concerned with choral questions, with a panel of local experts to set us right.

Ellsasser Plays in Westerly, R. I.

The Westerly Branch of the Rhode Island Chapter presented Richard Ellsasser in a recital Feb. 13 at Grace Methodist Church, Westerly, R. I., before a capacity audience. Mr. Ellsasser opened the recital with three early works, a Vivaldi Concerto, d'Andrieu's "The Fifers" and a Rondo in G by John Bull. The Bach group, which was the highlight of the afternoon, consisted of: Prelude and Fugue in C minor, Pastorale in D minor and Fourth Concerto, in C major. The modern and romantic group brought the Mendelssohn Scherzo in G and "The Bells of St. Anne de Beaupré" by Russell. The final number was an improvisation on a submitted theme. For ten minutes Mr. Ellsasser improvised with amazing results. For his encore he played a request number and then brought his recital to a close with Handel's Largo.

On Jan. 23 the Westerly Branch presented a concert by the Orpheus Harp Trio in the Pawtucket Seventh-day Baptist Church.

ALBERT M. WEBSTER, Secretary.

Hymn Festival in Roanoke.

Members of the Southwestern Virginia Chapter were guests of Temple Emanuel for their February meeting, which had been planned to become acquainted with Jewish music. Mrs. W. M. Thomas, one of our members, is the organist of the synagogue.

On March 26 the chapter sponsored a hymn festival at the First Baptist Church in Roanoke. The senior and junior high school choirs of Roanoke and Vinton participated. This was the first such festival in Roanoke and the response from the public was very encouraging. Robert Grifey, director of music in the schools of Roanoke, led the choirs and Miss Kathryn Eskey, organ instructor at Shenandoah Conservatory, was at the organ. Miss Eskey gave a short recital preceding the hymn singing.

MARGARET C. BELL, Secretary.

Ensemble Program in Louisville.

The Louisville Chapter held its April meeting April 11 at Gardencourt, the University of Louisville's school of music. The beautiful old mansion which houses the school formed a perfect setting for a program of seventeenth century music arranged by Francis Hopper, teacher of organ at the university. Martha Graham Hill was the soprano soloist who sang with a string group in two solo cantatas for soprano, strings and organ by Franz

Tunder, two chorale preludes for trumpet and organ by Johann Ludwig Krebs, and three solo cantatas for soprano, strings and organ (from the archives of the Moravian Church, Bethlehem, Pa.), by Johann F. Peter, George G. Muller and Jeremiah Dencke. Three sonatas for strings and organ by Mozart were the last offerings.

FLORENCE L. RITTER, Registrar.

Festival in Paterson, N. J., May 19.

The Northern New Jersey Chapter is planning a music festival for Thursday evening, May 19, at the First Presbyterian Church of Paterson. Seven choirs will join in singing the five selected anthems: "Peace I Leave with You," Roberts; "Psalm 150," Franck; "Unfold, Ye Portals," Gounod; "Hark, Hark, My Soul," Shelley; "Gloria," Mozart. The participating choirs are First Presbyterian, Third Presbyterian, Ward Street Presbyterian, Church of the Messiah and Second Reformed, all of Paterson; Caldwell Methodist and Pompton Lakes Reformed.

Ralph Grover, A.A.G.O., organist of the Church of the Messiah, Paterson, will direct the group, while organ accompaniments will be provided by Franklin Bowen, organist of the First Presbyterian Church of Paterson. James B. Healy, organist of the Third Presbyterian Church of Paterson, will play the prelude and processional, Charles Hizette, organist of the Ward Street Presbyterian Church in Paterson, the offertory and John Kinsey, organist of the Caldwell Methodist Church, the recessional and postlude.

JAMES B. HEALY, JR., Chairman Publicity Committee.

Edward Linzel Plays in Millville, N. J.

The Southern New Jersey Chapter presented Edward Linzel in a recital March 28 at the First Methodist Church, Millville. Mr. Linzel is organist of St. Mary the Virgin, New York City. The fine program was beautifully played on a two-manual Aeolian-Skinner organ. The compositions listed were: Concerto 1 (Vivaldi), Bach; Schübler Chorale Preludes, Bach; Andantino, Franck; Chorale in E, Franck; Pastorale, Roger-Ducasse; "Litanies," Alain; "Christmas Night, 1914," Reger; Scherzo, Symphony 2, Vierne; Andante and Finale, Symphony 1, Vierne.

A meeting of the Southern New Jersey Chapter was held at the home of Elizabeth Ann Mulford in Bridgeton March 22. Stanley Silvers entertained with a very interesting illustrated talk with pictures he and his wife, Virginia, took on their recent motor trip to Florida. They visited many churches and inspected the organs in these edifices. Miss Mulford and her mother served refreshments.

CARRIE E. LIVINGSTON, Secretary.

Schreiner Gives Houston Recital.

The Houston, Tex., Chapter presented Alexander Schreiner in a recital at St. Paul's Methodist Church March 15. An unusually large and appreciative audience was in attendance. The program consisted of: Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Symphony in A, Camil Van Hulse; "Meditation Religieuse," Mulet; Intermezzo, Barie; Finale, First Symphony, Vierne.

WILHELMENE BIXLER GREENE, Secretary.

Lancaster Members Give Program.

The monthly meeting of the Lancaster, Pa., Chapter, held April 4 in Zion Lutheran Church, featured a Guild members' recital, with four organists taking part. The program, which was open to the public, was as follows: Prelude and Fugue in E minor and "Fervent Is My Longing," Bach (played by Dale L. Hershey); Chaconne, Pachelbel, Andante from Sonata No. 3, Bach, and Scherzo, Titcomb (played by R. Patt Coward); Passacaglia and Fugue in C minor, Bach (played by Florence Layton); "Le Banquet Celeste," Messiaen, and Finale from "Sonata da Chiesa," Andriessen (played by Alfred A. Ashburn).

A business meeting was held at which Dean McConnell called attention to the observance of Guild Sunday May 8 and plans for a choral festival in May were formulated.

DALE L. HERSHEY, Registrar.

Alamo Chapter.

The Alamo Chapter, San Antonio, Tex., held its March program on the 14th, with a recital on the Temple Beth-El organ by David Johnson, organist of the Travis Park Methodist Church, and Mrs. Charles Tomlinson, organist of Woodlawn Methodist. A business meeting was held and plans for the Guild service and the regional convention were made.

KATHRYN BALL RUSSE, Secretary

Central Arizona Chapter.

The Central Arizona Chapter presented a program of organ music at its monthly open meeting March 29 at the residence of Mr. and Mrs. Eugene Redewill in Phoenix. The following artists appeared on the program: William Fairfield Brown, organist of Trinity Cathedral, Phoenix; Lillie King Shaw, mezzo-soprano, accompanied by William J. Reddick, formerly director of the Detroit Symphony, and Leonard Leigh, organist.

C. J. IVERSON, Secretary.

The Colleagues Speak

That the committee on colleagues has work to do is clearly indicated by the letters received from serious-minded colleagues in all parts of the country who write for help and guidance. Organists in the larger centers are not always aware of the sparse fare with which their confreres in less favored communities have to put up. To show how some of our colleagues feel, I am recording a few excerpts from letters recently received.

One asks "Where would a colleague apply for work as an organist, preferably in a Roman Catholic church?"

Another, apropos of preparing for the associate examination (she holds a music bachelor's degree from an excellent school): "I do not feel in a position to go back to school, but wondered if I couldn't study at home, with tests from time to time to see if I was keeping on the right track."

From a third: "I am sure we could use lists of suitable service music for small volunteer choirs—something which is good music, but within the grasp of singers who are quite untrained and for the most part not aesthetically inclined." She adds a significant comment: "As far as chapter discussions are concerned, I have found that the chapter to which I belong is not available to me. My husband is a GI student in the university. We live about fifty miles from the chapter headquarters. Most of the meetings are banquets, the cost of which, along with transportation and proper care for our small children, proves more than our limited budget will allow. * * * So I am forced for the time being to be inactive."

Another writes: "Many of the colleagues, particularly the men in this group, play the organ as an avocation rather than a vocation. This seriously limits the time that can be spent in looking for suitable music * * * to browse aimlessly through catalogues of organ music only to end up ordering 'in the dark' and accumulating a stock of music which, to the individual organist concerned, is useless. One of the finest services which the Guild could render, both to organists of this group and to churches they serve, would be to publish on occasion a rather lengthy list of good organ music, both old and new, preferably with some notation as to degree of difficulty, type of service for which the music is suitable and other appropriate information that will enable the busy organist to render appropriate music for the worship services of the church."

These samples call attention to the familiar problems of the organist in the smaller community with limited resources at command, but with zeal to do the best job that he can. The committee hopes that in a short time it may be able to bring to these and others like them some help in their endeavors to raise the standards of church music and its performance. We welcome additional letters from serious-minded inquirers.

J. LAWRENCE ERB,

Chairman Committee on Colleagues.

District of Columbia Chapter.

Walter Baker, organist of the First Baptist Church of Philadelphia, played a brilliant recital under the auspices of the District of Columbia Chapter at the Washington Cathedral March 17. His program, which displayed splendid technique and lucid registration, elicited many delightful contrasts from this beautiful instrument. He played: Prelude, Fugue and Chaconne and "From God I Ne'er Will Turn Me," Buxtehude; "Fugue a la Gigue," Bach; Introduction, Passacaglia and Fugue, Reger; "Soul of the Lake," from "Seven Pastels," Karg-Elert; Scherzo from Second Symphony, Vierne; Berceuse and Spinning Song, from "Suite Bretonne," Dupré, and Toccata, Karg-Elert.

In the past two months the District of Columbia Chapter has heard two more profitable programs, the first being played by one of our own members, Stanley Plummer, organist of the Luther Place Memorial Church, on the organ recently completely rebuilt by the Wicks Company. Mr. Plummer played with solidity and discernment the Bach Toccata in F, the Vivaldi-Bach Adagio in D minor, Bach's "St. Anne" Fugue, two of his own compositions, a Chorale Prelude on "O Sacred Head" and "Carillon"; "Greensleeves," by Purvis, and "Thou Art the Rock," Mulet. Mr. Plummer is working on a master's degree and teaching organ and theory at the Catholic University, where he was graduated as bachelor of music last year.

TEMPLE DUNN, Registrar.

News of the American Guild of Organists—Continued

Open Letter Lists Joys to Come at Regional Convention in Detroit

Open letter to all organists in the A.G.O. chapters of Ohio, western Pennsylvania, Illinois, Indiana, Wisconsin and Michigan.—Dear Fellow Members:

You have heard, or read, that there is to be a regional convention of organists in Detroit in June. If you haven't, you should have, for this is going to be THE event of the year.

Do you remember the 1942 convention you had in Detroit? The wonderful recitals played by outstanding men and women? The inspiring talks? The social evenings? The visits to nearby spots? The formal Guild evening service at the Episcopal Cathedral? Do you remember? You must, for there wasn't a person at that convention who did not regret its ending and did not wish and promise to come back.

Well, this wish has come true: Detroit again is offering a convention. The self-same persons who ran the other convention are running this one and it promises to be better even than the last one; judge for yourself: There will be organ recitals by Frederick Marriott of Chicago, Charles Peaker of Toronto, Mabel Zehner of Mansfield, Ohio, Robert Rayfield of Chicago and your obedient servant of Detroit. There will be talks by David McK. Williams, Sidney Carlton, Frances Hutchison and Mary Louise Handley. There will be a special service at the Episcopal Cathedral, with a combined boy choir under the direction of Ellis Varley and Sidney Carlton, and a special address by the Right Rev. Bishop Emrich. There will be visits to Henry Ford's historic museum in Greenfield Village, to lovely Cranbrook and, remembering how many conventioners in 1942 asked the way to our sister nation Canada, a visit has been planned to Walkerville, Ont.

You and you and you: CAN you afford not to come to this session June 27, 28, 29 and 30? Of course not! Won't you make plans right now? Why not write for full particulars to Miss Mary Louise Handley at 5035 Woodward, Detroit 1? She'll make complete reservations for you, both hotel and convention, saving you all the fuss and assuring you of fine accommodations.

Hoping to meet you personally in Detroit in June, I am most cordially and fraternally yours,

AUGUST MAEKELBERGHE, F.A.G.O.,
Publicity Chairman.

Notable Events in Harrisburg.

The Harrisburg Chapter held its annual Guild service Feb. 27 in Messiah Lutheran Church. Miss Mildred Myers, organist and director of the choir of Messiah Church, played the preludes—Fantasia in G major and "I Call to Thee, Lord Jesus," Bach. The Rev. John H. Treder, chaplain of the chapter and vicar of All Saints' Episcopal Church, Hershey, Pa., read the introit and the declaration of principles of the American Guild of Organists. Members from four of the city choirs united in the singing of two anthems—"Hosanna," Dickinson, and "God Is a Spirit," Bennett. Robert S. Clippinger, organist-director at Grace Methodist Church, directed the choirs. The Rev. Dr. William Van Horn Davies, pastor of Messiah Lutheran Church, gave a meditation on "Church Music for the Congregation." The offertory, "Pregiera," Ravanello, was played by Mrs. Hazel A. Keely, organist-director at the Harris Street Evangelical United Brethren Church. The postlude, March in D major, Guilman, was played by J. Albert Wiseman, organist-director at Salem Reformed Church.

Feb. 28 members of the Guild met in the Market Square Presbyterian Church for another study period. The subject was a continuation of the January study, which dealt with the liturgy, this time particularly the chants and responses as found in the common service book of the Lutheran Church. Robert S. Clippinger, who is also director of sacred music at the Lutheran Seminary in Gettysburg, led the discussion. This was followed by a symposium on what is deemed desirable wedding music. A member of the Guild, who is also a representative of a local music store had on display a fine selection

NEW GUILD STUDENT GROUP AT GEORGIA TEACHERS' COLLEGE



ORGAN STUDENTS at Georgia Teachers' College, Collegeboro, Ga., have been granted a charter as a student group of the American Guild of Organists. Members of the newly-formed group, shown above, left to right, are: Annela Wells, Mary Ida Carpenter, dean; Douglas

Moore, Eva Brown, William Evans, Martha Ann Vaughan, Betty Ann Zetterower and Archie Nesmith, secretary and treasurer. Professor Jack Broucek, a member of the music division and supervisor of the group, is seated at the console. The photograph is by Mike Goldwire.

of organ numbers suitable for weddings. These were played by Mr. Clippinger. Suggestions were offered by members on how to avoid the too sentimental type of wedding music.

On March 21 another meeting was called, at which Easter organ music was discussed and samples of Easter music were placed on exhibit by the local music store.

March 31 Virgil Fox was presented in a recital on the four-manual Austin organ in Grace Methodist Church. This was Mr. Fox's first appearance in Harrisburg and if the enthusiastic applause of a large audience which greeted him and the expressions that followed his performance are any indication it will not be his last. After an introduction by the Rev. John H. Treder, at the suggestion of Mr. Fox the audience sang "Come, Thou Almighty King." The first number of the recital was the Concerto in F major by Handel. Of course, no program played by Mr. Fox would be complete without "Come, Sweet Death." This was followed by the "Fugue a la Gigue" and Prelude and Fugue in D major by Bach. The remainder of the program was as follows: Prelude, Fugue and Variation, Franck; Sonata in F minor, Mendelssohn; "Elfin Dance," Edmundson; "Perpetuum Mobile," Middelschulte; Toccata, "Thou Art the Rock," Mulet. At the conclusion of the program the hymn "The Church's One Foundation" was sung.

Ithaca Chapter Proceedings.

After a dinner at Smith's dining-room the March 28 meeting of the Ithaca Chapter was held at the First Methodist Church. The business began with the formal acceptance of the resignation of Miss Louise Wallace as dean. Mrs. Jenny Lou Struglia, subdean, assumes the dean's duties until the next election.

Mrs. Struglia presented a paper on the "Style and Technique in Hindemith's Organ Sonatas." The characteristic features of Hindemith's musicianship were set forth with lucidity and numerous musical quotations supplemented Mrs. Struglia's discussion, which closed with a performance of Hindemith's Sonata No. 3.

Dr. Harold W. Thompson handed out copies of recently-published organ works. Dr. Conrad H. Rawski reviewed briefly two new books of importance for the organist: William Mitchell's translation of "The Essay on the True Art of Playing Keyboard Instruments" by Carl Phillip Emanuel Bach and Norbert Dfourcq's "J. S. Bach, le Maître de l'Orgue."

LUCILE WILDMAN, Secretary.

Franck and Vierne Denver Topics.

The smaller organ works of Franck and Vierne were subjects of discussion at the March meeting of the Rocky Mountain Chapter. The meeting was held March 21 at the Tom Walker piano store in Denver and the Consonata electronic organ was used. Mrs. Katherine Northcross read a very interesting paper on Cesar Franck, after which Mrs. Thomas R. Walker and

Bend recitals were played in the First Presbyterian Church, with Mrs. Hugh Van Skyhawk, organist of the host church, playing the first program March 11. On the succeeding Fridays the following organists played Lenten programs: Mrs. Harold Clayton and Dean Albert P. Schnaible. Mrs. Albert Thorpe, Niles, Mich., played the April 1 and 8 recitals. The South Bend programs were continued through Holy Week with Mrs. R. Dean Hans, Miss Nancy Dodge and Mrs. Lester Finney at the organ.

On April 16 our subdean, Miss Margaret Hinkle, became Mrs. Lindon Stevens Gaston. After a trip through England, France and Scotland Mr. and Mrs. Gaston will be at home in Springfield, Ohio. In Mrs. Gaston's absence Mrs. J. H. Buzby, past dean and organizer of our chapter, will be in charge of the annual May 1 spring choral festival, to be given in Grace Methodist Church, South Bend. Individual choirs have been working on the numbers to be presented and the first combined rehearsal was held March 6 in the First Methodist Church.

DORIS E. FERRIN, Registrar.

Visit Minnesota Temple.

The March meeting of the Minnesota Chapter was held March 22 at Temple Israel in Minneapolis, fifty members attending. A turkey dinner was served by the women of the church.

Mrs. Arthur Fellows, our dean, announced the regional convention to be held in the Twin Cities June 14, 15 and 16, and Arthur Jennings, program chairman, gave us a tentative outline of the program to be given.

Rabbi Albert Minda of Temple Israel gave us an informative talk on "The Hebrew Sabbath Liturgy," reading and explaining several prayers to be found in the prayer-book, with responses sung by two members of the church quartet, Marvel von Loewe and Hollis Johnson, with Carl Jensen, A.A.G.O., at the piano. We were conducted by Rabbi Minda in touring Temple Israel, the largest synagogue in the city. We then entered the impressive main auditorium. With Mr. Jensen at the organ and Mr. Johnson leading we sang two hymns, one in Hebrew and one in English. Afterward we were conducted to a hall of many very fine paintings, etchings, plaques and cabinets holding a large number of objects and symbols of the Jewish faith, some in miniature, ending with a visit to the library.

MRABON AUSTIN DUNN, A.A.G.O.

Plans Substitute Service.

At its March meeting the Central California Chapter decided to work toward the establishment of a service designed to help churches find substitute organists and to help substitute organists find suitable opportunities for playing. It is the intention of the chapter to compile a list of available organists with data as to the type of work they are interested in and the times they are free. In addition there will be a list of cooperating churches, with data as to the time of their services, the type of music required and the like.

GEORGE BRANDON, Publicity Chairman.

Wheeling Chapter Program.

The Wheeling Chapter met in the Bellair Presbyterian Church March 15. Mrs. J. Herbert Stitt, organist and director at that church, played Bach's D minor Prelude and Fugue and Bubeck's Meditation. Miss Betty Jane Jones sang "The Lord's Prayer," by Hoffmeister, and Gounod's "O Divine Redeemer." The Rev. J. Franklin McHenry presented a minister's viewpoint on church music. Dean Loren Mercer presided at the business meeting and plans were made for the fifth annual Guild festival in May. A social hour was the concluding feature.

H. HADSELL, Secretary.

Syracuse Chapter.

The Syracuse Chapter met April 4 at Plymouth Congregational Church for a business meeting followed by a member recital. The big item of business was the election of officers for 1949-50. The slate elected included for dean Frank Hansel; associate dean, Harold MacGrath; recording secretary, M. Lillian Jerome; corresponding secretary, Virginia Van Brocklin, and treasurer, Jeanette Kelsen.

Four members favored us with their preferred Easter selections and three other members conducted the group in the singing of Easter choral numbers.

MISS M. LILLIAN JEROME, Secretary.

COLUMBUS BOYCHOIR SCHOOL CAMP FOR MUSICAL BOYS

An enriching musical experience offering opportunity for training with famous Columbus Boychoir. Sailing, swimming, all other athletic activities. Hand crafts, nature study. Participation with Choir in presentation of two choral works with symphony orchestra. Attendance dress rehearsals, five operas. Instrumental instruction available. Youth orchestra. Registration limited to 40 boys July 7 through Aug. 11, Chautauqua Lake, N. Y. Booklet on request. Write to

HERBERT HUFFMAN, Director

812 East Broad St.

Columbus 5, Ohio

News of the American Guild of Organists — Continued

Recital in Grand Rapids by Claire Coci; Festival of Children's Choirs Held

The last of a successful series of recitals was given by Claire Coci in Grand Rapids on the evening of March 14 under the auspices of the Western Michigan Chapter. The Park Congregational Church was well filled and the audience was held spellbound by her brilliant performance. Patrons and sponsors met Miss Coci at a reception in the church parlors after the recital. The organists of Grand Rapids enjoyed her presence at their weekly luncheon in the Fountain Street Baptist Church.

The annual festival of children's choirs was held March 20 at the Westminster Presbyterian Church. The combined choirs of the Central Reformed, East Congregational, First Methodist, North Park Presbyterian, South Congregational and St. John's Evangelical and Reformed Churches, St. Mark's Episcopal Cathedral and the Westminster Presbyterian Church, under the direction of Miss Doris James, stirred a large audience with their beautiful singing of well-chosen anthems. All the music was memorized, and diction was clean and splendid attention was given to musical detail. They sang "Flocks in Pastures Green Abiding," Bach; "Hear Us, O Father," Saint-Saens; "Give Ear unto Me," Marcello; "The Virgin's Slumber Song," Reger; "When I View the Mother," Voris, and "A Heavenly Song Is Sung," Dickinson. Kenneth W. Jewell was the festival organist and besides accompanying the choir played: "Benedictus," Reger; Adagio, Franck, and Chorale, Reger. The Rev. A. Mohs, D.D., gave the invocation, and the Guild chaplain, the Rev. Theodore S. Buchmueller, pronounced the benediction. The program also featured hymns sung by the choir and congregation.

The last in a series of recitals given by our members in the outlying churches of the city was played Sunday evening, April 10, by Chester Tucker of the East Congregational Church. The recital was given in the Fuller Avenue Christian Reformed Church and featured Dutch and Belgian composers.

The monthly chapter meeting was held April 11 at Redeemer Lutheran Church, with Harold Bishop as host and program chairman. Following the dinner and business meeting, conducted by Dean John Dexter, an organ tour was made. The organs heard were the Hammond at the Redeemer Lutheran Church, with Joseph Sullivan at the console; the Baldwin at the Plymouth Congregational Church, demonstrated by John Lewis; the four-manual Möller at St. Andrew's Cathedral, with Joseph Sullivan organist, and a new three-manual in process of installation at the Neland Avenue Christian Reformed Church. Henry Rose, representative of the Michigan Pipe Organ Company, gave a demonstration of construction details.

MRS. VAUGHN KERSTETTER,
Corresponding Secretary.

Regional Convention in Memphis.

The Southern region of the Guild is to hold its regional convention in Memphis May 16, 17 and 18. The following is a list of recitalists and speakers:

Recitalists—Miss Donna Jean Cook, Nashville, Tenn.; Scarritt and Peabody Colleges; Glenn Metcalf, A.A.G.O., Mus.M., Hendrix College, Conway, Ark.; C. C. Loomis, Mus.D., director of music, Sullins College, Bristol, Va.; Farley K. Hutchins, M.S.M., Mississippi Southern College, Hattiesburg; Sam Batt Owens, Birmingham, Ala.; Klaus Speer, Lincoln Memorial University, Harrogate, Tenn., and Donald George, Christ Church Cathedral, New Orleans.

Speakers—Frank Crawford Page, F. A. G. O., Louisiana State University, Baton Rouge; John Summers, Little Rock Junior College, Little Rock, Ark.; Cyrus Daniel, F. A. G. O., Vanderbilt University, Nashville, Tenn.; Julian P. Edwards, Montgomery, Ala.

Catharine Crozier in Evanston.

The Illinois Chapter and its friends enjoyed a special treat on the evening of March 20, when Catharine Crozier gave a recital under the chapter's auspices at St. Luke's Church in Evanston before a large congregation. Meticulous attention to details of technique and registration, intelligence and virility marked Miss Crozier's performance, and the fine organ

at St. Luke's provided an excellent vehicle for her talent.

The program began with a performance of the Franck B minor Chorale which could not easily be excelled. After three Bach chorale preludes and one of the pleasing d'Aquin "Noels" came Karg-Elert's symphonic chorale "Abide with Us," a truly impressive work. The second part of the evening was devoted to modern composers and included Sowerby's "Requiescat in Pace," Seth Bingham's whimsical "Rhythmic Trumpet," Alain's dramatic "Litanies," the serene "Song of Peace" of Langlais and, as a final number, one of Duprés best works—the Variations on a Noël.

Service May 9 in Brooklyn.

At the Guild service to be held Monday, May 9, at 8:15 p.m., in the Lafayette Avenue Presbyterian Church, Brooklyn, Dvorak's "Stabat Mater" will be given in the English version under the direction of Marion Clayton Magary. The soloists will be: Irma Cooper, soprano; Greta Skoog, alto; Willard Pierce, tenor; Loys Price, baritone. The choir will be augmented by a number of alumni.

Dinner and Program in Dallas.

Members of the Texas Chapter were served a fried chicken dinner by the women of Grace Methodist Church April 18. Dean Blomdahl presided at the business session. Several new members were received and enthusiasm over the regional convention to be held in Houston April 25 to 28 was expressed. Announcement was made that this chapter had been invited to sponsor the appearance with the Dallas Symphony Orchestra of the winner of \$1,000 in the organ contest held at the recent convention of the National Federation of Music Clubs in Dallas.

A splendid program was given by the Adamson High School chorus of about 100 young people, directed by Charles Williams, who is also director of the Grace Church choir. Mrs. Ellis Shuler accompanied on the organ. The program consisted of: "Stabat Mater," Palestrina; "Song of Fate," Brahms, and "Apostrophe to the Heavenly Host," Willan.

KATHERINE HAMMONS, Secretary.

Chapter Helps Preaching Mission.

A city-wide interdenominational preaching mission in Charleston, W. Va., was concluded recently. It was sponsored by the Charleston Ministerial Association. The afternoon and night services were held in the Municipal Auditorium. The Kanawha Chapter did much to make these meetings successful and inspirational. An organist and pianist for each afternoon and evening service were provided from the ranks of the chapter. J. Alton Hampton, minister of music of the Baptist Temple, was in charge of the music. At both Sunday evening services a combined choir of approximately 400 voices, under the direction of Harold W. Ewing, dean of the Kanawha Chapter, sang the "Hallelujah Chorus" from Handel's "Messiah." On several other evenings combined choirs of various denominations were led in the singing of anthems by Guild members. During the eight days of the mission there was an approximate attendance of 23,000.

SELMA B. ASBURY, Registrar.

Central Iowa Chapter.

The Central Iowa Chapter met April 11 at Bishop's Cafeteria, Des Moines, for dinner and then went to St. Paul's Episcopal Church for the business meeting and program. The program consisted of the playing of two records—Symphony in G major, Sowerby, played by E. Power Biggs, and "Matthias the Painter," Hindemith, played by the Philadelphia Symphony Orchestra. Gordon Farnell, associate professor of organ at Central College, Pella, gave a brief sketch of the composers and the background for the compositions.

PEARL RICE, CAPPS, Secretary.

South Mississippi Chapter at Work.

The South Mississippi Chapter, organized Jan. 24 in Hattiesburg with sixteen charter members present, elected these officers for 1949: Dean, Farley Hutchins; sub-dean, David Witt; secretary-treasurer, Beatrice Collins. We met for dinner Feb. 21 at the Forrest Hotel, after which we adjourned to the Bay Street Presbyterian Church for a program. Dr. Vinnedge, professor of religious education at Mississippi Southern College, was the speaker and gave a valuable talk on "Musical Ships." Mr. Witt played the "Sierra Madre" by John Carre, an American; Mr. Hutchins an "Air and Variations" for

pedal alone by Flor Peeters, a Dutchman, and Miss Collins a Scherzetto by Vierne, a Frenchman.

A student group was organized last month at Mississippi Southern College under the sponsorship of our dean.

The Mississippi Woman's College dining-room served as the meeting-place for dinner March 21. We adjourned to the Mississippi Woman's College auditorium for the program, which was as follows: "Psalm 19," Marcello; "I Call to Thee," Bach, and Toccata, Gigout (Mrs. J. E. Schwartz); "O Rest in the Lord" ("Elijah"), Mendelssohn, and "Love Never Fulleth," Root (Mrs. Robin Sweat Longre; Mrs. George Baylis accompanist); "O Sacred Head, Now Wounded," "Jesus, Priceless Treasure" and "In Death's Dark Grasp the Saviour Lay," Bach; Chorale in B minor, Franck; "Cortege," Vierne, and "Noël," Almand (Miss Beatrice Collins).

BEATRICE COLLINS, Secretary-Treasurer.

Clergy Night in Kalamazoo.

The Southwestern Michigan Chapter held its first clergy night April 4 at the First Congregational Church, Kalamazoo. After the dinner and business meeting an interesting talk was given by the Rev. Robert K. Giffin, rector of St. John's Episcopal Church, Sturgis, Mich. Father Giffin, assistant chaplain of our chapter, pointed out the responsibilities of both the organist and minister in the church. He also listed some of the "sins" of which ministers and organists frequently are guilty. A lively discussion was aroused by questions handed out to several members.

MARIBELLE HALVBERSON, Registrar.

Tennessee Chapter.

The Tennessee Chapter met April 4 in the Zelma Le Thomas studio with Miss Eugenia Eason as chairman. At the business meeting presided over by Robert E. Griffin, the dean, an announcement was made by Adolph Steuterman, regional chairman, regarding the convention to be held in Memphis May 16, 17 and 18. "Music as a Hobby" was the topic of Dr. D. C. McCool, psychiatrist; Miss Faye Peel and Robert Griffin. Dean R. Finch sang solos from "Elijah." The members enjoyed a smörgåsbord dinner served by Miss Eason, assisted by Mrs. J. Adelbert Withee.

SALINA KELLOGG ACREE,
Corresponding Secretary.

Virginia Chapter Presents Fox.

One of the finest musical events this season in Richmond, Va., was the recital by Virgil Fox, organist of the Riverside Church in New York, April 7. This recital was sponsored by the Virginia Chapter and was played at the First Baptist Church.

Preceding the recital a dinner was served for the chapter members and their guests at the First Baptist Church, followed by a business meeting at which Dean Alton Howell presided. The final meeting for this year was announced for May 3, at which time elections will be held. Plans were discussed for the regional convention. In charge of convention plans are Charles Craig and Mary Ann Gray.

FRANCES SUTTON, Registrar.

Macon, Ga., Chapter.

The monthly meeting of the Macon, Ga., Chapter was held at the Vineville Baptist Church April 4. Current events in the music world were reviewed by Mrs. Gladstone Jackson. The first of a series of recitals was given by the members of the Guild. The program was as follows: "Benedictus," Reger (Fanny Matthews); Aria, Buxtehude, and Pastorale, Bach (Herbert Herrington); Andantino, Chauvet (Mrs. Francis Huthnance); Fantasie for organ and piano, Demarest (Crocket Odum and Herbert Herrington). A talk on the prelude and postlude in the Protestant service was delivered by Herbert Herrington. Refreshments were served by Crocket Odum at his home.

EVELYN SMITH.

Charlotte, N. C. Chapter.

The monthly meeting of the Charlotte, N. C., Chapter was held April 4 at Temple Beth-El. A fine program on Jewish liturgical music was presented. John D. Morrison, professor of organ at Queens College (Charlotte) and organist and choir-master of St. Martin's Episcopal Church, was in charge of the program. The temple quartet sang the traditional Jewish worship music. Rabbi Philip Frankel gave an outline of the development of Jewish liturgy from the earliest Biblical days and explained the music used.

After the program, Eugene Craft, dean of the chapter, presided over a business meeting.

ROBERT E. PROCTOR, Registrar.

South Carolina Chapter.

The South Carolina Chapter held a business meeting Sunday afternoon, March 13, in the St. Peter's Catholic Church parsonage at Columbia, followed by a recital in the church by Mrs. Curran L. Jones, organist of St. Peter's, assisted by the choir. Mrs. Jones played two chorale preludes by Bach, "Hark, a Voice Saith All Are Mortal" and "We Call to Thee, Lord Jesus Christ"; Communion, Kreckel, and the Preludio from the Sonata in C

minor by Guilmant. The choir sang "Ave Maria," Arkadelt; "O Bone Jesu," Palestrina; "Panis Angelicus," Baini, and the Kyrie and Gloria from Yon's "Missa Regina Pacis (In honor of St. Vincent Ferrer)." MRS. E. ARTHUR TARRER.

Alabama Chapter.

The Alabama Chapter met March 10 at the First Presbyterian Church in Birmingham. Mrs. Robert Kirby, the dean, presided. The regional convention will meet in Memphis in May and the chapter has been requested to send an organist and speaker. Mrs. Muriel Smith of the Jefferson County school system spoke on "Music Therapy." The nominating slate was presented.

MYRTLE JONES STEELE, Reporter.

Guests of Baldwin in Los Angeles.

The April meeting of the Los Angeles Chapter was held April 4 with dinner served in the refectory of Immanuel Presbyterian Church through the courtesy of the Baldwin Piano Company. After dinner the members and guests, numbering 110, adjourned to the Baldwin studios across the street, where a lecture demonstration of the Baldwin electronic organ was presented. Ralph Louis, manager of the Baldwin Los Angeles office, introduced Fred Barnes, a member of the Los Angeles Chapter who is on the Baldwin staff, and he in turn presented Paul Mooter of the Cincinnati office. After a demonstration of the individual tone colors Mr. Mooter played representative types of music to show the flexibility of the instrument. A question and answer period was held.

WILLIAM G. BLANCHARD.

Ministers as Redwood Empire Guests.

Ministers of Guild members' churches were guests of the Redwood Empire Chapter at a dinner meeting in the Green Mill Inn, near Petaluma, Cal., April 5. A group of songs was presented by the women's trio of the Petaluma Methodist Church. The speaker of the evening was W. Allen Taylor, dean of the Northern California Chapter. His subject was "Ethics of the Profession." He also made some interesting announcements about the convention to be held in San Francisco in July.

Our next meeting was announced by Dean Gordon Dixon as a progressive recital. The members are to receive notices of the starting-point, but the rest of the itinerary is to be kept secret until they arrive.

CLAIRE COLTRIN, Publicity Chairman.

Gregorian Music San Jose Subject.

The San Jose Chapter held its monthly meeting Sunday afternoon, April 10, at Holy Family Catholic Church in San Jose. The program, under the chairmanship of Mrs. Alice Romani, began with an address on Gregorian music by the Rev. St. Sure, a Jesuit priest who recently received his degree from the Gregorian Institute and is teaching in the novitiate at Los Gatos. Following this interesting talk the Holy Family choir, under the direction of Miss Yolanda Cangiamilla, with Mrs. Romani at the organ, presented an excellent program of Gregorian, traditional and modern music.

A business meeting was held in St. Joseph's school, adjoining the church, with Dean Iru Price presiding. It was announced that the regional convention to be held in San Francisco July 5 to 8 will spend one day at Stanford University in Palo Alto and that our chapter member, Herbert Nanney, organist at Stanford Memorial Chapel, will give a recital.

Refreshments were served by Mrs. Elizabeth Pugh, Mrs. Alice Romani and William Erlendson.

MARJORIE MARSHALL BONDE, Recorder.

Long Beach Chapter.

The Long Beach, Cal., Chapter met April 12 in the marine room of the Huntington Hotel. Raymond Parmalee, sub-dean, provided an educational program which consisted of the showing of two sound motion pictures. One of them was on the craft of organ building and the other about the principles of the electronic tube. VIRGINIA LOVELOCK DAVIDSON,
Reporter.

San Joaquin Valley Events.

The San Joaquin Valley Chapter met at the First Baptist Church in Fresno, Cal., April 4 for a dinner and program of organ and choir music. Eugene Wahlstrom spoke on "The Problems of the Small Church Choir." Organ music was played by Agnes Chivittjan, Rodney Juhl and Anna Koopman. The choir of the First Methodist Church, directed by Lowell Spencer, sang three anthems and a women's trio from the First Christian Church sang two numbers.

The chapter presented Alexander Schreiner April 19. Other events include special services in recognition of national Guild Sunday and a hymn festival May 15.

At the March 7 meeting the Rev. Bernard J. Hopkins, C.Ss.R., gave a lecture on the history and use of Gregorian music. The choir of St. Alphonsus Catholic Church, where the meeting was held, illustrated different types of chant under the direction of Father Hopkins.

GERTRUDE RANDELMAN, Secretary.

News of the A.G.O.—Continued

STUDENT GROUP OF GUILD IN BRIDGEWATER, V.A.



THE BRIDGEWATER COLLEGE Chapter of the A.G.O. was organized in February, 1948. It has sixteen members. Officers are: President, Frances Flora; vice-president, Carl Shull; secretary, Barbara Dove; treasurer, Ruth Jane Richmond; advisor, Miss Ruth E. Weybright. Members pictured above, reading from left to

right, are: Carl Shull, Paul Garber, Misses Dawn Arey, Allison Roller, Ruth Jane Richmond, Carol Miller, Dorothy Ann Huffman, Shirley Petcher, Barbara Shull; Virginia Bittinger, Ruth E. Weybright, Ruth Stull, Frances Flora, Mary Kay Ogden, Wilda Ann Eller, Nancy Lavman and Eloise Edmonson.

Northern California Chapter.

The annual Guild service was held Sunday afternoon, April 24, at Grace Cathedral in San Francisco. Robed Guild members entered in procession and occupied choir stalls. Newton D. Pashley's First Presbyterian choir of Oakland sang special anthems and Cantor Rinder of Temple Emmanu-El delivered an address on Albert Schweitzer. A recital followed, played by Alexander Schreiner.

Plans are maturing for the regional convention, comprising chapters from California, Arizona and Nevada, to take place in San Francisco July 5, 6, 7 and 8. Features will be recitals by Virgil Fox, Ethel Sleeper Brett, Ludwig Altman, Ralph Travis and Herbert Nanney; a day at Stanford University, including a lecture by Dr. Warren D. Allen; regional finals for the national student organists' contest, and a recital by the winner.

FREDERICK FREEMAN, Registrar.

Recitals in Knoxville, Tenn.

The Knoxville, Tenn., Chapter has presented two in a series of Sunday afternoon recitals at the First Baptist Church, Knoxville. On Feb. 27 Professor Frank Nelson, organist emeritus of St. John's Episcopal Church, played. March 27 Claudia Wofford Carter, organist of the First Baptist Church, Maryville, and the Maryville College A Cappella Choir were presented in a joint recital.

ALFRED E. LUNSFORD, Secretary.

Fort Worth Chapter.

The Fort Worth, Tex., Chapter held a dinner meeting at the home of Mrs. Roy D. Martin April 11. Miss Janie Craig, the dean, presided over the business session. Plans for the recital by Richard Purvis were discussed. C. M. Bolton played several numbers on the electronic organ and Dr. Thomas Moon sang two groups of songs accompanied by Robert Rogers.

ELIZABETH HOUSE, Secretary.

Central Iowa Chapter.

The Central Iowa Chapter met March 14 at Central College, Pella. Twenty-two members and friends were served dinner in the college dining-room. After a business meeting we went to the college chapel for a program presented by one of the members—Alice Stoltenberg Brown—on the new three-manual organ. She played

entirely from memory. The program was as follows: "Carillon de Westminster," Vierne; "Paradise," Fibich; "Prayer for Peace," Held; Bible Poems, "Lord Jesus Walking on the Sea" and "The Last Supper," Weinberger; Fugue in D, Bach; "The Musical Clocks," Haydn-Biggs; "Drifting Clouds," d'Antalfy; Toccata, Andriessen.

MENDELSSOHN'S ORATORIO "St. Paul" and Bach's "Passion according to St. Matthew" were sung recently at Emmanuel Baptist Church, Brooklyn, under the direction of Henry Fusner, M.S., A.A.G.O. The Mendelssohn oratorio was presented Feb. 20. April 5 the Bach oratorio was sung by the Emmanuel motet choir, assisted by the choir of Christ Church, Riverdale, Arthur Christmann choirmaster, and the boy sopranos of St. Paul's Church, Flatbush, Judson Rand choirmaster. The boys sang the chorale in the first chorus with the Christ Church choir singing the antiphonal second chorus parts throughout the Passion.

MRS. FANNIE S. TRUETTE of Brookline, Boston, Mass., died there April 4. She was the widow of Everett E. Truette, for many years a prominent organist and teacher of organ in Boston, as well as a composer. Mrs. Truette is survived by a daughter, Mrs. Harry L. Foster. Funeral services were held at the Leyden Congregational Church, April 6.

LAURENCE DILSNER has resigned as organist and choirmaster of St. James' Church (Episcopal), Long Branch, N. J., in preparation for a summer of study in France. He had held this post since 1944.

MR. AND MRS. CHARLES W. McMANIS of Kansas City, Kan., announce the arrival on March 25 of Philip Lester McManis. Mr. McManis, the father, who builds and services many organs in the Southwest, has also serviced two earlier arrivals—David, 12, and Joan, 8 years old.

THE BOHN ORGAN COMPANY, Fort Wayne, Ind., has completed installation of a two-manual Allen electronic organ in the Zion Christian Catholic Auditorium, Zion, Ill. This is the auditorium famous for the presentation of the Passion Play every year.

"THE DARKEST HOUR," English cantata for Lent, by Harold Moore, was presented by St. Luke's Choristers, William Ripley Dorr conductor, at St. Luke's Church, Long Beach, Cal., Sunday night, April 3.

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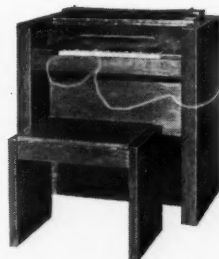
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CHICAGO, MAY 1, 1949

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"Best" Composition of 1948

It is not a light responsibility that is assumed in attempting to name the best composition of the year, for organ or any other form of musical expression. (Sometimes it seems as if it would be a less difficult task to decide on the worst.) The Music Library Association, connected with the division of music of the Library of Congress, has undertaken the job, having, as it expresses it, decided "to join in the annual sport of compiling lists of 'ten bests.'" One can readily understand why the results of its winnowing process should interest all who read this publication.

We find one set of compositions selected from the 1948 American output to be for organ—Two Chorale Preludes, by Richard Donovan (Music Press, Inc.). The other nine numbers include one opera, one piano and one choral composition, works for orchestra, chamber music, school music and two songs. Similar selections were made among books and records.

Mr. Donovan's compositions already have won recognition, as indicated by their appearance on a number of current recital programs.

The committee on compositions, consisting of Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, chairman; Professor Robert Sanders, head of the music department of Brooklyn College, and P. Granville-Hicks of the New York *Herald Tribune*, selected eleven compositions, each (except under songs) chosen as the best in a particular category. Not only were the publications to be produced in this country, but the works were to be compositions by native American composers.

The announced motives of the Music Library Association in undertaking to sit in judgment were to help individuals and institutions too busy to examine every published composition in choosing the best items from a profusion of output and, secondly, to help in establishing a higher standard in the publishing industry.

There is one point in connection with these selections by judges that seems to have disturbed many of our organists. Much criticism has been directed against the decisions in several contests, and it must be admitted that, with all respect to the judges, who represent what may be rated as among the best minds in the organ world, some of their choices have appeared strange. In recent years one could point out instances in which works have won awards that will not be heard

very often, unless the current movement in certain circles to kill all interest in organ recitals should prevail. We have heard some strong expressions on this subject.

All of this should promote the striving for higher standards, not only in compositions, but in methods of appraising them.

Threat to Papers and Readers

Publishers of all newspapers and magazines which are distributed through the mails are confronted with a threat to their entire profits and in some instances to their very existence by a movement to increase second-class postage rates. Hearings held in Washington on a bill to advance the cost of mailing as much as threefold have brought out testimony that for many publications the additional cost would exceed current net income, unless drastic increases in subscription prices followed enactment of the measure.

THE DIAPASON, which has made it a practice to take its readers into its confidence whenever the occasion demanded it, would be one of those to suffer severely, for its circulation is not confined to local territory, but covers every state in the Union, besides Canada and foreign countries. In the face of fantastic increases in every item of the cost of publication, our subscription price has been kept down to the level of pre-war days. While nearly every paper has found it necessary to increase its prices, in many cases doubling them, we have endeavored to render a service to our clientele at the old level. We hope to continue to do so unless new burdens such as that proposed in the bill in Congress should make it impossible. We have been able to survive a long printers' strike and more than doubling of printing expense, paper, rent, etc., only because a steadily increasing circulation has enhanced the attractiveness of THE DIAPASON as an advertising medium and has made a reasonable increase in advertising rates possible. Without going into details that are boring to the majority of our readers and painful to us, we might say that the expense for paper stock and mailing per copy exceeds the annual subscription price of THE DIAPASON, to say nothing of the immense cost of setting twice as much type as any organ paper in history ever printed, besides presswork, salaries, overhead and a multitude of other items.

The proposed regulations in the pending bill also seem unjustified to persons familiar with the facts. One provision makes the postmaster the sole judge of what is advertising—on the proportion of which much higher rates are paid at present. Under the interpretations placed on this clause the postmaster could rule, for example, that an article concerning a new organ, which is valuable information furnished our readers, would be advertising if the builder had an "ad" in the paper—or even if he did not—and the recital program of any organist represented by a card could likewise be thus classified.

Every reader of magazines who does not wish to pay higher subscription prices for his reading matter will serve himself and the publishers if he will write promptly to his congressman and senators, voicing opposition to the passage of H.R. 2945.

BOB WHITLEY WINS HONORS
IN OKLAHOMA CONTESTS

Bob Whitley, young organist and student at the University of Oklahoma, where he is a sophomore organ major and studies with Miss Mildred Andrews, won first place in the state student musicians' organ contest, Feb. 26 in Dallas, Tex., he was awarded first place by all three judges. At the conclusion of the contests in Dallas he was selected as the outstanding musician among winners in four divisions—voice, violin, piano and organ. He was the only student musician to appear on the national convention program of the National Federation of Music Clubs March 27 to April 3 in Dallas.

Mr. Whitley plays in Olivet Baptist Church, Oklahoma City, and has appeared in recitals at the University of Oklahoma and Oklahoma City University, and in Vernon, Tex.

Comments of Yesteryear

[The following is a reprint from the editorial page of THE DIAPASON in the issue of May 1, 1924—twenty-five years ago.]

Something Missing

Having just spent fifteen valuable minutes searching for something that we cannot find, although we should be able to see it easily, we may be pardoned for seeming out of sorts; but we are always annoyed by a peculiar sort of thoughtlessness, or lack of consideration, or whatever it may be—though we know it is not Christian—manifested when a church folder comes into the office in which the name of the pastor stares us in the face in boldface letters on the front page and the name of the organist is entirely missing. Perhaps the service of the organist is impersonal—perhaps his name is no more necessary than is that of the engineer of the Twentieth Century on the timetable. But if that is the way to look at it, why print the minister's name?

Before us is the folder of an Eastern church said to be large and prominent. The musical services—no doubt arranged and carried out by the organist rather than by the minister—draw such audiences that many are turned away, as the folder testifies. There is a reproduction of a famous painting on the front cover, and a lot of other matter, including even a so-called "gossip column." It is a complete picture of the activity of the church—but not a word of those who provide the music—except mention of a trumpeter in a band which sometimes is called upon to assist. At the same time in large letters down the margin of the center of the leaf runs this sentiment: "If you think co-operation unnecessary, just try to run your auto on three wheels."

Can there be complete cooperation where the minister thus ignores his aid on the organ bench?

CHOIR SCHOOLS SPONSORED
BY PRESBYTERIAN CHURCH

The Board of Christian Education of the Presbyterian Church, U.S.A., through its department of leadership education, will again sponsor a series of summer choir schools in 1949. These schools are designed to meet the needs of church musicians with limited or extensive training. Each school is to be held on a college campus and in connection with the leadership training program of the denomination, thus giving the music student the advantages of a scholastic atmosphere as well as close contact with all branches of the church's leadership. The schools will be located as follows:

Johnson C. Smith University, Charlotte, N. C., June 6 to 17.

Allison-James School, Santa Fe, N. Mex., June 27 to July 8.

Park College, Parkville, Mo., July 11 to 22.

Lafayette College, Easton, Pa., July 25 to Aug. 6.

While these schools are sponsored by the Presbyterian denomination, they are interdenominational in their work.

Educational Program Attracts.

Manhattan, Kan., March 17, 1949.—Dear Mr. Gruenstein:

Now that the Lenten season is here and our attention is turning to Easter music, you and your readers may be interested in an idea which was used with considerable success at our church last Christmas.

Manhattan is a midwest college town of some 15,000 people who regularly engage in and support many musical activities. However, no great concerted effort has been expended to develop its knowledge and appreciation of fine liturgical music. As part of a long-range educational program the organ music for two Sundays prior to Christmas was devoted to the chorale preludes of Bach. They were used for the preludes, offertories and postludes. Program notes were printed and inserted in the bulletins on those Sundays. On one side was a short history and musical background and an aesthetic discussion of Bach's chorale preludes. On the other were brief descriptive notes about each prelude. A particular effort was made to keep the notes straightforward and helpful to the average churchgoer.

The congregation's response was one of appreciation and an increased understanding of this great art form. Remembering that the gulf between the professional musician and the average layman is wide and difficult to span, some such means of education and developing interest seems essential where the church musician is interested in both helping his congregation and increasing their appreciation of finer music. A similar idea is to be carried out this Easter.

Sincerely,

ROBERT G. LEWIS.

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of May 1, 1914—

The sum of \$500,000 was presented to the Cathedral of St. John the Divine in New York City by Frederick G. Bourne for the endowment of a choir school.

Eric DeLamarer was appointed organist and director at the Fourth Presbyterian Church, Chicago, to preside over the new Skinner four-manual organ.

Palmer Christian, organist and director at the Kenwood Evangelical Church, Chicago, played the dedicatory recital on the new Skinner organ in that church April 16.

A Casavant organ of 107 speaking stops and four manuals was opened in St. Paul's Cathedral, Toronto, April 29. Healey Willan presided over the new instrument.

Oberlin College received a gift of \$25,000 from Frederick Norton Finney of Milwaukee for an organ to be installed in Finney Memorial Chapel.

Twenty-five years ago the following news was recorded in the issue of May 1, 1924—

Edwin H. Lemare was engaged as official organist of Chattanooga, Tenn., for a period of five years, to preside over the large new instrument in the Memorial Auditorium. His salary was underwritten by Adolph S. Ochs, publisher of the *New York Times*.

A large four-manual Skinner organ to be built for the Jefferson Avenue Presbyterian Church in Detroit for its new edifice was described. Dr. Alle D. Zuidema was the organist of the church.

Firmin Swinnen, noted Belgian organist who several years previously had come to the United States, was appointed private organist to T. S. du Pont of Wilmington, Del., to preside over the large Aeolian organ in his magnificent conservatories.

Transatlantic radio tests made from the Wanamaker Auditorium, New York City, during radio festival week, April 1 to 5, were the most successful yet made. A recital by Marcel Dupré in the Wanamaker organ took place April 1 and was broadcast to England.

Ten years ago the following news was recorded in the issue of May 1, 1939—

Leo Sowerby's new Concerto for organ and orchestra in C major had its first Chicago performance at the concerts of the Chicago Symphony Orchestra March 30 and 31. E. Power Biggs, who presided at the organ when the work had its premiere at the hands of the Boston Symphony a year earlier, was the soloist in Chicago.

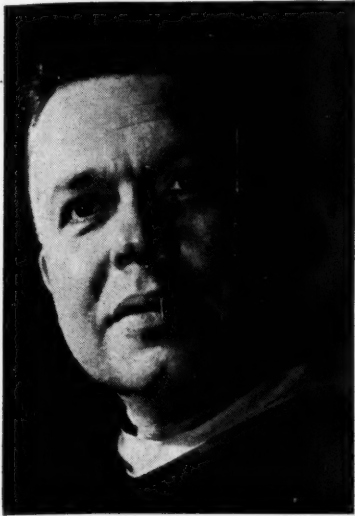
In the presence of a congregation of more than 500 people attending Easter services at Immanuel Reformed Church, Baltimore, Md., Charles J. Schlicker, organist of the church, collapsed while seated at the console and died in a few minutes.

Uselma Clarke Smith, one of the leading organists of Philadelphia, former dean of the Pennsylvania Chapter, A.G.O., and a descendant of a prominent Philadelphia family, died April 10 after a long illness.

THE ANNUAL NATIONAL music composition contest sponsored by "The Friends of Harvey Gaul" will be headed this year by Victor Saudek, well-known Pittsburgh conductor. Mr. Saudek was closely associated with Dr. Gaul during his thirty-five years in Pittsburgh. This year a prize of \$400 will be awarded to the composition specified as a choral work based on an American theme which shows the greatest merit in the opinion of the judges. The contest, which closes in December, is open to all United States citizens. The award includes guaranty of publication and a premiere presentation at a concert sponsored by the organization. Contest blanks are available from "The Friends of Harvey Gaul," 315 Shady Avenue, Pittsburgh 6, Pa. The entrance fee is \$1.

TEMPLE DUNN and his choir provided the music for a unique service at Calvary Methodist Church, Washington, Feb. 27. The service, entitled "A Second-Century Church Service," prepared by Dr. Robert H. Bogue, was a dramatic representation of a typical meeting of the saints (followers of Christ) in the second century. It was a reconstruction but basically authentic so far as could be gathered from the early writings. Mr. Dunn, who is organist and director of music at Calvary Church, made the Psalm selections from the "Plainsong Psalter," the Episcopal hymnal and the "Kyriale" and arranged the chants in Gregorian and Ambrosian form. The elaborate twenty-one page program gives in detail the material sources.

HARRY WILLIAM MYERS



Piersall Portrait.

HARRY WILLIAM MYERS, A.A.G.O., will mark his twenty-fifth anniversary as a Louisville organist with a recital May 1 at the St. Paul Methodist Church at which the program will consist of American organ music still in manuscript. The compositions to be played are: First Sonata, Robert F. Crone; Prelude on "Malabar," Leo Sowerby; Variations on "America," Charles Edward Ives; "Celtic Fragment," Dorcas Redding; "Noel," Claude Almand; Four Preludes on White Spirituals ("Come, Ye Sinners, Poor and Needy," "My Jesus, I Love Thee," "Amazing Grace" and "The Old-Time Religion"), Myrtle F. Zahn; Toccata ("Carillon"), Francis H. Hopper.

Mr. Myers gave the first performance of the Crone Sonata and the Almand

"Noel" in 1946. This will be the first Louisville performance of the Sowerby Prelude and the Ives Variations. The "Celtic Fragment" of Miss Redding and the Preludes on White Spirituals of Mrs. Zahn were written for this program and will receive their first performances. The Zahn preludes are all very short and the harmonic idiom is definitely 1949. "The Old Time Religion" is described as a scherzo that has all the atmosphere of an old-time fiddler and "Arkansas Traveler."

Mr. Myers began his career as a church organist on the same day that he donned his first pair of long trousers. That was in 1924, when he was appointed to the position at Trinity Lutheran Church. In 1928 he left Trinity for the Broadway Baptist Church, where he was organist and choirmaster until he went to St. Paul Church in 1947.

The choral forces of the St. Paul Methodist Church have been active during the Lenten season. In a pre-Lent musical service Feb. 27 Gounod's "Gallia" was sung. March 27 the offering was "A Song of Destiny," Op. 54, by Brahms. This was the first performance in Louisville for a score of years. Mr. Myers directs the thirty-five-voice choir.

THE CHOIR OF PLYMOUTH Congregational Church, Lansing, Mich., Richard E. Kiaushi, Mus.M., minister of music, on April 3 presented the new cantata of Camil Van Hulse, "The Beatitudes." The soprano, alto, tenor and bass solos were combined and were sung by David Machtel, tenor, and Earl Trudgen, bass. The choirs participating were the chapel (high school) and the chancel (adult) choirs of the parish.

A SPECIAL PROGRAM of Jewish music was presented at the Washington, D. C., Hebrew Congregation March 4. The Temple Choir, directed by Lewis Atwater, organist, was assisted by the Hillel Choral Group, directed by Evelyn Berkowitz, Jacob Berkin, cantor of Adas Israel Congregation, and Alfred Manning, harpist. The program included the world premiere of "Hebrew Rhapsody," composed by Belle Fenstock of Washington.

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Toronto Center.

A meeting of the Toronto Center was held March 28 at Trinity College by invitation of Eric Rollinson, F.R.C.O., director of music at the college. The two features of the program were, first, a demonstration choir practice, directed by George Coutts, and, second, the playing on the college chapel organ of a number of short pieces of a quiet nature suitable as service preludes. Mr. Coutts put the *ex tempore* choir, consisting of members and friends present, through their paces in a rehearsal of the anthem "Now That the Sun," Purcell. Mr. Rollinson spoke of the possibilities inherent even in a small organ and emphasized the quiet, impersonal and nonsentimental character to be desired in music played as a prelude to the service. Examples of such preludes, all suitable to organs even of the most modest equipment, were played by Mr. Rollinson, J. J. Weatherseed and Miss Muriel Gidley. A discussion period followed and refreshments brought a pleasant and instructive evening to a close.

H. G. LANGLOIS.

Kitchener Center.

A joint meeting of the Kitchener and Brantford Centers was held March 26 at St. Andrew's Presbyterian Church, Kitchener. Frederick Godden, a British organist who has taken up residence in Brantford, played works of Bach, Franck, Stoughton, Parry and Festing and showed remarkable ability in quick changes of registration, which he accomplished wholly without use of pistons. George Fox of Brantford joined him in two concertos of Beethoven and Chopin for organ and piano. Miss Mary Mustard, soprano, sang selections by Handel and Vaughan Williams.

Part 1 of Handel's "Messiah" was presented at St. George's Anglican Church, Guelph, April 6 under the auspices of the Kitchener Center. The choir of seventy voices was chosen from the choir of St. George's Anglican Church, augmented with Kitchener choristers, and was conducted by Glenn Kruspe, Kitchener, accompanied at the organ by Ralph Kidd, Guelph. The soloists were Ety Economova, soprano; Esther Guenther, contralto; Gordon Scott, tenor, and Hugh Funnell, bass. A large congregation was present and the proceeds were in aid of B.O.R.F.

AGNES FISCHER,
 DIAPASON Secretary.

Galt Center.

Members of the Galt Center met at the home of Mr. and Mrs. Frank Haisell March 26. An address on the Anglican liturgy by James Hopkirk, A.C.C.O., was the feature of the evening's program. Mr. Hopkirk drew attention to the fact that the subject was appropriate as the Church of England was celebrating the 400th anniversary of the translation of the prayer-book into the English language. He traced briefly the history of the prayer-book and the development of the ancient hours of choir services into morning and evening prayer. A series of fine recordings of the sung parts of the services by famous choirs was presented. One example was a beautiful fourteenth-century setting of the "Agnus Dei."

Frank Haisell was in charge of the musical part of the program. A musical quiz of piano music was played by Mr. Haisell. Eight excerpts of compositions by old masters tested the musical knowledge of the members. Mr. Hopkirk was the successful contestant.

Refreshments were served by Mrs. Haisell. C. P. WALKER, Secretary.

St. Catharines Center.

The April meeting of the St. Catharines Center took place in Knox Church Sunday, April 6, in the form of a recital by George Hannahson, the organist and choirmaster. The three-manual Casavant in this church has just been rebuilt and is an instrument of fine tonal resources. At this recital the impression was at once formed that Mr. Hannahson is a top-

ranking organist. The program included: Allegro from Sixth Symphony, Widor; Fugue in C major, Buxtehude; Passacaglia, Edmundson; "My Heart Is Filled with Longing," Toccata in F major and the Toccata and Fugue in D minor, Bach; "The Musical Clocks," Haydn; Scherzo, Grant; "The Bells of Arcadia," Couperin, and "The Primitive Organ," Yon.

Mr. Hannahson showed technical clarity, especially in the Bach Toccata and in the Toccata and Fugue in D minor. There was fine chordal playing in the Widor and Edmundson works and the lighter numbers had registration which brought out the beauty of the soft reeds and strings of the organ.

The monthly meeting was held after the recital in the church parlors. Plans were discussed to bring Ernest White and his string ensemble to St. Catharines in the autumn and to invite Mr. White to give his lecture on "Baroque Playing" for our opening meeting in September.

BERNARD A. MUNN, Secretary-Treasurer.

Oshawa and District Center.

Sir Ernest MacMillan's Oshawa recital for the B.O.R.F. will take place at the Simco Street United Church Monday evening, May 16, on which occasion Miss Lois Marshall, soprano, will sing two groups of solos.

There is considerable activity among the members this spring. The Motor City Choir, conducted by R. G. Geen, gave its annual spring concert in the Simco Street United Church April 5. Miss Nellie Smith, well-known Toronto contralto, was soloist. The combined choirs of Christ Church, under W. G. Rapley, and St. George's, under Leon Nash, vice-chairman of this center, sang Thiman's "The Last Supper" at the latter church Good Friday evening. On the same evening the Whitby Parish Church choir, under Elizabeth Weller, sang "The Crucifixion" by Stainer as a devotional service and after evensong on Low Sunday gave a recital of Easter music. At Holy Trinity, Oshawa, Father McLellan and C. A. Walker, organist-choir-master, are making plans to commemorate on Whitsunday the four hundredth anniversary of the 1549 prayer-book.

ELIZABETH WELLER, Secretary.

JANET PEARSON BRIDE OF GEORGE STANGE IN CHICAGO

Miss Janet Elizabeth Pearson, daughter of Mr. and Mrs. Walter A. Pearson, was married to George Stange on the evening of April 2 in Bethel Lutheran Church, Englewood, Chicago, in the presence of a large company of relatives and friends. The Rev. C. Emil Bergquist, pastor of the church, performed the ceremony and S. E. Gruenstein was at the organ for the ceremony and a short program preceding it. A reception was held in the parlors of the church after the ceremony.

The bride is known to many organists through her connection with THE DIAPASON, having been secretary to the publisher and office assistant for the last four years. Mr. Stange is in the drafting department of the Inland Steel Company. He was overseas in the navy during four war years. Mr. and Mrs. Stange will make their home in an apartment in the south shore district.

W. R. ANDERSON, F.T.C.L., L.R.A.M., was in New York City April 21 to 25 to conduct examinations for Trinity College of Music, London. Dr. W. Greenhouse Ailt, principal of the college, arrived in New York by airplane March 24 and departed two days later for Miami and the West Indies, but will return May 4 for a short stay. The Trinity College examinations were held at the Cathedral of St. John the Divine.

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"Everybody's Favorite Wedding and Sacred Music," arranged and edited by Roland Diggle; published by AmSCO Music Publishing Company, New York City.

Another one of the familiar and successful volumes issued by this house. The editor has made a skillful selection of appropriate material and has turned out a book of music for the organ, in large part, with additional (and optional) vocal solo parts. There is an ample supply of the conventional pieces for nuptial celebrations, and some not so trite; the sacred or service material is also mostly on the familiar side and not so consistently high in value and standards. But all in all the music within the covers of this book will be a great convenience to many harried players and singers. It is certainly of high value for the modest fee charged. The editor has done his usual competent job, ably backed up by his publisher.

"Nordic Pastorale," by Margrethe Hokanson; *Cantabile*, by Orvis Ross; two organ pieces published by Clayton F. Summy Company, Chicago and New York.

The Hokanson number is a lovely, liting example of its type. Being very modest in technical and registration demands, it will be effective on even the smallest organ; its high musical values will be enhanced by the resources of a larger, better-equipped instrument. This attractive work should win immediate popularity; it is worthy of such favor.

The *Cantabile* is a longer piece, of somewhat greater pretension than the number reviewed above. The composer has elected to use a theme by Adolf Weidig as the basis for his skill. The development of this not overly-inspired material is interesting, quite on the chromatic side, and reasonably idiomatic to the instrument. It will make a good service prelude on the quieter side—or serve well as a contrast relief number in concert.

Fantasia and Fugue, by Homer Keller; published in the "Contemporary Organ Series" by the H. W. Gray Company, Inc., New York City.

This series is representative of the efforts of the "forward" fringe among native composers for the organ; consequently purchasers have a foreknowledge of what to expect when they buy a piece with this series imprint. This particular number is consistent with its forerunners. Its rather bleak and inchoate subject matter is given equally stern treatment. There is little lyrical appeal. The intent of the composer evidently is not emotional, but linear and decorative construction. To players who have a taste for this kind of creation this example should give pleasure; it is not service music, nor for the majority.

Meditation for Organ, by Jude S. Love, Philadelphia, Pa.

This composer has presented us with a quiet lyrical piece of ingratiating character. It is based on a serene theme of wide range and curved contour, harmonized with taste and skill. This is genuine organ music—on the simple side, but well done, possessing individuality but never descending to freakishness and strangeness for its own sake. The piece is "devotedly dedicated to the Rev. M. J. Divine [better known as Father Divine], the source of all inspiration!"

Works for Organ and Clavier, by Girolamo Frescobaldi, edited by Pierre Pidoux, published by Baerenreiter-Ausgabe of Cassel and Basel.

Volume 3 of what is evidently a complete edition of works by this great old Italian master is at hand for notice. The book contains the Toccata and Partitures dating from 1637. It is good for all of us that the noble and best music of this long-past era is made available. Our musical ideals and standards cannot but be improved and raised thereby. Better knowledge of this music will explain and make clear much of the later Bach and will heighten—not diminish—the German's stature. And this Italian music is worth playing for its own sake.

Organ Concerto I; Concerto II, by Siegfried Reda; published by Baerenreiter-Ausgabe, Cassel and Basel.

The first of these two large-scale works is set forth in three movements and runs to twenty pages of text. The pedal part is printed on a separate staff. It will be well to note in passing that neither of these works is for solo instrument with orchestra. The term "concerto" is used in the older sense of an extended work in rather elaborate style for a solo instrument. The second example likewise runs to a score of pages, but is set out for two

staves only; the pedal part, if any is used, is merely suggested at elected spots as possible stressing for a bass line. This is not meat for babes—or the lovers of Mendelssohn; we find strongly dissonant sound lines, massed in the contemporary manner, redolent in the style of Reger at his most refractory moments. The music is set down with much changing of time signatures and with the use of many chromatic signs. Much use is made of linear counterpoint; consonances are few and far between. This music is an interesting sidelight on what is musically stirring in the minds of our Teutonic compatriots. It will be interesting to note the results of its impact on the contents of programs from our best-equipped players.

COMPOSITIONS BY BITGOOD IN BUFFALO FORUM PROGRAM

The Buffalo Museum of Science presented a program of compositions by Dr. Roberta Bitgood in its composer forum series, a part of the twilight music hour series, Sunday afternoon, March 20. Assisting her was her chancel choir from Holy Trinity Lutheran Church and Florence Smiley, soprano; Elizabeth Baker, contralto; Walter Cline, tenor, and Leonard Krantz, bass, with Paul and John Cline, boy sopranos from the carol choir who sang "The Christmas Candle." Anthems used were "A Good Thing It Is to Give Thanks," "God Himself Is with Us," "Rosa Mystica," "Prayer Is the Soul's Sincere Desire" and "Give Me a Faith." Solos were "Be Still and Know that I am God," "Thy Word Have I Hid in My Heart" and "The Greatest of These is Love." The program concluded with the cantata "Job," her most recent publication. The chancel choir also sang "Job" at St. Paul's Cathedral March 26 in the series of Lenten musical services.

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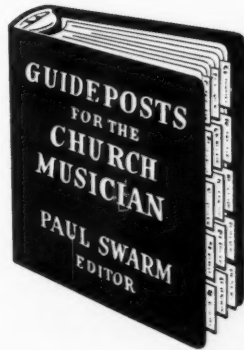
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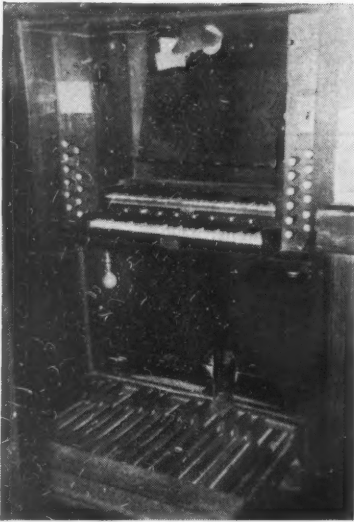
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TARRYTOWN CONSOLE OF 1868



Story on page 1.

CHRIST CHURCH, BRONXVILLE, N. Y., HAS REDESIGNED ORGAN

The old organ in Christ Church, Bronxville, N. Y., has been completely rebuilt by the Aeolian-Skinner Company and was completed for the Easter services. All of the diapasons, reeds, mixtures and positiv stops are new and all of the old stops remaining have been revoiced.

The resources of the three-manual instrument now are as follows:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Fourniture, 3 to 5 rks., 245 pipes.
- Cymbel, 3 rks., 183 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 12 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Prestant, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 73 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Fagotto, 8 ft., 12 pipes.
- Clairon, 4 ft., 73 pipes.
- Harp.
- Celesta.
- Tremulant.

POSITIV ORGAN.

- Bell Gamba, 8 ft., 61 pipes.
- Cor de Nuit, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Siffhöte, 1 ft., 61 pipes.
- Zimbel, 3 rks., 183 pipes.
- Cromorne, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon (Swell), 16 ft., 32 notes.
- Principal, 8 ft., 32 pipes.
- Cello, 8 ft., 12 pipes.
- Spitzflöte, 8 ft., 32 pipes.
- Quint, 5 1/2 ft., 32 pipes.
- Superoctave, 4 ft., 12 pipes.
- Nachthorn, 4 ft., 32 pipes.
- Blockflöte, 2 ft., 32 pipes.
- Fourniture, 4 rks., 128 pipes.
- Contre Fagotto (Swell), 32 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Trompette, 8 ft., 12 pipes.
- Clairon, 4 ft., 12 pipes.
- Chimes.

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The Eastman School of Music summer session will be held for six weeks, from June 27 to Aug. 5, and the organ faculty will include Catharine Crozier, Harold Gleason and Norman Peterson. Mr. Peterson, prominent Rochester organist and choirmaster, is a graduate of the Eastman School of Music and became a member of the faculty in 1947. He will conduct classes in service playing and choir training, in addition to private instruction. Catharine Crozier will give a series of lecture-recitals, classes in organ teaching will be conducted by Harold Gleason and both will give private instruction.

Of special interest are two Aeolian-Skinner organs recently installed in the school. A three-manual twenty-three-stop instrument will be available for lessons and practice in one of the large studios and a two-manual organ of eight independent ranks is in one of the twelve practice rooms. The entire organ equipment of nine two-manual and three three-manual practice organs, in addition to two three-manual studio organs, is gradually being replaced by new Aeolian-Skinner instruments. The large four-manual Skinner in Kilbourn Hall also will be available for recitals and practice.

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PLANS SUMMER TEACHING**

Dr. Alfred M. Greenfield of the faculty of New York University will pass a part of the summer at home to conduct private sessions in conducting and oratorio interpretation from June 16 to 30. He also plans ten group sessions of two hours each from Monday to Friday, June 20 to July 1, specializing in the unabridged Coopersmith edition of "The Messiah," the Mass in B minor of Bach and Mendelssohn's "Elijah." He will make his headquarters at his home, 114 West 183d Street, New York 53.

Dr. Greenfield is the conductor of the Oratorio Society of New York, a teacher of conducting and oratorio interpretation in the School of Sacred Music, Union Theological Seminary, and a director of the New York University glee club and associated organizations.

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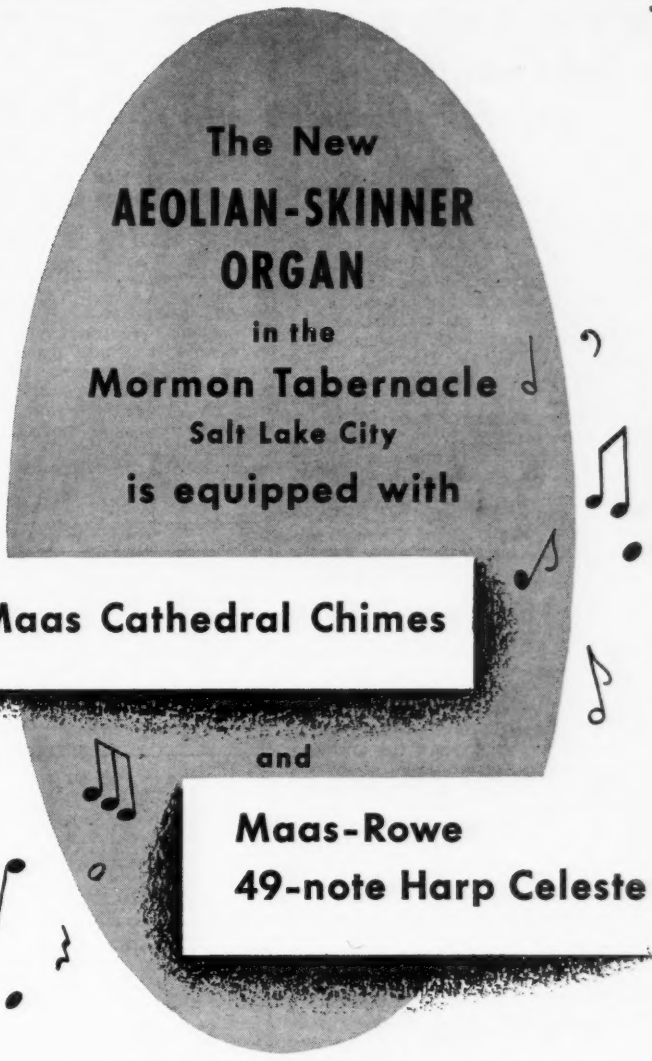
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Columbia has released two sets of records which should be of special interest to organists and lovers of organ music. The first is the long-playing version of its previously issued "Organ Music of Bach," played on one twelve-inch (LP) disc instead of five conventional 78-rpm. discs. E. Power Biggs is the organist, and he uses the Aeolian-Skinner instrument designed by G. Donald Harrison in St. Paul's Chapel, Columbia University, New York City. Contents of the set include the Prelude and Fugue in E flat major ("St. Anne") (Peters volume 3, No. 1); the chorale prelude "Wir glauben all' an einen Gott" (the so-called "Giant Fugue") (Peters volume 7, No. 60), listed on the records simply as Fugue in D minor; the "Great" Fantasie and Fugue in G minor (Peters volume 2, No. 4), and the Toccata in F major (Peters volume 3, No. 2).

For those who have machines capable of reproducing the full range of recorded sound the LP record (Columbia ML-4097) has a decided advantage over the original album (Columbia MM-728). First of all, there is the advantage of hearing each of the four compositions as a continuous unit without the annoying breaks between record sides. Secondly, and of equal importance, is the advantage of the wider tonal and dynamic range offered on the LP disc. Mr. Biggs gives honest, straightforward interpretations of these Bach masterpieces. With the exception of the Fantasie and Fugue in G minor, however, he prefers not to vary his registration greatly, utilizing full organ most of the time.

The second set under consideration is entitled "French Organ Music" and has been recorded on the same instrument by Mr. Biggs. This album contains a brilliant performance of the Toccata from Widor's Fifth Symphony and the broadly interpreted "Marche Pontificale" from the same composer's First Symphony; the

"Grand Choeur Dialogue" by Gigout; the familiar "Suite Gothique" of Boellmann, of which the simple, classic-lined Minuet is the outstanding feature; the Antiphon No. 2, "I Am Black but Comely, O Ye Daughters of Jerusalem," by Marcel Dupré, a quiet, lyrical improvisation; "Litanies," an impressionistic treatment of an ancient plainsong theme by the young twentieth century composer, Alain, who lost his life in the last war, and the flashing Finale from the First Symphony of Vierne.

For one pair of ears the finest interpretations in this collection are those of the Gigout, Boellmann and Alain works. Throughout the set, however, one finds a more varied treatment than in the Bach album. This is true especially as regards registration, which is as it should be, for here Mr. Biggs is dealing with music composed for a more modern instrument. Mr. Biggs and Columbia are to be congratulated on producing two such excellent collections of records.

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Eighty Chorale Preludes

"Eighty Chorale Preludes of German Masters of the Seventeenth and Eighteenth Centuries" (newly discovered), compiled by Hermann Keller; published by C. F. Peters Corporation, New York.

Here is another of the new releases of Peters publications: Spring 1949, printed in U.S.A. It was compiled in Stuttgart twelve years ago as a supplement to Edition Peters 3048 ("Chorale Preludes of Old Masters," edited by Straube) to meet the needs of the church service.

These eighty chorale preludes for all seasons of the church year, shorter and easier than those in the Straube collection, are based on sixty-six chorales, thirty-nine of which inspired Bach to write some of his chorale preludes (J. S. Bach is not represented in the new volume.) All of the sixty-six chorales, the compiler and editor remarked in 1937, are in use in Germany. Sixty-three of these chorales are found in the "Lutheran Hymnal" (Concordia Publishing House, St. Louis, 1941), official hymnal of the Evangelical Lutheran Synodical Conference of North America; twenty-three of the sixty-six can be located in "The Hymnal, 1940" of the Episcopal Church under various titles, in different keys. Twenty-three of the sixty-six seems to be the number of chorales generally known to Protestants outside the Lutheran Church. All this is said to point up the fact that these eighty chorale preludes can well be used in our American churches as logical and fitting introductions to the hymns or tunes whose titles the preludes bear. They can also serve as offertories or postludes, as well as preludes preceding a burial service. As the eighty chorale preludes are to be used chiefly as worship music, a number of ornaments given in the originals have been omitted. Detailed directions about registration, tempi, phrasing and articulation are given in German in the forepart of the volume ("Zur Einfuehrung").

Keller selected only compositions which he considered meritorious. They are by predecessors and contemporaries of Bach—Alberti, Armsdorf, J. C. Bach, J. M. Bach, Boehm, Buttstedt, Buxtehude, Fischer, Kaufmann, Kindermann, Krebs, Krieger, Pachelbel, Praetorius, Scheidemann, Scheidt, Vetter, Walther, Weckmann and Zachau (Handel's teacher). With these men such music was part of a life of prayer and confession, not merely a form of culture.

Of the eighty chorale preludes twenty-four are for manuals and pedal (three staves), thirty-three for manuals only and twenty-three for manuals with or without pedals (two staves). Thus even the less proficient church organist has a wealth of high-grade organ music at his disposal. The first stanza of each hymn has been added in German to the *cantus firmus* wherever it occurs.

These chorale preludes are intended by the compiler to serve also as examples of musical form, liturgical organ playing and settings of chorales. For that purpose he supplies invaluable paragraphs in German. It is desirable that Edition Peters supply a leaflet giving adequate English translations of Keller's preface and introduction, as well as of the titles of the preludes and of the texts of the hymn stanzas, to insure devotional and faithful interpretations.

All in all, these chorale preludes for church service, organ recital or study in theory of music are a most useful volume, clearly and beautifully reprinted in our own country, thanks to Edition Peters and Mr. Hinrichsen.

HERBERT D. BRUENING.

RUTH KREHBIEL JACOBS of Los Angeles, Cal., will conduct a junior choir seminar at the Central Presbyterian Church, Atlanta, Ga., May 2 to 8. The seminar is sponsored jointly by the Georgia Chapter of the American Guild of Organists and the ministry of music of Central Church. Mrs. Jacobs will conduct rehearsals of the demonstration choir every afternoon and classes of church and public school children's choir directors will meet every night under her direction. Emphasis will be placed on the demonstration and observation of children's choir methods rather than upon the preparation and presentation of a festival program.

TENEBRAE, the complete office, was sung at the Church of St. Mary the Virgin, New York, on the evenings of April 13, 14 and 15. Antiphons, psalms and lessons were in English to the ancient plainchant, with responsories, "Christus factus est" and "Miserere Mei" to Latin settings by the polyphonic masters Ingegneri, Victoria, Anerio and Allegri.

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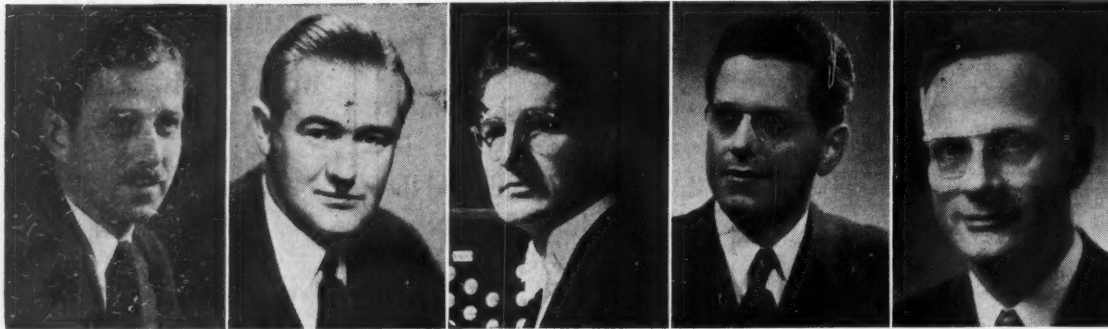
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THE ORGAN INSTITUTE, to be held this summer at Andover, Mass., on the campus of Phillips Academy, and which will make use of the famous Boston Music Hall organ at Methuen, Mass., has a distinguished faculty of nationally-known organists. Reading from left to right in the picture they are: Arthur Howes, organist of Phillips Academy, Andover, and director of the institute; E. Power Biggs, well-known concert and radio artist; Carl Weinrich, organist of Princeton University; Ernest White, director of the School of Music of the University of Western Ontario; Arthur Poister, head of the department of organ at Syracuse University.

DEATH OF CHARLES R. FOWLER, NEW HAVEN, CONN., ORGANIST

Charles R. Fowler, organist and former assistant director of music instruction in the New Haven public schools, died at his home in New Haven, Conn., April 9. He was 73 years old.

Mr. Fowler was a graduate of Yale University and of the Yale School of Music. For a number of years he was treasurer of the New Haven Chapter of the American Guild of Organists.

GERTRUDE S. MOCKBEE GOES TO NEW CHURCH IN CAPITAL

Gertrude Smallwood Mockbee has been appointed organist and choir director of St. Luke's Methodist Church, Washing-

ton, D. C. The congregation of St. Luke's has been formed from the congregations of three of Georgetown's historic Methodist churches—Congress Street, Aldersgate and Mount Tabor—and plans are under way to erect a much larger edifice to accommodate the congregation. Mrs. Mockbee resigned from the Washington Heights Presbyterian Church, where she had been organist for the last eight years. Previous to her work at Washington Heights she was organist at the Metropolitan Baptist Church for nineteen years and at Bethany Baptist Church for one and one-half years, having started playing the organ at the age of 14.

THE DURHAM COMMUNITY Church choir, Durham, N. H., gave Faure's "Requiem Sunday, March 27, under the direction of Irving D. Bartley, F. A. G. O.—in the afternoon at the Durham Community Church and in the evening at the First Baptist Church, Exeter. The choir also gave "Hear My Prayer," Mendelssohn, and the anthems "Go Not Far from Me," Zingarelli, and "Holy Lord God," Noble Cain.

ST. MARK'S LUTHERAN CHURCH in Scranton, Pa., has presented the second series of Lenten services of sacred music in which the choir, the Rev. and Mrs. John A. Kaercher and Gordon M. Eby, organist of the church, have taken part. For the second of six meditations entitled "The Gates of a New Life" Mr. and Mrs. Kaercher, the former the pastor of the church, sang two duets—"Great Is the

Lord" and "Give Ear, O Lord," both by the seventeenth century composer Heinrich Schütz. Mr. Eby played these numbers: "A Gothic Cathedral," Pratella; Largo, from Sixth Sonata, Handel; "Romance sans Paroles," Bonnet; Scherzo Caprice, Rowley; "Priere a Notre Dame," Boellmann; "Lord Jesus Walking on the Sea," Weinberger. The choir sang Clokey's "Treasures in Heaven" and Schütz's "Christ, to Thee Be Glory."

VIRGIL FOX TO PLAY AT THREE A.G.O. REGIONAL CONVENTIONS

Virgil Fox is to be a soloist at three regional conventions of the A.G.O. He will play in New York City May 26 on the new five-manual console at the Riverside Church, in Minneapolis June 15 on the five-manual Kimball at the Municipal Auditorium, not used for many years and being put in condition for this recital, and in San Francisco July 6. He is also to play the new organ by Aeolian-Skinner at Grinnell College May 19 and 20. Other engagements for Mr. Fox include: June 1 at Methuen, Mass.; June 9 in Washington, D. C., at the National City Christian Church; June 28 at Jacksonville, Fla., for the Florida Baptist Convention, and June 30 at Wellesley, Mass., for the summer conference.

ON GOOD FRIDAY EVENING Richard Ellsasser finished the second of four series devoted to the playing of the complete Bach organ works from memory with his performance of the "Catechism" at the Wilshire Methodist Church in Los Angeles. The third series is scheduled for six Tuesday evenings next fall and will be built around the Trio-Sonatas and the "Orgelbüchlein."

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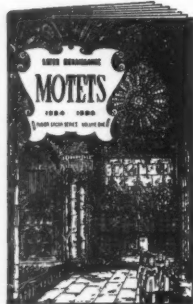
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 Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York 53, N. Y.

For the next public meeting of the Hymn Society in New York we shall cooperate with the Salvation Army in a spring festival Friday evening, May 13, in the Centennial Memorial Temple, 120 West Fourteenth Street. On this occasion a demonstration of "The Renaissance of Sacred Music in the Salvation Army" will be given under the direction of Captain Richard E. Holz. This movement is based on an educational program organized in the Eastern States by Captain Holz and operating mainly through "musicamps" held during the summer, attended by band and vocal leaders.

At this festival the following units of the Salvation Army will take part in the demonstration: Headquarters staff band, male chorus and (mixed) temple chorus. Comments on the materials to be used will be made by Captain Holz. Commissioner Donald MacMillan will act as chairman. A section of seats has been reserved for members and their friends and all readers of this page are invited to ask for these seats.

On Saturday, May 14, the annual business meeting of the society will take place. An interesting program will follow the meeting.

A hymn-tune symposium and clinic was featured at the society's last meeting in New York, March 29, at the Church of the Incarnation, where Mrs. Arthur Wright, a member of the program committee, is organist. Dr. Lindsay Longacre presided and introduced Ray F. Brown, instructor in music at the General Theological Seminary, and Dr. Reginald L. McAll, who presented and accompanied the hymn-tunes selected for examination. David Goldstein, tenor, acted as soloist and precentor.

This symposium and clinic was a departure and served as an opportunity for examination and analysis of a dozen hymn-tunes selected from the following hymnals: Episcopal (1940), Union (Jewish), Christian Science and Evangelical and Reformed (1941). Mr. Brown explained a list of principles for judging hymn-tunes, rules which ought to find wide use by ministers, organists and hymn-book editors. Four of the tunes selected were composed by members of the Hymn Society: Professor A. W. Binder, Dr. Harry Burleigh, Professor Karl Harrington and Dr. David McK. Williams.

Each tune discussed at the clinic was played and sung by the soloist and the whole group. Mr. Brown and Dr. McAll made brief comments on each tune, and in the ensuing open discussion such factors as melodic patterns, key relationships and extent and nature of usage were considered. This type of program has great possibilities. Many variations might be made in the program reported above—variations in procedure—but the basic plan, whether in discovering new tunes in unfamiliar books or new material in familiar collections is practical and workable.

Those interested in knowing more about the symposium may obtain from the secretary, George Litch Knight, a copy of the statement on the principles of tune appraisal as introduced by Mr. Brown,

with a list of the tunes presented at the meeting.

One objective of President Edwards' trip to London last fall was to visit the Rev. Thomas Tiplady, who has done pioneer work at the Lambeth Mission for over a quarter of a century. A member of this society, he has given to the church a large number of hymns. Nine years ago he deposited all his manuscripts with us in our library. For long we had wished to have a share in equipping the new mission chapel that was to rise on the rubble and ashes of the old building. Mr. Edwards brought the needed information and as a result a beautiful cross with two matched candlesticks and a standard pulpit Bible were sent to him last month as a tribute from this society. After the words "To the Lambeth Mission from the Hymn Society of America" they bear the following tribute: "In appreciation of the hymns of Thomas Tiplady and in recognition of our fellowship in Christ."

We are obtaining from Great Britain a few copies of two exceptional books. The first is Dr. Millar Patrick's "The Story of the Church's Song." No more concise narrative of the development of hymns through the ages has been compiled. The second is the British edition of Arthur Paul Davis' Isaac Watts." If you are interested in purchasing these, please consult the secretary. REGINALD L. McALL, Executive Secretary.

GROUP OF WINTER RECITALS AT WORCESTER ART MUSEUM

A group of three outstanding recitals constituted the winter series at the Worcester, Mass., Art Museum. The performers and dates were as follows:

Feb. 27—George Faxon, organist of the Church of the Advent, Boston.

March 6—William Self, organist of All Saints' Church, Worcester, and of the Worcester Art Museum.

March 13—Fenner Douglass, member of the faculty of the Oberlin Conservatory of Music.

The program by Mr. Faxon was as follows: Early Italian masters—Allegro, Concerto in A minor, Vivaldi; Toccata (Transportata), "Fiori Musicali," Frescobaldi; Allegro, Pescetti; Fuga, Pollaroli; compositions by Dietrich Buxtehude—"Magnificat Primi Toni"; Chorale Preludes, "How Brightly Shines the Morning Star" and "A Child Is Born in Bethlehem" and Fugue in C major (Gigue); Concerto in G minor (No. 5), Handel; compositions by Johann Sebastian Bach—Introduction (Fanfare) and Fugue in D major; Trio-Sonata in C minor and Fugue in G major (Gigue).

Mr. Self presented this program: Prelude, Fugue and Chaconne in C major and Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; "Amen" (from "Hymns of the Church"), Titelouze; Chorale Prelude, "O Sacred Head, Once Wounded," Kuhnau; "The Musical Clocks," Haydn; Andante, Stamitz; First Trio-Sonata, in E flat major, Chorale Prelude, "Hark! a Voice Saith, All Are Mortal" and Triple Fugue in E flat major, Bach.

The following was Mr. Douglass' program: Fantasie in F minor, No. 1, Mozart; Prelude and Fugue in F major, Lübeck; Chorale Prelude on "Let Me Be Thine Forever," Strungk; Prelude and Fugue in E minor, Buxtehude; Trio-Sonata 6, in G major, Chorale Preludes, "We All Believe in One God, Father" and "We All Believe in One God, Creator," and Concerto in D minor, after Vivaldi, Bach.

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Programs of Organ Recitals of the Month

Edouard Nies-Berger, New York City.—Mr. Nies-Berger gave a recital for the New Hampshire Chapter, A.G.O., at the Franklin Street Church of Manchester April 5, with this program: Prelude and Fugue in G minor, Frescobaldi; "Benedictus qui Venit in Nomine Domini," Couperin; Minuetto, Boccherini; Toccata in F major, Bach; Variations on the Basso Continuo of Bach's Cantata "Weinen, klagen," and the "Crucifixus" of the B minor Mass, Liszt; "St. Francis Talking with the Swallows," Bossi; Pastorale, Marie Joseph Erb; Toccata, Sowerby.

Francis S. Moore, Chicago.—Dr. Moore, of the First Methodist Church of Oak Park, gave a recital at Bluffton College, Bluffton, Ohio, April 19, playing: Prelude, Cantilene and Scherzando, Piere; Fugue in E flat ("St. Anne's"), Bach; Chorale Prelude, "O God, Be Merciful to Me," Bach; Berceuse, Salome; Scherzo, Fifth Sonata, Guilman; Meditation, d'Evry; Chorale in A minor, Franck; "The Question" and "The Answer," Wolstenholme; Ancient Hebrew Prayer of Thanksgiving, Gaul; "Cibavit Eos," Titcomb.

Edward H. Johe, Washington, Pa.—For his vesper recital at the Second Presbyterian Church March 27 Mr. Johe selected the following program: "Solemn Procession," Strauss; Prelude and Fugue in A minor, Bach; Scherzo, Titcomb; Nocturne, "Bells through the Trees," Edmondson; Two Hymn Preludes, "Rock of Ages" and "These Things Shall Be," Bingham; Three Liturgical Preludes, Oldroyd; "Cortege and Litany," Dupre.

Frederick C. Kinzer, Centralia, Wash.—Centralia Junior College presented Mr. Kinzer in a recital at the First Baptist Church April 11. His program was as follows: "Fugue a la Gigue," Buxtehude; Air from "Water Music," Handel; "The Musical Clocks," Haydn; Toccata and Fugue in D minor, Bach; "The Last Supper," Weinberger; "As Jesus Stood beside the Cross," Scheidt; "Out of the Depths," Karg-Elert; "O World, I Must Leave Thee," Brahms; "In Death's Strong Grasp the Saviour Lay" and "The Blessed Christ Is Ris'n Today," Bach; "Harmonies du Soir," Karg-Elert; Toccata, Sowerby.

Harriette Slack Richardson, Springfield, Vt.—Mrs. Richardson was heard in recitals April 1 at St. Mark's Episcopal Church, Springfield, April 17 at Trinity Episcopal Church, Claremont, N. H., and the same evening at the First Congregational Church in Springfield. Her program in the last-mentioned recital was as follows: Variations on the Lord's Prayer, Mendelssohn; Chorale Preludes, "A Saving Health to Us Is Brought," "I Call to Thee" and "Rejoice, Christians," Bach; "As Now the Sun's Declining Rays," Simonds; Chorale in A minor, Franck; "Jesu, My Trust," Regger; "Divertissement," Vierne; Toccata, Fifth Symphony, Widor.

Klaus Speer, Harrogate, Tenn.—Mr. Speer of Lincoln Memorial University was heard in the following program at the Church of St. Michael and All Angels in Anniston, Ala., April 10: Prelude and Fugue in E minor, Bruhns; Variations on the "Hymnus," Scheidt; Sonata No. 2, Hindemith; Trio-Sonata No. 2, Bach; Prelude and Fugue in G major, Bach.

Marie M. Hine, A.A.G.O., Tulsa, Okla.—Mrs. Hine, organist and director of music of Trinity Episcopal Church, was heard in a series of Lenten recitals. Among her programs were these:

March 29—Fifth Sonata, Mendelssohn; "The South Wind," Rowley; "Beside Still Waters," from "Pastoral Psalm" Suite, Bingham; Prelude, "The Blessed Damozel," Debussy.

April 5—Chorale Prelude, "Praise God, Ye Christians," Buxtehude; Chorale Prelude, "When Jesus to Jordan Came," Bach; Bell Prelude, Clokey; Meditation on "Jesus, Saviour, Pilot Me," Marie M. Hine.

April 12—Chorale Prelude, "A Green Hill," Marie M. Hine; Good Friday Music (from "Parsifal"), Wagner; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach.

April 10 Mrs. Hine and the Trinity choir gave a new cantata, "The Garden and the Cross," by Alec Rowley.

Gladys Lawson Seaman, Reedley, Cal.—Mrs. Seaman gave a recital for the San Joaquin Valley Chapter, A.G.O., at the First Mennonite Church of Reedley on the afternoon of March 20. Her program included: Toccata and Fugue in D minor, Bach; "Toccata per l'Elevazione," Frescobaldi; Sonata No. 6, Mendelssohn; "Variations de Concert," Bonnet; "Divertissement," Vierne; "Hymn to the Stars," Karg-Elert; Toccata from Fifth Symphony, Widor.

Haskew Stanton, Chattanooga, Tenn.—Mr. Stanton, a candidate for the degree of master of music, gave a recital at the University of Chattanooga March 12, playing: Introduction, Passacaglia and Fugue, Willan; "The Sun's Evensong,"

from "Seven Pastels from the Lake of Constance," Karg-Elert; Sarabande, from "Baroque Suite," Bingham; Second Movement, First Sonata, James; Fugue in G major ("Gigue Fugue"), Bach.

Rollo F. Maitland, F.A.G.O., Philadelphia, Pa.—Dr. Maitland played the following program at Transfiguration Lutheran Church, Pottstown, Pa., March 7: "Psalm 19," Marcello; Chorale Prelude, "I Call to Thee," Bach; Toccata in F, Bach; Gavotte in A major, Gluck-Brahms-Maitland; Fantasia and Fugue on "Ad Nos ad Salutarem undam," Liszt; Caprice, "The Brook," Dethier; "The Bells of Ste. Anne de Beaupré," Russell; Scherzetto, Vierne; "The Music Box," Lladoff; Fantasia-Toccata, Maitland; Improvisation on Familiar Hymns.

Sunday evening, March 20, at the Church of the New Jerusalem Dr. Maitland played the following numbers in a service presenting the cathedral film "Simon Peter, Fisherman": "Psalm 19," Marcello; Chorale Prelude, "I Call to Thee," Bach; Toccata and Fugue in D minor, Bach; Gavotte in A major, Gluck; "The Bells of Ste. Anne de Beaupré," Russell; Meditation on the Hymn-tune "Olivet," Maitland; "Angelus," Massenet. This was the first of a series of four successive special Sunday evening services.

Lois Phillips, Asheville, N. C.—Mrs. Phillips, who recently assumed her new position as organist of the Central Methodist Church, Asheville, gave a mid-Lenten vesper recital March 27, assisted by the choir. Mrs. Phillips played the following numbers: Prelude, Clerambault; Aria, Buxtehude; Prelude and Fugue in B flat, Bach; Preludio and Adagio from Third Sonata, in C minor, Guilman; "In Paradisum," Dubois; Intermezzo and Toccata, Rogers. The choir sang "Opon Our Eyes," Macfarlane; "In the Night Christ Came Walking," Cain; "Gallia," Zenod.

Edward Eigenschenk, Chicago.—Dr. Eigenschenk, assisted by Juanita Brumfield, soloist, gave a recital at the Second Presbyterian Church on the afternoon of Palm Sunday. His selections were the following: Finale, "St. Matthew Passion," Bach-Widor; "Jesu, Joy of Man's Desiring," "Bist Du bei mir" and Song Tune from "Peasant Cantata," Bach; Three Concerto Movements, Felton; Chorale, Magin; Scherzo and Finale from Sixth Symphony, Vierne.

Nelson Walling, Fowler, Cal.—In a recital for the San Joaquin Valley Chapter, A.G.O., at the First Presbyterian Church Feb. 13 Mr. Walling played: Fugue in C major (Fanfare Fugue) and Chorale Preludes, "Come, Saviour of the Gentiles" and "In dulci Jubilo," Bach; Five "Bible Poems," Weinberger; "Triptych," Maekelberghe; Finale (Six Pieces), Franck.

Arthur J. Williams, Gloversville, N. Y.—Mr. Williams, assisted by Howard De Long, tenor, gave the dedicatory recital on the two-manual organ in St. James' Lutheran Church, which has been rebuilt and modernized by the Buhl Organ Company. The recital took place March 29 and Mr. Williams played: "Gothic Cathedral," Pratella; "By the Pool of Pirene," Stoughton; "Evensong," Johnston; Prelude, Third Sonata, Guilman; "Finlandia," Sibelius; Nocturne, Grieg; Trumpet Voluntary, Purcell; Meditation, Arthur J. Williams; "The Nightingale and the Rose," Saint-Saens; "Marche Militaire," Schubert.

Eugene Hill, Mus.D., A.R.C.O., Toronto, Ont.—The seventh in a series of eight recitals at the University of Toronto took place March 14, when Dr. Hill presented the following program: Fantasia in F minor, Mozart; "Was Gott thut das ist wohlgethan," Kellner; Fifth Symphony, Widor; "Le Banquet Celeste," Messiaen; Sonatine, Eugene Hill.

Claude L. Murpree, F.A.G.O., Gainesville, Fla.—For his recital at the University of Florida April 3 Mr. Murpree selected the following program: Prelude and Fugue in A minor, Bach; Elegie, Peeters; Suite for Organ and Chorale Prelude, "Ach bleib bei Uns, Herr Jesu Christ," DeLamarter; Scherzo and Fugue and "Hommage a Franck," Diggle; Three Organ Pieces, Kenneth Walton; "Chartres" ("Noël Varié"), Purvis.

Elbert Morse Smith, Grinnell, Iowa.—For a vesper recital at the First Congregational Church March 27 Mr. Smith selected a program consisting of the following compositions: Rigaudon, Campra; Aria from Tenth Concerto, Handel; Prelude and Fugue in E minor (Cathedral), Bach; Sinfonia in F, Bach; Adagio from Sixth Symphony, Widor; Scherzetto, Vierne; Fountain Reverie, Fletcher; "The Wind in the Chimney," Clokey; Finale, Dupre.

Walter A. Eichinger, A.A.G.O., Seattle, Wash.—Mr. Eichinger was guest organist at St. John's Parish Church Sunday afternoon, March 20, and gave the opening recital on an Estey organ, playing the following program: Allegro and Andante, Concerto No. 4, Handel; Cathedral Prelude and Fugue, Bach; Chorale Prelude,

"O Sacred Head Now Wounded," Bach; "Piece Heroique," Franck; Canon in B minor, Schumann; Prelude on "Tam Sol Recedit Igneus," Simonds; "Rhythmic Trumpet," Bingham; "Lied," Vierne; Toccata, Fifth Symphony, Widor.

Harvey Russell, Stamford, Conn.—In a recital at the First Presbyterian Church Sunday afternoon, April 3, Mr. Russell presented the following program: "Grande Piece Symphonique," Franck; "Lo, a Rose e'er Blooming," Brahms; "O Sacred Head Now Wounded," Bach; "Meditation a St. Clotilde," James; Aria, Peeters.

Elmer A. Tidmarsh, Schenectady, N. Y.—At his recital in the chapel of Union College May 1 Dr. Tidmarsh will play: "Psalm 19," Marcello; "May Night," Palmgren; "On Hearing the First Cuckoo in Spring," Delius; "Children's March," Grainger; "Chant de Mai," Jongen; Sunshine Toccata, Swinnen; "Les Preludes," Liszt; "Liebestod," "Tristan and Isolde," Wagner; "Ride of the Valkyries" ("Walküre"), Wagner.

Raymond Lindstrom, Suffield, Conn.—Mr. Lindstrom, minister of music of the Second Baptist Church, gave the following program in a recital Sunday evening, March 20: Prelude and Fugue in E minor ("Cathedral"), Bach; Chorale Preludes, "Come, Saviour of the Gentiles," "O Sacred Head Now Wounded" and "Awake, the Voice Is Calling," Bach; Suite in F major, Corelli; "Sunset," Frysinger; Meditation, Bubeck; "Chinese Boy and Bamboo Flute," Spencer; "Piece Heroique," Franck.

Frank B. Jordan, Des Moines, Iowa.—In a faculty recital at Drake University, played at the First Methodist Church March 15, Mr. Jordan presented the following program: "God's Time Is Best," Bach; "The Heavens Declare the Glory of God," Marcello; Adagio, Concerto in D minor, Vivaldi; "The Musical Clocks," Haydn; "Piece Heroique," Franck; Adagio, Liszt; "Now Thank We All Our God," Karg-Elert; Echo Caprice, Mueller; "Folk tune," Whitlock; Allegro Vivace, Fifth Symphony, Widor.

Clark B. Angel, Battle Creek, Mich.—For his recital at noon March 30 in St. Thomas' Episcopal Church Mr. Angel selected these compositions: Passion Chorale, Bach; "There on the Cross Stood Jesus," Scheidt; Bell Movement, Ropartz; "Preamble," Whitlock; Magnificat 5, Dupre; Passion Chorale, Kuhnau.

James Bryson Porter, Dayton, Ohio.—Mr. Porter was assisted by two trumpet soloists in a recital at St. John's Lutheran Church Sunday afternoon, April 3. The organ program: Fugue in E flat ("St. Anne") and "O Stainless Lamb of God," Bach; "I Am Black but Comely, O Ye Daughters of Jerusalem," Dupre; "O Heart Is Filled with Longing" and "O World, I Now Must Leave Thee," Brahms; "Jesu, My Joy," Karg-Elert.

Julia Harwood Martin, Murfreesboro, Tenn.—The Frances Bohannon Music Club presented Mrs. Martin in a recital at the First Presbyterian Church on the afternoon of April 10. She played the following program: Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring" and "In dulci Jubilo," Bach; "Jesu, geh' voran" and "Wer nur den lieben Gott lässt walten," Karg-Elert; Pastoral, Edmondson; "A Lovely Rose Now Blooming," Brahms; Chorale in A minor, Franck; "The Musical Clocks," Haydn; Scherzo, Gigout; Toccata ("Suite Gothique"), Boellmann.

Theodore C. Herzel, Princeton, N. J.—Mr. Herzel was presented by Westminster Choir College in a recital at the college chapel March 15. His program consisted of the following compositions: Fugue in C major, Buxtehude; "Liebster Jesu, wir sind hier" and "In dulci Jubilo," Bach; Fugue in E flat major ("St. Anne"), Bach; Chorale in B minor, Franck; Sketch in D flat major, Schumann; Bell Prelude, Clokey.

Farley Hutchins, Hattiesburg, Miss.—Mr. Hutchins, professor of organ at Mississippi Southern College, presented the following program April 5 at the fourth annual festival of fine arts: Prelude and Fugue in C major, Bach; Five Chorale Preludes, Brahms; Three Chorales (E major, B minor, A minor), Franck.

Beatrice Collins, Hattiesburg, Miss.—Miss Collins, instructor in organ at Mississippi Woman's College, presented the following program Jan. 25 as guest artist of the Hattiesburg Music Club: Fantasia und Fugue in G minor, Bach; Chorale in B minor, Franck; "Cortege et Litanie," Dupre; Toccata, Sowerby.

Miss Eloise Quakenboss, violinist, and Miss Betty Jane Hurt, pianist, played the Schumann Sonata for violin and piano, Op. 105, in A minor, on this same program.

C. Harold Einecke, Santa Ana, Cal.—In an hour of organ music at the First Presbyterian Church Sunday afternoon, March 27, Dr. Einecke played: "De Profundis Clamavi," Maekelberghe; "By the Waters of Babylon," Karg-Elert; "We All Believe in One God, Creator," Bach;

"Qui Tollis Peccata Mundi," Couperin-Dickinson; "Jesus is Nailed on the Cross" (from "The Stations of the Cross"), Dupre; Biblical Sonata No. 4 ("The Sickness and Healing of Hezekiah"), Kuhnau-Bonnet; "A Song of Triumph," Carl F. Mueller; Meditation, "He Was Crucified for Us," Palestrina-Brown; Toccata on Passion Chorale, "O Sacred Head," Miles I.A. Martin.

John D. Jones, Knoxville, Tenn.—Among the compositions played by Mr. Jones at First Church of Christ, Scientist, in March were: Prelude and Fugue in C major, Bach; "In dulci Jubilo, Buxtehude; Allegro non Troppo, Guilman; "Sheep May Safely Graze," Bach; "Rhosymedre," Vaughan Williams; Prelude in C minor, Bach; Andante, Rogers; Prelude in G minor, Bach; Fantasia in F, Polleri; "God's Time Is Best," Bach; Arioso, Handel; Fugue with Chorale, Merkel; Sarabande (English Suite), Bach; "Sleepers, Awake," Bach; "Ave Maria," Widor.

Katherine June Donham, Fairmont, W. Va.—Mrs. Donham gave her graduation recital at West Virginia University March 15 and presented the following program: "The Heavens Declare the Glory of God," Marcello; "O God, Be Merciful to Me" and Prelude and Fugue in D minor, Bach; "Romanza," Purvis; "Variations de Concert," Bonnet; "Will-o'-the-Wisp," Nevin; Chorale in A minor, Franck; "Dreams," McAmis; Toccata, Mulet.

Harold L. Turner, Clinton, Ill.—Mr. Turner gave a dedicatory recital April 3 on an Allen electronic organ in Nazareth Evangelical and Reformed Church, Chicago, demonstrating its resources with these numbers: Prelude and Fugue in E minor, Bach; "O Sacred Head Surrounded," Bach; "Truth Divine," Haydn; Sonatina No. 3, A minor, Karg-Elert; "In Springtime," Kinder; Trumpet Tune and Air, Purcell; "Hear the Pretty Tinkling Bells" (from "The Magic Flute"), Mozart; "Dreams," McAmis; French Rondo, Boellmann.

Foster Hotchkiss, Youngstown, Ohio.—Mr. Hotchkiss was presented in a recital by the Youngstown Chapter, A.G.O., at Trinity Methodist Church March 27. His program included: Toccata in D minor, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Chorale Prelude on "Wer nur den lieben Gott lässt walten," Bach; Passacaglia and Fugue, Bach; Chorale in A minor, Franck; "Carillon," Sowerby; "Ave Maris Stella," Dupre.

Ralph H. Brigham, Rockford, Ill.—In a recital at the First Presbyterian Church March 27 Mr. Brigham played: Overture, "Poet and Peasant," Suppe; Meditation from "Thais," Massenet; "Caprice Viennois" (Cradle Song), Kreisler; "Liebestraum," Liszt; "The Lost Chord," Sullivan; Fantasia on Scotch Melodies, Abbey; "In Springtime," Hollins; "Love's Old Sweet Song," Molloy; "Serenata Napolitana," Seboeck; Fantasia from the Symphonic Suite "Scheherazade," Rimsky-Korsakoff; Improvisation.

Edmund S. Ender, Baltimore, Md.—Mr. Ender gave a recital at the chapel of the United States Naval Academy in Annapolis March 20, playing this program: Fugue in E flat ("St. Anne's"), Bach; Air for the G string, Bach; "Gloria Domini," Noble; Canon, Jadasohn; "Liebestod" ("Tristan and Isolde"), Wagner; "The Bells of Ste. Anne de Beaupré," Russell; "In Springtime," Kinder; "Finlandia," Sibelius.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo.—For the memorial recital at Grace Church on the afternoon of March 17 Dr. Boothroyd chose this music: Sonata No. 1, Mendelssohn; Second Nocturne, Chopin; "Rondele Francaise," Boellmann; Introduction and Finale (Fugue) from Sonata on the Ninety-fourth Psalm, Reubke.

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Mrs. Kraft has appeared with the Cleveland Orchestra under Nikolai Sokoloff, Artur Rodzinski, Bruno Walter and George Szell. She has also appeared with the Walden String Quartet and other chamber music ensembles in New York, at the National Gallery in Washington, and in other cities.

**SCHULMERICH INSTALLS
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Schulmerich Electronics of Sellersville, Pa., announces the completion of three important new installations of its "carillon bells." Dedicatory recitals were given at Christ Episcopal Church, Nashville, Tenn., April 10 and at Otterbein College, Westerville, Ohio, April 24, and the installation at the University of Arkansas, Fayetteville, is to be opened May 1. The musical programs were rendered by Professor Arthur Bigelow, bellmaster of Princeton University, Princeton, N. J., or Dr. Alexander McCurdy of Westminster Choir College, Princeton, N. J. The Schulmerich organization has installed over 1,500 sets of English "carillon bells" in North America.

AT THE HIGH MASS Sunday mornings during Lent, as a special presentation at St. Mark's Church in Philadelphia, the following litanies based on Gregorian themes by Father Joseph Muset, organist of the Cathedral in Barcelona, Spain, were played by Norman C. Coombs, organist and master of the choir: "Sancta Maria," melody taken from the offertory of the Mass of Common Feasts of the Blessed Virgin Mary; "Mater Admirabilis," melody from the Mass cum Jubilo; "Mater Creatoris," melody taken from the Alleluia from the Mass on the Feast of the Visitation of the Blessed Virgin Mary; "Virgo Prudentissima," melody from the Mass Orbis Factor, Agnus Dei theme; "Virgo Clemens," melody from fourth variation on Orbis Factor, Agnus Dei theme.

THE SPRING SEMESTER at the College of the Pacific, Stockton, Cal., has been marked by recitals of high merit played by students of Allan Bacon on Sunday afternoons. The programs, extending from Feb. 13 to April 24, were presented by thirteen young players.

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Hail the Day that Sees Him Rise..... .15		Thy Will Be Done..... .12	
Benedictus es, Domine (in C)..... .15		N. LINDSAY NORDEN	
Benedicite, omnia opera..... .15		Benedictus es, Domine..... .15	
Short Communion Service in G..... .20		Praise ye the Lord..... .15	
HUGH GORDON		Thy Servant Lord..... .12	
For Thou Art Righteous..... .12		FRANCIS W. SNOW	
EDITH LANG		As Pants the Hart (S.S.A.)..... .12	
Behold! the Tabernacle of God..... .15		Come, Labour On!..... .15	
Surely God Is in This Place..... .15		ERIC THIMAN	
WILLIAM LESTER		A Song of Praise..... .15	
O Master, Let Me Walk With Thee... .15		CHRISTOPHER THOMAS	
EDWARD G. MEAD		O Clap Your Hands..... .12	
Responses after Prayer..... .15		O Lord, Support Us..... .12	
RUSSELL HANCOCK MILES		*ALFRED WHITEHEAD	
Crown Him with Many Crowns..... .15		Almighty God, Whose Glory..... .12	
In Deepening Faith..... .12		Deck Thyself, My Soul..... .15	
Trust in God..... .12		The Seven Joys of Mary..... .20	

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Come, Kneel With Me..... .12	O Thou Everlasting Light..... .12
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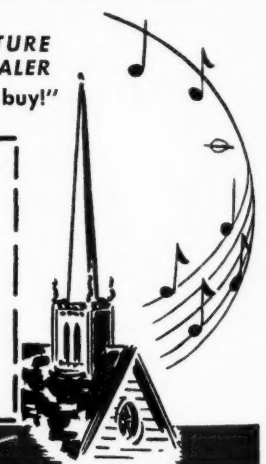
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In conjunction with the 1949 Cranbrook adult conference of the Diocese of Michigan, to be held June 19 to 23 at Cranbrook School, Bloomfield Hills, a newly-organized school of church music is announced. Classes will be conducted on the application of music to the service, covering the organization and direction of choirs and the use of the organ in service playing with suggestions for suitable materials and how to use them. The faculty will include Everett Titcomb and George Faxon, both of Boston. Mr. Titcomb, composer, choral conductor and authority on church music, is the organist and choirmaster of the Church of St. John the Evangelist and chairman of the department of church music at the New England Conservatory. Mr. Faxon, organist and choirmaster of the Church of the Advent, is a member of the organ faculties of the Longy Music School in Cambridge and the New England Conservatory.

THE UNITED TEMPLE CHORUS of Long Island, New York, Isadore Freed director, has announced its sixth annual competition for the Ernest Bloch award. Compositions must be based on a text from the Old Testament and suitable for women's chorus. The winner of the 1948 prize, Rene Frank of Pikeville, Ky., will receive \$150, plus publication by Carl Fischer, Inc., for his "Spite of Michal," at the annual concert of the chorus May 10.

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LOIS HALL PETERSON



LOIS HALL PETERSON of Seattle is serving her second term as dean of the Washington Chapter of the American Guild of Organists. She is also vice-president of the Seattle Music Teachers' Association and for the last five years has been director of the Seattle Choral Club. Mrs. Peterson is organist and choir director at the Columbia Congregational Church.

Mrs. Peterson received her first instruction on the piano from her mother and for two and a half years studied voice and theory at the University of Idaho. Her varied experience has been not only at the organ, but as an accompanist and singer. For the last thirty years she has been doing solo work in churches, schools and clubs and was soprano soloist with the Seattle Philharmonic and Choral Society in the performances of "Elijah," "St. Paul" and other major works in the last four years, as well as soloist with the Seattle Scottish Choral Society and at the University Presbyterian Church. She has had eight years' experience playing Lutheran services and thirteen to fifteen years directing youth, adult and children's choirs. Mrs. Peterson was at St. Paul's Lutheran two years, Fremont Baptist one year and the Chinese Baptist Church one year, and for three years was musical director for the Pacific Synod Lutheran Bible Camp. Mrs. Peterson has been assistant director of the Seattle Scottish Choral Society two years.

WADE STEPHENS, Mus.M., M.D., was presented by the choirs of Calvary Methodist Church in his farewell-to-Washington recital March 29 at Calvary Church in the capital. In this last of more than 600 recitals played in Washington Dr. Stephens demonstrated his artistry in "O Guiltless Lamb of God," "O Man, Bemoan Thy Grievous Sin" and Fugue in E minor (Wedge), Bach; "Modal Suite," Peeters; "The Woman of Bethany," Weinberger; Impromptu, Vienne; Improvisation on a Gregorian Theme, No. 4, Titcomb; "Now Let Us All Rejoice," Karg-Elert; Andante (Sunrise Symphony), Haydn-Stephens, and Finale in B flat, Franck. Dr. Stephens, who has been organist of the Chapel of Jesus Christ of Latter-Day Saints for several years, has returned to Salt Lake City to take up the practice of medicine.

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**HELENA STAHL WINCHELL
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Mrs. Helena Stahl Winchell of New Britain, Conn., has been appointed organist and choir director of the First Congregational Church, Southington, Conn. She will succeed Nelson C. Richmond, whose duties as field scout executive, Boy Scouts of America, New Britain Area Council, have made it necessary for him to resign the position he has held for the past four years. Mrs. Winchell will preside over a three-manual Frazee organ and will direct an adult choir and also a youth choir.

Mrs. Winchell, a pupil of Malcolm G. Humphreys, A.A.G.O., organist of St. Mark's Episcopal Church, New Britain, has acted for several years as his assistant, a position she will continue to fill in addition to her new duties.

THE ELGIN CHORAL UNION, Elgin, Ill., announces its second annual performance on Friday evening, May 13, at the Congregational Church. The work chosen for this year's concert is Mendelssohn's "Elijah." The musical director of the organization is Frank Kratky of the Elgin Academy Conservatory. The chorus of 125 voices consists of people in the community who are interested in choral singing. The Elgin Choral Union was formed in 1947 by C. Dean Chipman, director of the Elgin Academy Art Gallery, and choir directors of Elgin and nearby communities.

THE MORMON TABERNACLE CHOIR presented for the second Easter in succession works from the pen of Robert Leach Bedell, Ph.D., Mus.D., composer-in-residence at the Brooklyn Museum. On Easter morning in 1948 the choir sang Dr. Bedell's "Now Let the Full-Toned Chorus" while this Easter the choral work was the West-Bedell "Blow Ye the Trumpet in Zion," published in America for the first time, and a solo organ number, "Divertissement (Hommage a Godard)," played by Dr. Frank W. Asper.

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MISS LILLIAN W. WEST ENDS FORTY-EIGHT YEARS' SERVICE

Miss Lillian W. West completed forty-eight years as organist of Central Congregational Church, Newton, Mass., on Feb. 1. She played her first service Easter Sunday in 1901.

Miss West, piano pupil of Helen Hopekirk and Heinrich Gebhardt, studied organ and theoretical subjects with Carl K. McKinley and Raymond Robinson. She passed the examinations for the A.A.G.O. certificate in 1923.

Miss West was both organist and director at Central Church until the remodeling of the chancel in 1929, when the church's musical program was reorganized with two choral directors and Miss West as organist. During her long incumbency she has maintained a high standard and has won the respect and admiration not only of her own congregation, but of other church musicians. The church's large three-manual Hutchings organ was remodeled in 1929 and an echo organ was added by the Aeolian-Skinner Company in 1947.

For thirty-eight years Miss West has been connected with the All Newton Music School of 500 students, a community project, first in charge of the piano department and for the last five years as co-director of music.

Miss West is retiring as an active organist, but is continuing her work at the All Newton Music School.

DR. GEORGE W. VOLKEL will direct the final service of special music in All Angels' Church, New York, Sunday afternoon, May 8, when Haydn's "Creation" is to be sung. The next evening Dr. Volkel will give the third in a series of three recitals in the church. On the 17th he will be guest organist for the Easton, Pa., Oratorio Society's performance of the Verdi "Requiem." On May 22 he will conduct the festival choir of the New Jersey Federation of Music Clubs at the Second Presbyterian Church, Newark, N. J. On the 24th he will preside at the organ in St. Thomas' Church, New York, for the annual private concert of the subscribers of the New York Oratorio Society. Alfred M. Greenfield, the conductor, will direct a performance of Haydn's "Creation." May 25 Dr. Volkel will give a recital in the Park Methodist Church, Bloomfield, N. J.

EDOUARD NIES-BERGER, organist of Carnegie Hall, New York, played the dedicatory recital on a Kilgen organ at First Church, Congregational, Newbury, Mass., April 4. The church has just been completed and is of early colonial design.

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A historical survey of choral church music from the ancient Hebrew synagogue to modern times was presented by the joint chapel choir and the Scarritt Singers under the auspices of the department of fine arts of Scarritt College, Nashville, Tenn., April 6. Louisa Palmore Pickard, a major in church music at Scarritt, formerly soprano soloist with the Westminster Choir, Princeton, N. J., was featured in the recitative and aria "Who Is the Holy One," from "The Passion" by Graun. Alice Ann Ayers of Chattanooga sang the alto solo in Lockwood's arrangement of the ancient Hebrew melody "All Thy Works Praise Thee." The soprano solo of "Treasures in Heaven" by Clokey was sung by Olga Sells. Donna Jean Cook, organist and instructor in music at Scarritt and Peabody Colleges, played "Stella Matutina," Dallier, and the Toccata on "Leoni" by Bingham.

Members of the joint university choir came from the faculties and student bodies of the Nashville School of Social Work, Scarritt College for Christian Workers and Vanderbilt School of Religion.

**FOURTH CHURCH MUSIC
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The fourth annual church music institute sponsored by the ministry of music of the Central Presbyterian Church, Atlanta, Ga., was conducted by the Rev. Hubert Vance Taylor March 16 through 20. More than 225 singers, directors, organists and pastors from thirty churches in nine cities, participated. This year the Atlanta Choral Directors' Association, an outgrowth of previous institutes, was active in the organization of the program. Mr. Taylor directed the institute. Dr. John Milton Kelly, head of the School of Sacred Music of San Francisco Theological Seminary, San Anselmo, Cal., and formerly director of sacred music for the Board of Christian Education of the Presbyterian Church in the U.S.A., directed the first three of these institutes.

The closing service Sunday afternoon, March 20, followed the theme of "The Life of Christ in Scripture and Song." Caribel Clark Taylor, organist of Central Church, played the prelude and postlude.

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DAVID F. HEWLETT, organist and choir-master of St. Mark's Church-in-the-Bouwerie, historic Episcopal church on New York's lower east side, is building a volunteer choir with members drawn from the neighborhood around a nucleus of professionals. Plans are under way for musical events during the summer, when many tourists and students visit St. Mark's.

Mr. Hewlett, who went to St. Mark's as organist and choir-master in September, 1948, is former director of music of St. Bernard's School. He also was organist and choir-master of St. Luke's in Gladstone. During the war he was post organist at Camp Crowder, Mo., for a year before going overseas for two years with the Fifty-seventh Field Hospital in Germany. He then was assigned as technical sergeant to the office of the chief chaplain of the ETO in Paris, where he was organist of the American Pro-Cathedral both for the army choir and the regular cathedral service choir, and also for St. George's English Church.

Mr. Hewlett is the son of the Rev. George R. Hewlett of Newton, N. J. He attended Westminster Choir College and while a student was organist and choir-master of Trinity Episcopal Church at Bayonne and St. Mary's Church at Keyport, N. J.

DR. ROBERT LEECH BEDELL will sail for Europe June 1 for a four months' tour. Much time will be devoted to research in fields relating to the organ and choral music.

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WANTED—TWO-HP. SINGLE-PHASE blower, 5 or 6-inch pressure, either Spencer Orgoblo or Kinetic. Must be in first-class condition. In reply give rating, style or catalogue number. Also 1 or 1½-h.p., 10-inch pressure blower. Fred H. Meunier, 1500 East Twenty-first Avenue, Denver, Colo.

WANTED—EXPERIENCED PIPE ORGAN mechanics for rebuilding and general service work. Unusual opportunity for competent men. Middle West territory. All applications kept strictly confidential. State qualifications in reply. Address H-6, THE DIAPASON. [6]

WANTED—A BUYER FOR A LARGE four-manual organ of popular make. 1,700 pipes, 262 stops, twenty-two ranks of pipes (six, seven and eight octaves). Four large rooms of equipment. Will be sold for highest reasonable offer. Address E-9, THE DIAPASON.

WANTED — WE HAVE OPENINGS for highly skilled workers in all departments; also for superintendents. High wages. Living quarters available. All applications kept strictly confidential. Standaart Organ Company, Inc., Box 696, Suffolk, Va. [5]

WANTED—SIXTEEN-FT. GAMBA OR violone for pedal extension, twelve pipes, CCC through B; four-inch wind; with or without chest. Send full details, including height required, to Charles Allen, 906 East Seventy-first Street, Seattle 5, Wash.

WANTED — CONSOLE, RELAY, voicers and organ builders. Must be experienced. Good wages, steady work. Old established firm in Middle West. In reply give full details. Address C-11, THE DIAPASON.

WANTED TO BUY—AM INTERESTED in purchase of used two or three-manual consoles, pipes or complete organs. Give complete details first letter. Address C-16, THE DIAPASON. [5]

WANTED — ORGANIST-CHOIRMASTER for Midwest Episcopal Church. Must know liturgical music. Salary \$150, with fine teaching opportunities. Address D-8, THE DIAPASON. [5]

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address S-2, THE DIAPASON. [1f]

WANTED — FIRST-CLASS ORGAN builder to take charge of small shop in the East. Well established and good opportunity for the right man. Address C-13, THE DIAPASON.

WANTED — USED TWO-MANUAL and pedals Estey electro-pneumatic reed organ. Should be in good condition. (Rev.) George A. Robertshaw, P. O. Sea Bright, N. J. [5]

WANTED — ALL-AROUND VOICER and finisher. Unusual opportunity for competent man. Applications kept strictly confidential. Write C-5, THE DIAPASON. [5]

WANTED — ORGANIST, CHOIRMASTER, for Episcopal church near New York City. Boy and mixed choir. Starting salary \$1,000. Reply to E-5, THE DIAPASON.

WANTED — ORGAN BUILDER TO work on Long Island. Preferably with both shop and outside experience. Write to Midher-Losh, Merrick, N. Y.

WANTED—COMPLETE ORGANS, ALL makes and sizes. Also parts, consoles, pipes, blowers, etc. Cannarsa Organ Company, Hollidaysburg, Pa.

WANTED — EXPERIENCED VOICER of either reed or flue pipes, by established organ builder in the East. Address E-7, THE DIAPASON.

WANTED—TWO-MANUAL AND PEDAL Everett Orgatron, series 700 preferred. L. J. Dube, 19 Mulberry Street, Nashua, N. H.

WANTED—MAGNET MANUFACTURING and switch equipment. Address D-7, THE DIAPASON.

WANTED — METAL PIPE SHOP equipment. Address D-6, THE DIAPASON.

FOR SALE

FOR SALE—SIXTEEN-RANK PILcher (1897). New electric action; vox and corneopane added. All pipes, including pedal diapason and four-stop unit pedal bourdon, in excellent condition. To be dismantled in May. If interested in all or part, write W. Lee Wood, organist, First Baptist, Macon, Ga.

FOR SALE — USED TWO-MANUAL electro-pneumatic console. Large two-manual reed organ. Parts and pipes. Pipe Organ Service Company, 3318 Sprague Street, Omaha, Neb. Established 1923.

FOR SALE—ONE ¼-H.P., 1,165 r.p.m. Kinetic blower; ½-h.p., 1,165 r.p.m. Kinetic blower, both single-phase. Address William D. Manley, 614 Page Avenue, N. E., Atlanta, Ga.

FOR SALE—HAMMOND D-20 TONE cabinet; latest model. Excellent condition, internal and external; \$185 f.o.b. Dick Sparks, 380 West Fourth Avenue, Columbus 1, Ohio.

FOR SALE—ONE-MANUAL REED organ (motor and blower); excellent condition; full, rich, mellow tone; \$200. Hugo Richter, 1416 Van Dyke, Detroit 14, Mich.

FOR SALE—ESTEY REED ORGAN, style Z, with new electric Kinetic blower, ¼-h.p. motor. \$150. Rev. Walter Litke, 5 Van Buren Avenue, Albany 5, N. Y. [5]

FOR SALE—WURLITZER ORGAN, IN storage; six sets; has had very little use. John C. Swinford, organ expert, 834 West California Way, Redwood City, Cal.

FOR SALE — EIGHT-FT. CAPPED oboe, 73 notes, with new reeds, 4-inch pressure; \$48. Write G. Dale Connor, 1304 Carroll, Takoma Park, Md.

FOR SALE—RELEATHERING SERVICE. Best quality materials. Write for estimate. Ralph Wood, 7340 Fisher Road, Dallas, Tex.

FOR SALE—DE LUXE EDITION OF Audsley's works, autographed. Other organ books. James N. Reynolds, Box 687, Lake Wales, Fla.

FOR SALE—BLACK CHOIR GOWNS, \$10.00 up. Circular mailed free. Lindner, 153-TD West 33d, New York. Agents wanted. [5]

FOR SALE—SOMETHING NEW, ONE-manual and pedal Organette for practice. \$500. Cozatt Organ Company, Danville, Ill.

FOR SALE—ONE HUNDRED THIRTY Aeolian cast base (lead) chest magnets. Address D-5, THE DIAPASON. [6]

POSITIONS WANTED

POSITION WANTED — ORGANIST-choirmaster, F.A.G.O., seeks position with large church, preferably Episcopalian, willing to pay good salary for music of quality. Will present oratorios, recitals, maintain high standards. New York training, fifteen years' experience, boy choir trainer, excellent references, 33 years old, married, available immediately. Address E-4, THE DIAPASON.

POSITION WANTED—ORGANIST, DIRECTOR, singer, widely experienced, desires Catholic church. Male, age 31, experienced with boys, male and mixed choirs. Specialized in Gregorian chant. Sing high masses. Address C-3, THE DIAPASON. [8]

POSITION WANTED—1949 COLLEGE graduate, with B.M. degree, desires position: organist; organist and choir director; organist, choir director, plus church office work. Teach piano and organ. Address E-11, THE DIAPASON.

POSITION WANTED—EXPERIENCED organist-director, liturgical and non-liturgical services, desires full-time position. References and recommendations furnished. Address E-6, THE DIAPASON.

POSITION WANTED—EXPERIENCED organist-director, holding permanent position, available for substitute work—Chicago area—June 12 through Sept. 15. Address E-2, THE DIAPASON.

POSITION WANTED—CHICAGO ORGANIST-choir director, voice teacher. In present position four years; three choirs. Summering in Europe. Desires change Oct. 1. Address E-8, THE DIAPASON.

POSITION WANTED — AVAILABLE, widely experienced choirmaster and organist. Superior qualifications. Excellent recommendations. Write C-6, THE DIAPASON. [5]

POSITION WANTED—EXPERIENCED organ man desires part-time work, any phase organ work. New York City area. Address E-12, THE DIAPASON.

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FOR SALE — ESTEY RE-built two-manual pipe organ. Good as new. Everything new except chests and pipes, which have been thoroughly reconditioned and are just as good as new. New Estey master keydesk and combination action. Twenty-five ranks, 1,516 pipes, detached console. Essentially a new Estey pipe organ. Estey new organ guaranty will be issued with this instrument. Approximately 240 square feet of floor space required for this installation. Price \$12,000 f.o.b. factory; includes installation. Save approximately 50 per cent on today's prices. This organ is set up in our erecting-room and can be seen at any time. Specification and blueprint layout furnished on request. Estey Organ Company, Brattleboro, Vt.

FOR SALE — PIPE ORGAN; TWO manuals, pedal, eighteen sets of pipes, electro-pneumatic action, new console. Prefer sale in central California. Price and specifications from J. C. Swinford, 834 West California Way, Redwood City, or D. R. Lane, 2230-A Blake Street, Berkeley, Cal. [6]

FOR SALE—USED PIPES OF ALL kinds, reconditioned and voiced or as they have been taken out of organs. Coupler stacks, switches, swell engines, tremolos, etc. Allen electronic organs. Rebuilding our specialty. P. J. Buch, 3427 Oakland Road, Cedar Rapids, Iowa. [1f]

FOR SALE—A TWO-MANUAL AND pedal tubular-pneumatic organ. Eleven ranks, motor and blower. Oak case, with display pipes. Price \$550, plus packing f.o.b. Cleveland 2, Ohio. Douglas M. Schulte, 3464 West Ninety-fifth Street, Cleveland 2, Ohio.

FOR SALE—ST. JOHN'S EPISCOPAL Church, Jacksonville, Fla., has a new pipe organ on order, and will have for disposal this fall its old three-manual electric pipe organ. For full information write Rector's Office, 325 Market Street, Jacksonville, Fla.

FOR SALE—AUSTIN RESIDENCE organ, three manuals and echo. Twenty-eight registers. Harp, chimes. In excellent condition. Can be inspected. For particulars write to W. C. Wetherill, Jr., 8318 MacArthur Road, Philadelphia 18, Pa.

FOR SALE—TWO-MANUAL LYON & Healy pipe organ, tracker action, eight sets of pipes with blower. Can be played and inspected. \$1,000. The Rev. G. C. Story, 11051 South Hoyne, Chicago 43.

FOR SALE—ONE TWO-MANUAL Möller pipe organ. Seven racks of pipes. All-electric action. New in 1934. Perfect repair. Priced exceptionally low. Address E-3, THE DIAPASON.

FOR SALE — ORGOBLO, 2-H.P., three-phase, 220 volts, 1,750 r.p.m. Wind, 400-12. Excellent. \$75 f.o.b. Akron, Ohio. Symphonic Pipe Organ, Box 3563, Akron, Ohio.

FOR SALE—PEDAL WIND-CHEST, electro-pneumatic, complete with twenty pipes and bellows; \$100. Address E-10, THE DIAPASON.

FOR SALE—FOUR-MANUAL Austin, thirty-nine ranks, Opus 908. Can be demonstrated in Detroit until May 15. Building being torn down for super highway. Outstanding instrument in perfect condition. Installed price \$20,750.00, plus transportation. TOLEDO PIPE ORGAN COMPANY, Toledo, O.

FOR SALE—MOLLER TWO-MANUAL electro-pneumatic pipe organ; nine ranks in swell, seven ranks in great; pedal diapason, 16 ft., 32 pipes; bourdon, 16 ft., 32 pipes; lieblich gedeckt, 16 ft., 32 pipes; flute, 8 ft., 12 pipes. Organ can be inspected and played at any time in Miami, Fla. Must be removed account demolishing building. Price reasonable, or make offer. Write First Presbyterian Church, Miami, Fla. Attention: Rev. W. K. C. Thomson, D.D., pastor.

FOR SALE — THE FOLLOWING ranks of pipes, full-scale: Violin diapason, 8 ft.; oboe, 8 ft.; aeoline, 8 ft.; melodia, 8 ft.; open diapason, 8 ft.; dulciana, 8 ft.; bourdon, 16 ft.; stopped flute, 8 ft. One fine Spencer turbine blower; Century blower, in fine condition. The above have just been taken out of an Estey organ. For information write Mr. W. G. Wallower, Box 345, Mission Hills Farm, Joplin, Mo.

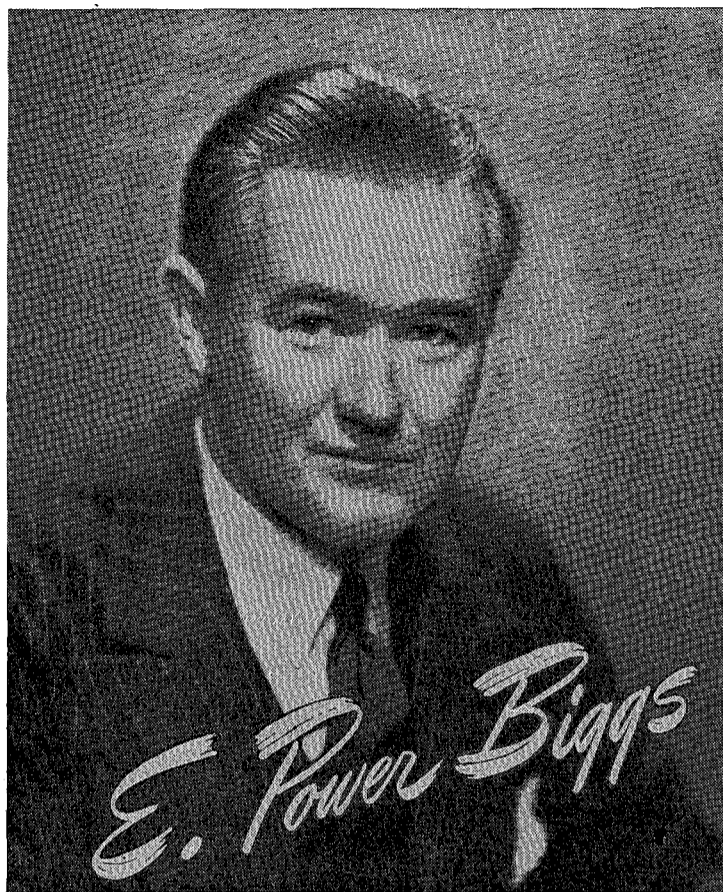
FOR SALE — TWO-MANUAL AND pedal electro-pneumatic pipe organ; detached console; ideal for home or church. Was playing until traded on Consonata. Organ complete, thirty-two-note pedal A.G.O., eighteen-note set chimes, 2-h.p. Orgoblo, generator. For quick sale, \$400; packing and freight extra. Creager Piano Company, 2264 Coral Way, Miami 35, Fla. [1f]

FOR SALE—FIFTY-NINE-STOP, fifty-rank, 2,982-pipe, four-manual Steere organ, built in 1911. A-1 workmanship. To make room for a new Aeolian-Skinner. Specification to interested parties. Christ Church Cathedral, 37 Chestnut Street, Springfield, Mass. [5]

FOR SALE—SIXTEEN-FT. TIBIA, 12 pipes, with Barton chests, complete. Spencer blower, 3-h.p., single-phase. Barton relay, two-manual and pedal. Maxcy-Barton Organs, Inc., 2024 North Halsted Street, Chicago 14.

FOR SALE—FOUR-MANUAL MOLLER pipe organ, with drawknob console. This organ will be sold to the highest bidder, complete or in part. Balcom & Vaughan, 5413 Meridian Avenue, Seattle 3, Wash. [1f]

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