

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Fortieth Year, No. 7. Whole No. 475

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

Subscription \$1.50 a Year—15 Cents a Copy

## KANSAS CITY CHURCH TO HAVE FOUR-MANUAL

### RESOURCES OF NEW KILGEN

Country Club Christian Will Replace  
Three-Manual Kilgen of 1926,  
Incorporating in It Pipes  
from the Old Instrument.

The Country Club Christian Church, one of the largest Kansas City churches, in the Country Club district, has ordered a four-manual organ from the Kilgen Organ Company, St. Louis. Extensive alterations and enlargement of the church are taking place and the organ will be installed as soon as this work has been completed. The instrument will incorporate most of the pipes from the previous three-manual Kilgen, installed in 1926, but many new ranks have been added.

The organ will be placed in new chambers and will be completely under expression. The swell section will be at the left of the chancel in one chamber and great and choir on the right of the chancel in another chamber. Each of these chambers will have large tone openings facing both chancel and congregation. The antiphonal section will be in a third section installed in a chamber in the ceiling above the auditorium. An attractive design of grillework and display pipes will screen the tone openings. The new console will be of the drawknob type, with eight combination pistons each for great, swell and choir, six combinations each for antiphonal and pedal and ten combinations affecting the entire organ, to be duplicated by toe pistons.

Oscar L. Gustafson, minister of music of the church, and Jack McCoy, organist, collaborated with Paul J. Garvey, vice-president of the Kilgen Organ Company, in drawing up the specification.

The stop specification of the organ, including both the new work and ranks from the old organ, is as follows:

#### GREAT ORGAN.

Diapason, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Flauto Primo, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute, 4 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Gross Tierce, 1 3/4 ft., 61 pipes.  
Plein Jeu, 5 rks., 244 pipes.  
Tromba, 8 ft., 73 pipes.  
Clarion, 4 ft., 12 pipes.  
Harp (from Choir), 49 notes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Principal, 8 ft., 73 pipes.  
Koppelflöte, 8 ft., 73 pipes.  
Viole d'Ambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Spitz Quint, 2 3/4 ft., 61 pipes.  
Flageolet, 2 ft., 61 pipes.  
Full Mixture, 5 rks. (12-15-19-22-26), 305 pipes.

Posaune, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremolo.

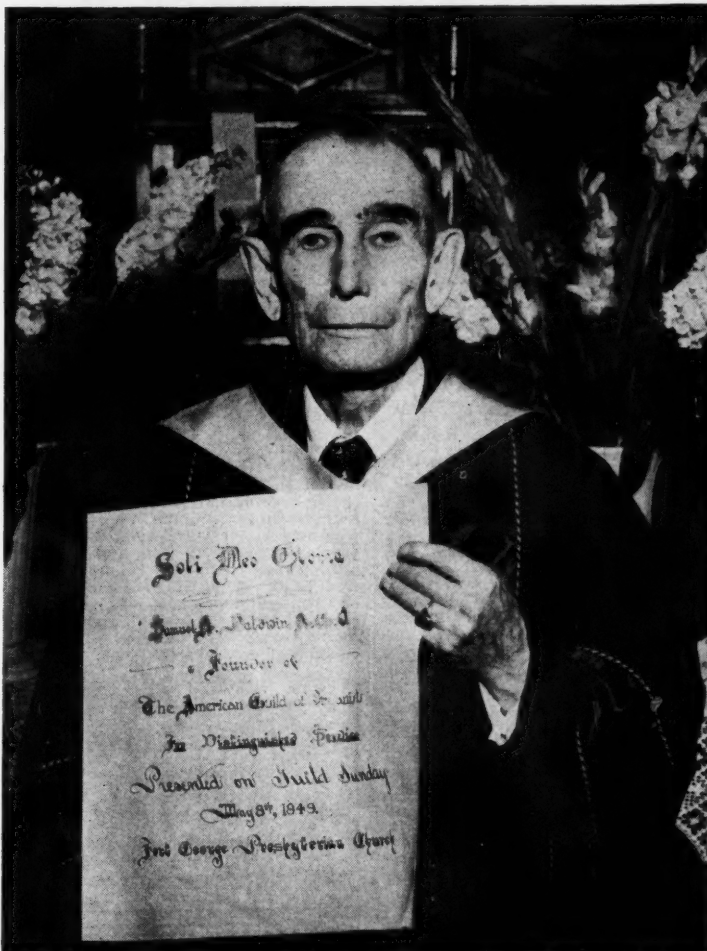
#### CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Rohr Nazard, 2 3/4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Larigot, 1 1/4 ft., 61 pipes.  
Bombarda, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 49 bars.  
Chimes (from Antiphonal), 25 notes.  
Tremolo.

#### ANTIPHONAL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Gedeckt (extension 16-ft. Bourdon), 8 ft., 12 pipes.  
Gamba, 8 ft., 73 pipes.

## SAMUEL A. BALDWIN RECEIVING PARCHMENT SCROLL



A NOTEWORTHY OBSERVANCE of American Guild of Organists Sunday, May 8, took place at the Fort George Presbyterian Church in New York City. The entire morning service was devoted to the Guild and Miss Mary Arabella Coale, A.A.G.O., organist and director, and George Litch Knight, assistant minister of the church, arranged an order of worship in which all music was composed by men who have been prominent in the A.G.O., while Mr. Knight's sermon was on the Guild motto, "Soli Deo Gloria."

Samuel A. Baldwin, one of the nine surviving founders of the Guild, and who is still an active member of the council and organist emeritus of the College of the City of New York, was present at the service and a parchment scroll was

presented to him by Miss Coale. In the picture Professor Baldwin is shown holding this scroll.

Miss Coale's prelude was the Prelude in E major of Edward Shippen Barnes and the postlude was the arrangement of "My Faith Looks Up to Thee" by Seth Bingham, sub-warden of the A.G.O. The anthem was "List to the Lark," by Clarence Dickinson, a founder of the Guild and for more than forty years organist and director at the Brick Presbyterian Church in New York. The offertory anthem was "The Love of God," by R. Huntington Woodman, who for sixty-one years was at the First Presbyterian Church of Brooklyn. Two descants used in the service were composed by Dr. T. Tertius Noble and Miss Coale.

Sallcional, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Vox Aetheria, 8 ft., 61 pipes.  
Principal (extension of Geigen Diapason), 4 ft., 12 pipes.  
Fornflöte, 4 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Chimes.  
Tremolo.

#### ANTIPHONAL PEDAL.

Violone (extension Gamba), 16 ft., 12 pipes.  
Lieblich Gedeckt (from Bourdon), 16 ft., 32 notes.  
Octave (from Geigen Diapason), 8 ft., 32 notes.  
Cello (from Gamba), 8 ft., 32 notes.  
Dolce Flute (from 8-ft. Gedeckt), 8 ft., 32 notes.

#### PEDAL ORGAN.

Contra Bourdon (low 12 Resultant), 32 ft., 32 notes.  
Diapason I, 16 ft., 32 pipes.  
Diapason II (from Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Viola (from Choir Dulciana), 16 ft., 32 notes.  
Octave, 8 ft., 56 pipes.  
Bass Flute (extension Bourdon), 8 ft., 12 pipes.  
Gedeckt (from Lieblich Gedeckt), 8 ft., 12 pipes.  
Quint (from 8-ft. Octave), 5 1/2 ft., 32 notes.  
Super Octave (from 8-ft. Octave), 4 ft., 32 notes.

Flute (extension Bass Flute), 4 ft., 12 pipes.  
Doublette (from 8-ft. Octave), 2 ft., 32 notes.  
Trombone (extension Tromba), 16 ft., 12 pipes.  
Fossaune (from Swell), 16 ft., 32 notes.  
Bombarda (from Choir), 8 ft., 32 notes.  
Tromba (from Great), 8 ft., 32 notes.  
Clarion (from Great), 4 ft., 32 notes.

## ST. PAUL'S MUSIC FESTIVAL MAJOR EVENT IN TORONTO

A festival of music that was a major event of the Canadian season was held in St. Paul's Anglican Church, Toronto, Ont., on the evening of April 21. The choir of the church and an orchestra of twenty-five pieces took part, with Dr. Charles Peaker, organist of the church, at the console of the great organ, and Sir Ernest MacMillan conducting the performance. The church choir of sixty, the junior choir and the boy choir all took part. The formidable list of offerings, the performance of which thrilled a large congregation, consisted of the following works: Concerto No. 1. Handel; Suite in B minor for flutes and strings, Bach; Concerto, Poulenc; Sonata in F and Sonata in C, Mozart; Fantasia on a Theme of Tallis, Vaughan Williams; Cantata, "God's Time Is the Best," and Sonatina (scored for strings and two flutes), Bach.

## REGIONAL CONCLAVE HELD IN HOUSTON, TEX.

### EVENTS OCCUPY FOUR DAYS

Series of Recitals Marks Southwest  
A.G.O. Get-together — Ninety-  
eight at Dinner—New Organ  
Heard at Guild Service.

#### By WILHELMENE BIXLER GREENE

A regional organ contest officially opened the Southwestern A.G.O. convention in Houston, Tex., April 25 and set the pace for four fast-moving and instructive days. Bob Whitley, sophomore at the University of Oklahoma and pupil of Miss Mildred Andrews, was announced as winner by the three judges. The first day was concluded with a reception at St. Paul's Methodist Church, the convention headquarters, where a program was offered on the Wurlitzer electronic organ by Miss Clara Brown of Friendswood, Tex. Miss Brown played: Sonata No. 4, Mendelssohn; "Curfew Melody," Timmings, and Toccata and Fugue in D minor, Bach.

The Tuesday agenda included the daily lectures on choral technique by Harold Stark of Iowa University and a discussion of the problems of the organist by Richard Purvis, concert organist and master of the choristers at Grace Cathedral, San Francisco. Special mention should be made of the practical helpfulness of these informal and stimulating discussions and the interest shown in the daily sessions of the convention.

The day continued with recitals by Albert D. Schmutz of the State Teachers' College, Emporia, Kan., Robert Ellis of the State Teachers' College, Denton, Tex., and Jerald Hamilton of Grace Cathedral, Topeka, Kan. Mr. Schmutz played a program of his own compositions, which included: Chorale Preludes on "Aurelia" and "Crusader's Hymn" and three movements from his "Suite Chromatique." Mr. Ellis played the following numbers: Prelude and Fugue in F major, Buxtehude; "I Call to Thee, Lord Jesus Christ," Buxtehude; Fantasia and Fugue in C minor, Bach, and "The Birth of Our Lord," Messiaen. Mr. Hamilton played: Toccata, Adagio and Fugue in C major, Bach; "Eclogue," Wagenaar, and Prelude and Fugue in C minor, Vaughan Williams.

The climax on Tuesday was the Guild service at the new First Presbyterian Church, where Dr. William Doty, dean of fine arts at the University of Texas, played the splendidly balanced Aeolian-Skinner organ of fifty-eight stops. The service was conducted by the Houston Chapter's chaplain, the Rev. Ben Lehmburg. Dr. Charles King, minister of the First Presbyterian Church, delivered the address. The choirs of the First Presbyterian Church, St. Paul's Methodist Church and Christ Church Cathedral were directed by Harold Stark and the service music was played by Lanson Demming, Charles Pabor and Anthony Rahe. Dr. Doty's program was as follows: Trumpet Voluntary, Purcell; "Agnus Dei" from the "Fortuna" Mass, des Pres; Scherzetto, Faumann; "Wie schön leuchtet der Morgenstern," Bach; Seventh Psalm, Van Noordt; "Les Cloches," LeBegue; Promenade, Air and Toccata, Edmund Haines. The anthems used in the service were: "When His Loud Voice in Thunder Spoke," Handel; "Alleluia," Randall Thompson, and "Psalm 148," Gustav Holst.

A sightseeing tour of Houston was scheduled for Wednesday morning and was followed by coffee at the home of Mr. and Mrs. John Hamman, where a program on the Hammond electronic organ was presented by Mrs. Ray Lasley, organist at the First Unitarian Church. Mrs. Lasley played: Andantino, Dubois; "The Fifers," d'Andrieu; Pastorale, Whitlock; "La Concertina," Yon, and Communion, Purvis.

The afternoon recital was played by William Teague of Centenary College, Shreveport, La. His numbers were "Wachet auf, ruft uns die Stimme" and "Allein Gott in der Höh," Bach, and

Sonata, "The Ninety-fourth Psalm," Reubke.

Ninety-eight members and guests attended the dinner Wednesday evening. Dr. Doty spoke interestingly of organs and organists in South America. He returned recently from an enlightening visit there and had been privileged to play a number of the organs described. Mr. Stark, accompanied by Edwin Cady, sang "Where'er Ye Walk," by Handel; Bill Palmer explored the possibilities of the accordion with astonishing technique and with apologies offered the Bach D minor Toccata, without the fugue, as he explained. The following program was played on the Baldwin electronic organ by Mrs. Allan Brower Greene: Chorale Prelude, "O Thou of God the Father," Bach; Hymn Prelude, "O Holy City, Seen of John," Bingham; Prelude to "The Blessed Damozel," Debussy-Christian; Prelude on "Greensleeves," Purvis; Toccata, Sowerby.

A thoroughly frivolous fun time ending was provided by the "Three Frustrated Choir Singers"—Clara Gribble, Vernadine Wilkinson and Frances McCown, and Charles Young.

The musical climax of the convention was the recital by Richard Purvis immediately after the dinner. The large First Presbyterian Church was filled to capacity for this event and Mr. Purvis' performance more than justified the interest evidenced. His sense of color and general musicianship added to the growing appreciation of organ music this chapter has endeavored to stimulate. Mr. Purvis played the following program: Allegro, Concerto in A minor, Vivaldi; Pastorale, Franck; Intermezzo, Sixth Symphony, Widor; Sonata, "The Ninety-fourth Psalm," Reubke; "Divinum Mysterium," "Contemplation," "Tallis' Canon" and "Toccata Festivo" ("In Babilone"), Purvis. Improvisations on two themes submitted by members of the audience followed the printed program.

The Thursday recitals were played by Donald Willing of Trinity University, San Antonio, Tex., and Jeanne Waits, assistant professor of organ at Tulsa University, Tulsa, Okla. Mr. Willing's program was as follows: First Movement of Concerto in A minor, Vivaldi; Bach; Sonata No. 5, in C major, Bach; "The Nativity," Langlais; Gigue, Arne; "Carillon," Dupré. Mrs. Waits played the following numbers: Prelude and Fugue in D major, Bach; "The Soul of the Lake," Karg-Elert, and Variations on a Noel, Dupré.

The convention closed with a program by the Catholic Diocesan Choristers of Houston, assisted by the Schola from the seminary at Galveston, Tex., under the direction of the Rev. Victor Di Primeo. The Mass of Immaculate Conception by Msgr. Refice was written in honor of the centennial celebration of the diocese of Galveston. The "Testament of Freedom," by Randall Thompson, was the final number on the program.

The convention committee consisted of the following members: Mrs. Ray Lasley, chairman; Edwin Cady, Lanson Demming, Mrs. Thomas Ruston, Mrs. J. M. Harris, Mrs. Allan B. Greene, Charles Pabor, Miss Helen Nelson, Mrs. Carroll Ault, Mrs. Albert Jones, Mrs. A. D. Hitchcock, Mrs. James Seddon, Arthur Hall, Charles Young and Alex Kevan, dean of the Houston Chapter.

#### CARILLON SCHOOL IN JUNE TO BE HELD IN PRINCETON

The carillon school initiated in August, 1948, by Schulmerich Electronics, Inc., of Sellersville, Pa., to provide a week's training at Princeton, N. J., for musicians affiliated with the institutions in which Schulmerich has placed its Flemish "carillon bells" will be offered again during the week of June 20.

The Schulmerich organization has pioneered in the development of the Flemish bell instrument, which is tuned to a harmonic series different from the Schulmerich English "carillon bells." The school has been set up to give training in harmony, arranging and general keyboard technique. It will run through the week of June 20 and will be under the direction of Dr. Alexander McCurdy, head of the organ department of Westminster Choir College, and Professor Arthur Bigelow, bellmaster of Princeton University.

It is announced also that a permanent carillon school will be established at the Westminster Choir College within the next few months, which musicians and laymen are invited to attend.

#### SCENE AT DINNER MARKING HOUSTON, TEX., CONVENTION



#### ORGAN AND CHOIR PROGRAMS HEARD AT TRINITY COLLEGE

Four Tuesday evening recitals were played in March at Trinity College, Hartford, Conn. George Faxon of the Church of the Advent, Boston; Jack Bird and Wendell Blake, assistant organists at the college; William Self of All Saints' Church, Worcester, Mass., and Clarence Watters, professor of music at Trinity, were the performers. Mr. Watters presented a program of compositions of Marcel Dupré at the last recital, March 29.

Another group of musical programs was presented at Trinity College in May. The offerings were the following:

May 1—Choir of All Saints' Church, Worcester; William Self, organist and choirmaster.

May 6—Mozart "Requiem," sung by the combined glee clubs of Pembroke College and Trinity College.

May 29—Choir of Trinity Church, New Haven; G. Huntington Byles, organist and choirmaster.

#### LONG ISLAND CHOIRS UNITE IN NINTH BACH FESTIVAL

The ninth annual Long Island Bach festival was held May 11 at the Cathedral of the Incarnation in Garden City under the direction of Maurice Garabrant. The occasion marked Bach's 264th anniversary. Organists who took part were Norman Hollett, Lawrence Rasmussen and Karl Bollhorst, Jr. Members of the following choirs and choruses participated: Adelphi College Glee Club, James Fleetwood director, Garden City; the cathedral choir, Garden City; the Long Island Choral Society, Maurice Garabrant director, Garden City; the Hofstra College Glee Club, Harold W. Arberg director, Hempstead, and the Bass and Treble Club, Norman Hollett director, Sea Cliff.

#### VAN DUSEN CLUB ENDS YEAR WITH RECITAL BY STUDENTS

The last meeting of the Van Dusen Organ Club for the season was held May 9 in the American Conservatory organ studio in Chicago. Student members gave a good account of themselves in the following program: Prelude and Fugue in C major, Bach (Jack Repp); Prelude and Fugue in D minor, Bach (Rex Bateman); Chorale and Fugue, Sonata in C minor, Guilman (Mrs. Ruth Hutchinson); Finale, Sonata in D minor, Guilman (Mary Wigent); Chorale Prelude, "Sleepers, Awake," Bach, and Finale, Franck (Wallace Dunn); Prelude and Fugue in A minor, Bach (Wayne Balch).

THE CHICAGO SINGING TEACHERS' GUILD announces its thirteenth annual competition for the W. W. Kimball Company prize of \$100, to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment, of the poem "A Ship Sailing," by Velma Sprigg Geizer. In addition to the Kimball award the Guild guarantees publication of the winning manuscript. Those desiring information on the rules of the competition and a copy of the poem may procure it by addressing John Toms, School of Music, Northwestern University, Evanston, Ill.

#### THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.

## CONFERENCE of Protestant CHURCH MUSIC

In Fort Worth  
June 13, 14, 15, 16, 17

Faculty of 6 Authorities  
Featuring

BARRETT SPACH  
HUGH ROSS  
DEANE EDWARDS

For Particulars Write  
ROBERT R. CLARKE  
First Methodist Church  
Fort Worth, Texas

#### Plan Now to Attend the

### Christiansen Choral School

(One session in 1949)

PENN HALL—Chambersburg, Pa.

July 31 — August 12

Make your reservations now with

NEIL A. KJOS, Mgr.

223 W. Lake St. Chicago 6, Ill.

#### MABEL ZEHNER

First Presbyterian Church  
Mansfield, Ohio

#### RECITALS

Concert Management: Eleanor Wingate Todd  
12931 Shaker Blvd., Cleveland 20, Ohio

#### James Womble

Organist and Choirmaster

Church of the Good Shepherd  
Jacksonville 4 Florida

## For Organ

# Service Music

Arranged, Edited and Compiled

by

T. TERTIUS NOBLE

The works are of medium difficulty, all of them selected for their appropriateness as service music by such well-known composers as Bach, Brahms, Franck, Stanford, and Karg-Elert.

No. 8328

Price \$2.50

## J. FISCHER & BRO.

119 West 40th Street  
NEW YORK 18, N. Y.

**LARGE TEXAS ORGAN  
BY AEOLIAN-SKINNER**

**FOR CHURCH IN LONGVIEW**

**Beautiful New First Baptist Edifice  
Will Be the Home of a Large  
Four-Manual—Placement Is  
Carefully Designed.**

The beautiful new edifice of the First Baptist Church in Longview, Tex., is to be the home of a large four-manual organ commensurate with the size and character of the auditorium. The contract to build it has been awarded to the Aeolian-Skinner Company.

The organ was given by Mrs. Rogers Lacy of Longview as a memorial to her husband. The specification was designed by the Aeolian-Skinner Organ Company's representative in consultation with Roy Perry. The church itself is of unique architectural design, planned to seat 1,669 people. Emphasis has been placed on the space and placement of the organ while the project is still in the drawing stage to assure the proper result, acoustically and architecturally.

The tonal resources are shown by the following stoplist:

**GREAT ORGAN.**

Quintaton, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Waldflöte, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Couverte, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Fourniture, 5 rks., 305 pipes.  
Cymbel, 3 rks., 183 pipes.  
Chimes (Gallery).  
Harp (Choir).  
Celesta (Choir).

**SWELL ORGAN.**

Gedeckt, 16 ft., 73 pipes.  
Geigenprinzipal, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 2 rks., 134 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Octavin, 2 ft., 61 pipes.

Plein Jeu, 5 rks., 305 pipes.  
Bombarde, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Hautbois, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clairon, 4 ft., 73 pipes.  
Tremulant.

**CHOIR ORGAN.**

Gemshorn, 16 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Gemshorn Celeste, 8 ft., 73 pipes.  
Spitzprinzipal, 4 ft., 73 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Spillflöte, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Kleinmixtur, 4 rks., 244 pipes.  
English Horn, 8 ft., 73 pipes.  
Cromorne, 4 ft., 73 pipes.  
Harp, 61 bars.  
Celesta.  
Tremulant.

**SOLO ORGAN.**

Flauto Mirabilis, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 2 rks., 146 pipes.  
French Horn, 8 ft., 61 pipes.  
English Tuba, 8 ft., 73 pipes.  
Harp (Choir).  
Celesta (Choir).  
Tremulant.

**PEDAL ORGAN.**

Bourdon (GGG), 32 ft., 5 pipes.  
Contre Basse, 16 ft., 32 pipes.  
Flute Ouverte, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaton (Great), 16 ft.  
Rohrbordun (Swell), 16 ft.  
Gemshorn (Choir), 16 ft.  
Principal, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Rohrbordun (Swell), 8 ft.  
Gemshorn (Choir), 8 ft.  
Choral Bass, 4 ft., 32 pipes.  
Bourdon, 4 ft., 12 pipes.  
Sesquialtera, 4 rks., 128 pipes.  
Bombarde (electronic), 32 ft., 12 pipes.  
Posaune, 16 ft., 32 pipes.  
Bombarde (Swell), 16 ft.  
Trompette, 8 ft., 32 pipes.  
Clairon, 4 ft., 32 pipes.

**GALLERY ORGAN.**

Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste (TC), 8 ft., 61 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Chimes.  
Tremulant.

# PERFORMANCE

The names in specification lists usually produce fine instruments in the imagination. More and more persons are coming to understand the correct words for indicating stops that should produce a superior blend in tone—yet in that space between the planned specification and the actual organ they are powerless.

Here is where there must be trust in the organ builder and confidence in his ability to produce what is wanted. So much money is involved it is foolhardy to employ any but the best builder.

*The Aeolian-Skinner is a  
quality product.*



## AEOLIAN-SKINNER ORGAN COMPANY Inc.

G. Donald Harrison, President  
William E. Zeuch, Vice-President

Factory and Head Office  
BOSTON 25, MASS.

(Member of the Associated Organ Builders of America)

### JUST PUBLISHED!

# Wedding Music for the Organ

WITH HAMMOND REGISTRATION

*Contents:*

<b>WAGNER</b>	Wedding March from "Lohengrin"
<b>BACH-GOUNOD</b>	Ave Maria
<b>SCHUBERT</b>	Ave Maria
<b>LISZT</b>	Liebstraum
<b>MARTINI</b>	The Joys of Love (Plaisir d'Amour)
<b>GRIEG</b>	I Love Thee
<b>MENDELSSOHN</b>	Wedding March from "A Midsummer Night's Dream"
<b>FOSTER</b>	Come Where My Love Lies Dreaming
<b>SCHUMANN</b>	Träumerei and Romanze
<b>DE KOVEN</b>	Oh, Promise Me
<b>BOHM</b>	Calm as the Night
<b>ROMBERG</b>	Will You Remember
<b>TCHAIKOVSKY</b>	Andante Cantabile

**\$1.25**

New York 17: 3 East 43rd Street  
Brooklyn 17: 275 Livingston Street  
Cleveland 14: 43 The Arcade  
Los Angeles 14: 700 West 7th Street



MRS. GEORGE S. WALDO, FORTY-FIVE YEARS AT HER CHURCH



At a reception in the First Methodist Church, Gainesville, Fla., April 13 after a recital by Mrs. George S. Waldo, the congregation paid tribute to Mrs. Waldo on the completion by her of forty-five years as organist of the church.

In 1904 a young organist, then Miss Myrtle Fennell, succeeded her teacher, Mrs. Truss Denby, on the organ bench when Mrs. Denby moved away from Gainesville. Miss Fennell began studying piano under Mrs. Denby at the age of 6. For her excellence in piano work Mrs. Denby awarded a medal to her young pupil. After studying at Wesleyan Seminary Miss Fennell went to Wesleyan College in Macon, Ga., to continue her music. She also pursued voice study and became a choir member.

A few years after the young musician became the regular organist, a baritone singer and dentist, Dr. George Seldon Waldo, became a member of the choir and two years later, in 1909, he married the organist.

During vacation times Dr. and Mrs. Waldo often joined the Chautauqua cir-

cuits, traveling for a month or six weeks, with Mrs. Waldo as accompanist. She also traveled several times as accompanist for other musicians, among whom were Stassie Berini and Louise Berini, Metropolitan Opera singers.

Dr. R. C. Holmes, pastor of the church, says that he will always be grateful for the years he has served with Mrs. Waldo as the organist.

"It is a joy to work with Mrs. Waldo," he said. "She puts so much into her music that people feel it. She helps to give the minister assurance and he knows that if any mistakes are made in the service it will be his own fault and not the organist's. We have fifteen minutes of organ music before the service, which sets the tone for the entire service. She plays the great hymns and church music with unusual feeling and sincerity."

UNDER THE DIRECTION of Arthur A. Phillips, organist of the church, Haydn's "Creation" was sung Sunday evening, May 1, at the Mount Morris Presbyterian Church of New York City.

## CONTRAST

This vital feature is often overlooked in the search for full-organ cohesion.

When either the diapasons or the reeds dominate, the weaker element serves only to "color" tout ensemble.

Unless these two legs are equal the body is warped, the gait limps.

Maximum contrast cannot be had from illy-matched divisions.

The organ that lacks true sectional contrast lacks the second-finest organ effect.

In the modern AUSTIN diapason-reed contrast is a 50-50 affair, yet full-organ cohesion is 100%.

**AUSTIN ORGANS, Inc.**

HARTFORD, CONN.

Member of Associated Organ Builders of America

# ROBERT RAYFIELD

Organist-Choirmaster St. Paul's Episcopal Church, Chicago



"A Remarkably Gifted Young Musician."

CHICAGO TRIBUNE

"A Splendid Technician and an Interesting Interpreter."

CHICAGO HERALD-AMERICAN

Mr. Rayfield has been selected as one of the recitalists at the AGO regional convention in Detroit.

Concert Management:

**Edward Eigenschek — Kimball Hall**  
306 Wabash Ave. Chicago 4, Ill.

**NOW BOOKING FOR SEASON 1949-1950**

# PRECISION..



. . . . is the reason you can be assured of uniform high quality in all parts that are manufactured by Reisner.

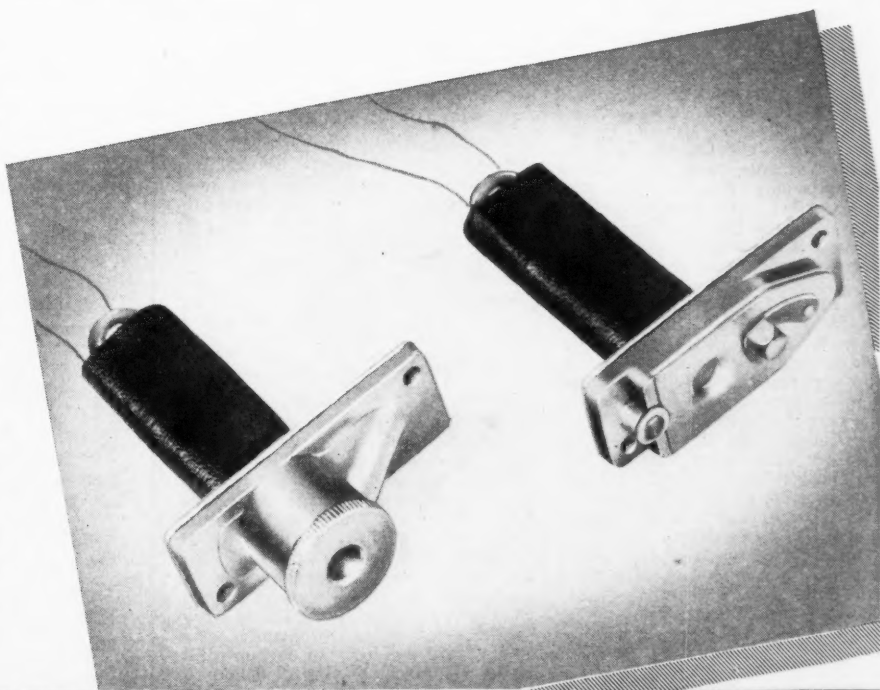
Modern methods are employed to eliminate possible human error.

These girls are operating coil winding machines that are exclusive with Reisner.

The old process of slow turning machines, has been eliminated. You are assured of constant high quality in each magnet through the use of these precision machines.

The chest magnets shown are two of the many parts that are made better through the use of these precision methods.

The No. 65 chest magnet shown on the left has been built to eliminate frequent adjustments and to give long service. The C-17 chest magnet is designed for use in extremely dusty locations. The sealed base permits free passage of air and will not clog.



THE W. H. REISNER *Manufacturing*  
COMPANY, INCORPORATED ■ HAGERSTOWN, MD., U.S.A.

## SOUTHERN ORGANISTS AT MEMPHIS MEETING

### BUSY CONVENTION PROGRAM

Many Events Mark Three Days Enjoyed by A.G.O. Members from Alabama, Arkansas, Louisiana, Mississippi and Tennessee.

The Southern Region of the A.G.O. held its first biennial convention in Memphis, Tenn., May 16, 17 and 18 under the auspices of the Tennessee Chapter, Robert E. Griffin dean. The region comprises Alabama, Arkansas, eastern Louisiana, Mississippi and Tennessee, of which Adolph Steuterman is regional chairman. The program was presented by recitalists and speakers from all the chapters in the region. The attendance was exceptionally good and enthusiasm was high. Many expressed themselves as considering it the best convention they had ever attended. In addition to fine recitals and papers there were two receptions, two luncheons, a dinner, a banquet and a sight-seeing tour of the city.

The convention opened with registration at Calvary Episcopal Church Monday from 10 to 5. Semi-finals of the open organ playing contest were held at 2. This event was won by Richard Tumilty of the Memphis Chapter. Mr. Tumilty, a student of Adolph Steuterman at Southwestern University, gave a brilliant rendition of the Sonata on the Ninety-fourth Psalm by Reubke. Honorable mention went to Mildred K. Shields of Conway, Ark., Frank Kuhlmann of New Orleans and Mabel Anne Ashmore of Columbus, Miss. The judges were John H. Summers of Little Rock, Ark., Klaus Speer of Harrogate, Tenn., and C. C. Loomis of Bristol, Va. Mr. Tumilty will compete in the finals to be held at the national convention in Boston next year.

At 8 o'clock Klaus Speer, M.M., director of music at Lincoln Memorial University, gave a scholarly reading of the following program on the Casavant organ at St. Peter's Roman Catholic Church: Prelude and Fugue in E minor, Buxtehude; Partita on "Werde munter, mein Gemuete," Walther; Baroque Prelude and Fantasia, Richard Arnell; "Apparition de l'Eglise Eternelle," Messiaen; Chorale No. 1, Roger Sessions; Trio-Sonata No. 3, in D minor, Chorale, "Komm, Heiliger Geist, Herre Gott" and Prelude and Fugue in C minor, Bach. Following the recital an informal reception with refreshments was held in Sociality Hall of St. Peter's Church.

Tuesday morning formal greetings were extended by Dean Griffin of the host chapter at Temple Israel. This was followed by a business meeting, presided over by Adolph Steuterman, general chairman of the convention. Invitations for the 1951 regional convention were extended by Mrs. M. M. Jessup, dean of the Arkansas Chapter; Mrs. R. Pollard Parsons, dean of the Central Tennessee Chapter, Nashville, and W. Donald George, incoming dean of the New Orleans Chapter. This was followed by a practical, helpful talk on "Choir Technique and Management" by John H. Summers, organist and choirmaster of the First Methodist Church and musical director of the Little Rock Junior College, Little Rock, Ark. After a word of welcome by Rabbi Harry Ettleson of Temple Israel, C. C. Loomis, Mus.D., director of music at Sullins College, Bristol, Va., presented the following program on the Steere organ: Transcription, Grieg; Chorale, "Es ist das Heil uns kommen her," Kirnberger; "By the Waters of Babylon," Karg-Elert; "Nuages," Debussy-Loomis; Pedal Study, Yon.

Luncheon was served in the Nassau room of the Parkview Hotel. Two violin solos were played by Miss Joy Brown, accompanied by her mother, Mrs. Bates Brown. Mrs. Ruth Parchman, soprano, accompanied by Clifford Tucker, sang two solos, one of which was a new setting of "The Lord's Prayer," composed by Mr. Tucker.

Guests were next taken on a sight-seeing tour which included the "Encyclopedia Britannica" collection of modern paintings at the Brooks Memorial Art Gallery, the famous Brooks collection of African wild animal trophies in the Pink Palace Museum and a visit to the airport to view the "Constitution," the world's largest plane.

At St. Mary's Cathedral at 4 o'clock

W. Donald George, organist and choirmaster of Christ Church Cathedral, New Orleans, gave the following program on the Kilgen organ: "Psalm 18," Marcello; "Benedictus," Couperin le Grand; Prelude and Fugue in E minor (Cathedral), Bach; Chorale Preludes, "Alle Menschen müssen sterben" and "Wer nur den Lieben Gott lässt walten," Bach; "Noel Grand Jeu et Duo," d'Aquin; Pastorale ("Le Prologue de Jesus"), Traditional; Gavotte, Wesley; Cathedral Prelude, Clokey; Prelude on "B-A-C-H," R. K. Biggs.

This was followed by a thought-provoking presentation of "Church Music: The Layman's Viewpoint," given by Julian P. Edwards, minister of music of the First Baptist Church, Montgomery, Ala.

After a tour of St. Mary's Cathedral, led by Miss Ellen Correll of the cathedral staff, dinner was served in the crypt and an interesting talk was given by the Very Rev. William E. Sanders, the dean. At 8, in Calvary Episcopal Church, John Glenn Metcalf, M.M., A.A.G.O., head of the organ department of Hendrix College, Conway, Ark., and organist and choirmaster of Trinity Cathedral, Little Rock, gave a brilliant recital on the Aeolian-Skinner organ which included the following: Prelude in B minor and Chorale Prelude, "Rejoice, Christians All," Bach; "Air Tendre," Lully; "Les Fiores," d'Andrieu; "Ronde Francaise," Boellmann; Fantasia in A major, Franck; Prelude on the Tune "Greensleeves," Purvis; "Carillon," DeLamararter; "Ritual of Fire," Karg-Elert. This was followed by a reception in the parish-house, where an opportunity was given to play several electronic organs on display.

Wednesday morning at the Bellevue Baptist Church a second business meeting was held and by unanimous vote it was decided to hold the 1951 regional convention in New Orleans, with the Louisiana Chapter, of which Miss Elise Cambon is dean, as host. This was followed by a very fine presentation of the Guild examinations by Cyrus Daniel, F.A.G.O., director-organist of Vanderbilt University and the First Presbyterian Church, Nashville, Tenn., in which Mr. Daniel took the program of a regular Sunday service and showed how its requirements, item by item, were covered by the examinations.

Miss Donna Jean Cook, M.M., instructor of organ at Peabody and Scarritt Colleges, Nashville, gave a fine account of herself on the Pilcher organ in the following program: "Psalm 18," Marcello; "Toccata per l'Elevazione," Frescobaldi; Chorale Preludes, "Praise to the Lord" and "Come, Saviour of the Heathen," Bach; Prelude and Fugue in A minor, Bach; Air and Gavotte, Wesley; Chorale in B minor, Franck; Intermezzo, DeLamararter; Communion and Impromptu and "Carillon de Westminster," Vierne. This was followed by a chicken dinner in the church dining-room.

At 2 o'clock Sam Batt Owens, organist of the Sixth Avenue Presbyterian Church and the Young Musicians' Chorus, Birmingham, Ala., gave an excellent reading of the following finely-balanced program on the Austin organ in St. John's Methodist Church: Chorale Preludes, "Ein feste Burg" and "O Mensch, bewein' dein' Sünde Gross," Bach; Prelude and Fugue in A minor, Bach; "Ayre and Gavot," Arne; A Concerto Movement, Dupuis; "Sonata Eroica," Jongen; "On the Evening of the Ascension," Benoit; Scherzo, Whitlock; "Twilight at Fiesole," Bingham; Finale, First Symphony, Vierne.

Moving on to Grace-St. Luke's Episcopal Church, Frank Crawford Page, F.A.G.O., professor at the school of music of Louisiana State University, Baton Rouge, presented an interesting discussion on "The Importance of the Rhythmic Study of Plainchant." Mr. Page pointed out the necessity for this approach to the proper study of counterpoint as exemplified in the choral works of Palestrina and contemporaries. Another of the high-lights of the convention was the excellent playing of Farley K. Hutchins, M.S.M., associate professor of organ and musicology, Mississippi Southern College, Hattiesburg. Mr. Farley's program on the Möller organ was as follows: Chaconne in G minor, Couperin; Chorale Preludes, "Come, Redeemer of Our Race" and "Rejoice, Christians," Bach; Chorale Preludes, "My Heart Is Filled with Longing" and "Joyfully. My Soul, Sing Praises," Brahms; Chorale in

A minor, Franck; Third Sonata, Hindemith; "Benedictus," Reger; Toccata, Sowerby; "Elfes," Bonnet; Toccata, "O Sons and Daughters," Farnam.

At the banquet held in the Peabody Hotel Dean Griffin called upon the deans of the chapters for reports of their activities and then thanked his committee chairmen for the excellence of their work in conducting such a delightful, informative, smoothly-running convention. These chairmen included James Riley Weeks, registration; Miss Mary Kathryn Reynolds, advertising; Jack E. Hale, transportation; Mrs. C. L. Bowden, reception. The convention closed with an informal party at the Skyway of the hotel.

## ON GUILMANT ORGAN SCHOOL SUMMER SESSION FACULTY

Robert K. Beckwith, assistant to Robert Shaw, will conduct an intensive study in choral music and choral conducting at the summer session of the Guilmant Organ School which begins July 5 and runs for five weeks. This work will be in addition to the usual classes in organ, harmony, improvisation and musical form.

DVORAK'S "STABAT MATER" was sung Palm Sunday evening, April 10, at the Edgewater Presbyterian Church, Chicago, by the sanctuary choir and quartet. Alden Clark is organist and director of music.

## SCHOOL OF CHURCH MUSIC THE CRANBROOK CONFERENCE

Cranbrook School

Bloomfield Hills, Michigan

June 19-23, 1949

### FACULTY

EVERETT TITCOMB

GEORGE FAXON

Mr. Titcomb's course will deal with the choral portions of the Church Service, and he will conduct the Conference Chorus. Mr. Faxon will discuss the use of the organ in the service, and will play a recital at Christ Church. Guest lecturers will deal with topics of special interest to the church musician. The facilities of Cranbrook School and Christ Church Cranbrook are at the disposal of the Conference, and there is ample opportunity for recreation on the Cranbrook campus, which is located in Bloomfield Hills, twenty miles north of Detroit.

For further information address

PHILIP MALPAS, Director

Christ Church Cranbrook

Bloomfield Hills, Michigan

## ORGAN INSTITUTE Andover, Massachusetts SUMMER CONCERTS

July 22—Arthur Howes  
July 23—E. Power Biggs  
July 29, 30—Arthur Poister  
August 5, 6—Ernest White  
August 12, 13—Carl Weinrich

Methuen Memorial Music Hall

An orchestra of stringed instruments conducted by Arthur Howes will participate in the Saturday concerts.

Hotel reservations at Andover Inn

For tickets, write:

Organ Institute, Box 50, Andover, Mass.

## "FAVORABLY KNOWN FOR FRAZEE TONE"

For many years we have used this phrase in our advertising—for reasons obvious to those acquainted with our work.

To the "man in the pew" the tone of the organ is the only thing that has meaning. Mechanical perfection should be taken for granted in the work of any good organ builder, but should not be stressed to the exclusion of the important factor—TONE.

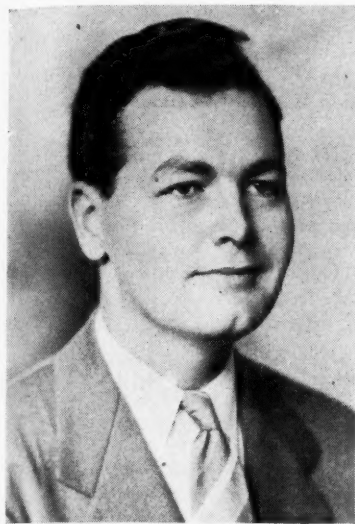
When you buy a FRAZEE ORGAN you know that tone is the first consideration.

## FRAZEE ORGAN COMPANY

(Established 1910)

10 LINCOLN STREET  
SOUTH NATICK, MASSACHUSETTS

RICHARD ROSS



Death's Dark Prison," Bach.  
 May 1—Recital by Claire Coci.  
 May 22—Program of organ with other instruments, Mr. Ross organist.  
 Mr. Ross appeared in many recitals during the season, including a transcontinental tour in January and February. He will teach at the summer session of the Peabody Conservatory.

**MEMORIAL ORGAN DEDICATED  
 IN SALAMANCA, N. Y., CHURCH**

Edward B. Vreeland, organist of the First Congregational Church in Salamanca, N. Y., gave a recital of rededication on the Champlin memorial organ Sunday afternoon, May 1. The recital was a part of the dedication of the \$200,000 Congregational edifice opened on Easter Sunday. The two-manual Wicks organ was installed in the old edifice in 1941 as a memorial to the parents of Miss Laura K. Champlin. Miss Champlin never heard the organ after it was installed because she died suddenly late in 1940. Miss Oral Alsdorf gave a substantial sum to the church for the installation of cathedral chimes in the organ and their amplification into the church tower. Miss Alsdorf gave these in memory of her parents. She also died, but had the opportunity of being in church twice to hear her memorial.

Mr. Vreeland's program was as follows: "Carillon," Myron Roberts; "The Musical Clocks," Haydn-Biogs; "Pedal Exercitium," Bach-Bedell; "Dreams," McAmis; Chorale in A minor, Franck; Londonderry Air, Traditional; "Donkey Dance," Elmore; "Romanza," Purvis; Scherzo, Titcomb; "Autumn Song," Elmore; Finale, First Symphony, Vierne.

The recital was part of a vesper service at which the Rev. Karl E. Wickstrom, minister of the church, presided.

A YOUTH CHOIR FESTIVAL in which singers from five churches of Jersey City, N. J., took part was held at the Old Bergen Reformed Church Sunday afternoon, April 24, with Martha M. Mahlenbrock, A.A.G.O., organist and director at that church, in charge. All the choirs united in singing Dickinson's "In Joseph's Lovely Garden." Miss Ruth Kerutt of Christ Lutheran Church played the prelude and Miss Minnie Schneider the postlude.

RICHARD ROSS is organist-director at Brown Memorial Presbyterian Church in Baltimore and faculty member of the Peabody Conservatory of Music. Under his direction the following series of musical services has been presented at Brown Memorial Church during the 1948-49 season:

- Oct. 24—Cantata, "Sleepers, Wake," Bach.
- Nov. 14—Recital by Mr. Ross.
- Nov. 28—"Magnificat," Bach.
- Dec. 5—Recital by William Watkins.
- Dec. 19—"Pageant of the Holy Nativity," David McK. Williams.
- Dec. 24—Carol service of modern and ancient Christmas carols.
- Jan. 9—Recital by Jeryl Powell.
- Jan. 23—Oratorio, "The Pilgrim's Progress," by Robin Milford.
- Feb. 13—Recital by Richard Dirksen.
- Feb. 27—"L'Enfant Prodigue," Debussy.
- March 13—Recital by Alexander Schreiner.
- March 27—"Canticle of the Sun," H. H. A. Beach.
- April 12—"Requiem," Brahms.
- April 24—Cantata, "Christ Lay in

# THE ARTISTE



M. P. Möller, Inc., presents the latest in a long line of new developments.

A true pipe organ, self-contained.

Detached A. G. O. console (shown here against case).

Beautiful walnut finish.

Twenty-two stops and couplers.

Two hundred and thirty-three pipes.

Time-tested Möller action.

Immediate delivery.

**M.P. MÖLLER**

THE ARTIST OF ORGANS - THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

a partial list of

## Organ Solos with Hammond and Pipe Organ Registration

- Bach, J. S.**  
 Come, SWEET DEATH..... \$ .50
- Boccherini, L.**  
 MINUET ..... .60
- Dubois, Th.**  
 MESSE DE MARIAGE..... 1.50
- Karg-Elert, S.**  
 ANGELUS, Op. 27, No. 5..... .50  
 BENEDICTUS, Op. 33, No. 4B... .50  
 BY THE WATERS OF BABYLON,  
 Op. 65, No. 12..... .50  
 NOW THANK WE ALL OUR GOD,  
 Op. 65, No. 59..... .50
- Lecuona, E.**  
 ANDALUCIA ..... 1.00  
 MALAGUENA ..... 1.00
- Reger, M.**  
 BENEDICTUS, Op. 59, No. 9... .50
- Just Published*
- Bizet, G.**  
 AGNUS DEI ..... .60

**EDWARD B. MARKS MUSIC CORPORATION**  
 RCA BUILDING                      RADIO CITY                      NEW YORK

## NORTHWEST FORCES GATHER IN PORTLAND

### HOLD REGIONAL CONVENTION

Prominent Pacific Coast Organists  
Heard in Recitals—Guild Service  
at Temple Beth Israel—Ban-  
quet Is Closing Event

By ROBERT RANK

The Northwest regional convention of the American Guild of Organists was held in Portland, Ore., April 25 and 26, with members from the California, Spokane, Washington, Idaho, Tacoma and Oregon Chapters in attendance.

Registration on the first day was held at the Heathman Hotel, after which transportation was provided to the Municipal Auditorium for the first recital, played by C. Griffith Bratt, A.A.G.O., director of music at Boise Junior College, organist-director at the Cathedral of St. Michael and dean of the Idaho Chapter. Lauren B. Sykes, chairman of the convention, welcomed the delegates and introduced Mr. Bratt, who played the following compositions on the four-manual Skinner organ: "Psalm 18," Marcello; Praeludium and Rondeau, Fisher; Three Chorale Preludes, Bach; Fugue in D major, Bach; Concerto No. 4, in F major, Handel; Three Chorale Improvisations, Karg-Elert; Fantasie on "A Mighty Fortress," Bratt. Mr. Bratt also improvised on a theme submitted by Dr. R. F. E. Stier, dean of the Spokane Chapter. It was thrilling to hear the resonant forty-eight-rank Ernest M. Skinner organ, and we were grateful to the city of Portland for allowing us the use of organ and auditorium.

Next the group went to the First Methodist Church, where Walter A. Eichinger, A.A.G.O., assistant professor in the school of music of the University of Washington and organist at the University Methodist Temple, Seattle, played an interesting recital. The organ, an Estey, was the last pre-war Estey installed. Mr. Eichinger played: Prelude on "The King's Majesty," Sowerby; Six "Benedictions," McKay; Prelude on "Iam Sol Recedit Igneus," Simonds; "Rhythmic Trumpet," Bingham; "Vision of the Church Eternal," Messiaen; "The Nativity," Langlais; Allegro Maestoso, Third Symphony, Vierne. This program of modern organ music was thoroughly enjoyable, particularly the McKay "Benedictions."

Luncheon was served at the educational building of the First Methodist Church, Frank J. Nurdling, dean of the Tacoma Chapter, presiding.

The afternoon was marked by many and varied events. At 1:15 a demonstration-recital on the Baldwin electronic organ was given by Frederick M. Barnes, organist of the First Methodist Church of Los Angeles. Mr. Barnes explained the mechanics of the Baldwin—it contains no borrowing or duplications, no wheels or blowers, and the tone is not percussive. To demonstrate the resources of the instrument Mr. Barnes played: Trumpet Tune and Air, Purcell; Air from "Water Music" Suite, Handel; Allegro for Flute Stops, Barnes; Two Chorale Preludes, Bach; "Aquarelle" No. 1, Delius; "The Mystic Organ," La Valle; Toccata in C major, Fletcher.

After the Baldwin demonstration Lawrence Moe, A.A.G.O., professor of music and instructor of organ at Central Washington College of Education, gave a talk on the "Tonal Design of the Contemporary Church Organ." Mr. Moe traced the evolution of the organ and how tonal design has differed in various periods.

The Rev. Laurence E. Nye, D.D., minister of the First Methodist Church, Portland, then spoke on "Music in the Worship Service." Dr. Nye stressed the need for cooperation between minister and organist in tying the service together into an effective whole. All the devices used to unify the service are good, he said, unless they are used for glorifying the participants. Dr. Nye mentioned the need for more musical education in the seminaries so that ministers will have an appreciation of the organist's problems.

The third talk of the afternoon was by Karl D. Ernst, M.M., supervisor of music in the Portland public schools and choral conductor of the Rose City Park Methodist Church. In his discussion of "Choral Music Trend in the Worship Service" Mr. Ernst spoke at length on the choir organization problem. To have choir members feel as if they belonged to something worth while there must be

discipline. He also recommended cooperation between public school and church music.

After the symposium on church music Walter A. Eichinger gave a recital on the Wurlitzer electronic organ, playing: Two Chorale Preludes, Bach; Concerto in F major, Handel; "Lied," Vierne; "Song of Peace," Langlais; Prelude on "Rhosymedre," Vaughan Williams; Meditation on an Ancient Hymn-tune, McKay.

The second recital of the afternoon was by D. Robert Smith, A.A.G.O., professor of organ and composition at the College of Puget Sound and organist-director at the First Methodist Church, Tacoma. This interesting program was presented on the four-manual Möller in the First Baptist Church and included the following selections: Rigaudon, Campra; "The Musical Clocks," Haydn; "Inviolata," Rosenthal; Three Paraphrases on the Chorale "In Thee, Lord, Have I Put My Trust," Rosenthal; "Ave Maria," Rosenthal; Fantaisie in A, Franck; "Ariel," Van D. Thompson; Toccata in G, Dubois.

A demonstration and discussion of the Hammond electronic organ and Minshall-Estey organs, Liberty carillons, Vibra-chord and Maas cathedral chimes followed.

The Guild service was held in the evening at the beautiful Temple Beth Israel. The organist-director was William Robinson Boone and the address was delivered by Rabbi Saul B. Appelbaum. The service opened with the organ prelude, Pastoral, Franck, played on the Reuter organ. The eight-voice choir sang the evening service by Spicker-Sparger and Richter's "The Creation." In his address Rabbi Appelbaum discussed music as it related to Judaism, and told how it had always been an integral part of the liturgy. Music in the Jewish liturgy is a part of prayer, he declared. Prayer rises as easily on the wings of song as it does on the spoken word. Only through melody which is understandable can a devotional attitude be created. The service closed with the Toccata from "Copper Country Sketches," by Powell Weaver. The service was a unified whole, with the responsive parts adding to and not detracting from its beauty. After the service, members of the Guild were invited to inspect the organ and the altar furnishings.

The second day of the convention opened with breakfast at the Heathman Hotel. Presiding was Dr. R. F. E. Stier, dean of the Spokane, Wash., Chapter. After breakfast the convention adjourned to Trinity Episcopal Church, where Frederick Chubb, F.R.C.O., organist-choirmaster of St. John's, Victoria, B. C., gave a recital on the new three-manual Möller. Mr. Chubb played an interesting program composed of the following numbers: Fugue ("The Wanderer"), Parry; Toccata on "Kings Lynn," Grace; Reverie on "University," Grace; "Verdun" (on the "Marseillaise"), Stanford; Toccata, Fugue and Hymn (on "Ave Maris Stella"), Peeters; "Scena Pastorale" (Canon), d'Antalfy; Six Short Preludes on "Leoni," Bingham; Finale, Second Symphony, Barnes.

Following Mr. Chubb's recital the delegates gathered on the steps of Trinity for the convention photograph. Transportation was provided to the Cascade College Chapel, where a program of organ, orchestral and choral music was heard. The Linfield College Chamber Orchestra was under the direction of Milo Wold, the a cappella choir of Cascade College was conducted by William Keith Macy and the organist was Franklin Mitchell, head of the Linfield College organ department. The program was as follows: Concerto No. 5, in F major, Handel; "We Praise Thee" and "Praise the Lord of Heaven," Arensky; "God Is with Us," Kastalsky; "Divertimento" in D major, Haydn; "I Wonder as I Wander," arranged by Niles; "Cool Prayers" (The Prairie), Foss; "City Called Heaven," Lawrence; "Alleluia," R. Thompson; Two Sonatas in C, Mozart.

After a luncheon at the educational building of the First Baptist Church, Lois Peterson, dean of the Washington Chapter, presiding, the delegates went in two groups to the Faith-Waldron School of Music to hear the Allen electronic organ demonstrated. After a brief account of how the Allen works and an inspection of console, relay and speakers, Mildred Waldron played for the first group "Clair de Lune," Vierne; "A Mighty Fortress," Bach, and Dorian Toccata, Bach. For the second group she played "Chollas Dance," Leach; "Adorn Thyself, Dear Soul," Bach; Cantabile and Scherzo, Second Symphony, Bach.

After the second group had heard the

# THE CHURCH ORGANIST'S GOLDEN TREASURY

Volume One: Choral Preludes of the Classical Period

Edited by CARL T. PFATTEICHER  
and ARCHIBALD T. DAVISON

The editors of this wonderful new publication have worked with one objective in mind: The assembling of a real "Golden Treasury" for the church organist.

This volume unerringly reflects the serious intent of its compilers. On simple harmonizations in choral style, chiefly by Bach, there are sixty majestic Choral Preludes by A. Arnsdorf, Heinrich Bach, Johann Bernhardt Bach, Johann Sebastian Bach, Georg Boehm, Dietrich Buxtehude, Johann Caspar Ferdinand Fischer, Johann Nicolaus Hanff, Johann C. Kittel, Johann Ludwig Krebs, Friedrich William Marburg, J. C. Oley, Johann Pachelbel, Samuel Scheidt, Johann Gottfried Walther, and F. W. Zachau.

Editorial markings have been omitted in order to let the performer follow his own inclinations in matters of registration, tempi, fingering, pedalling, phrasing, etc.

Order this superb collection today. Copies for examination are available "On Approval".

Price, Paper Cover, \$3.50

## OLIVER DITSON CO.

Theodore Presser Co., Distributors

1712 Chestnut St. Dept. D-5 Philadelphia 1, Pa.

Allen, some took advantage of the sight-seeing tours offered by members of the Oregon Chapter. This afforded an excellent opportunity for the members to become acquainted with the City of Roses. Other members went to the First Methodist Church to hear the regional semi-finals of the A.G.O. competition. John Stark Evans, head of the school of music of Lewis and Clark College and organist-choirmaster of the First Presbyterian Church; Frederick Chubb, Victoria, B. C., and James L. Strachan, organist-choirmaster of Trinity Episcopal, Portland, declared Robert Rank of Seattle winner. Mr. Rank is organist of the Central Baptist Church, Seattle, and a pupil of Walter A. Eichinger.

The group next went to the First Baptist Church, where William R. Boone demonstrated the resources of the Consonata electronic organ by playing: "I Cry to Thee, Lord Jesus Christ," Bach; "Brother James' Air," Darke; Sketch in D flat, Schumann; Scherzo Pastorale, Federlein.

The banquet officially closed the convention. William Robinson Boone was toastmaster. Thanks were expressed by

all to Lauren B. Sykes, regional chairman, and to Paul Bentley, general chairman, for their work in organizing and coordinating the events. All present heartily enjoyed a group of tenor solos by Farrold Stephens. Further entertainment was provided by Mr. and Mrs. Jorgensen, who showed pictures taken on their trips to the national parks.

All delegates were happy over the hospitality of the Oregon Chapter and the interesting and varied two-day program. The next regional convention will be held in Seattle, Wash., in 1951.

CHORAL EVENSONG at the Chapel of the Incarnation in New York City was marked by special music under the direction of Searle Wright, F.A.G.O., organist and choirmaster. May 1 David McK. Williams' "Cantate Domino" and part 3 of "The Messiah" were sung. May 15 Mr. Wright's Magnificat in E minor and Bernard Rogers' "Raising of Lazarus" were the offerings. At the Whitsunday festival service on the evening of June 5 the music will consist of: Magnificat in E minor, Harold Friedell; Mass in G minor, R. Vaughan Williams, and "Belshazzar's Feast," William Walton.

## Choral Music Through the Centuries

Compiled and Edited by Walter E. Buszin.



TRULY great masters of choral song are represented in this carefully prepared book. Included are numbers from the German, Italian and English schools. There are motets, anthems, chorales, and sacred choruses from oratorios. All have English texts. The conductor of the large mixed chorus or of the small choir will find these excellent material for services throughout the church year.

From this source alone a well-balanced choir concert program may be given.

Price 75 Cents

Hall & McCreary Company  
Publishers of Better Music

434 S. Wabash Ave.

Chicago 5



ORGANISTS FROM NORTHWESTERN STATES AT CONVENTION IN PORTLAND, ORE.



THIS PICTURE SHOWS a large group who attended the Northwestern regional convention of the A.G.O. in Portland, Ore., April 25 and 26, at which 118 organists from Idaho, Washington, Oregon, California and British Columbia were registered. The photograph was taken on the steps of Trinity Episcopal Church.

**THREE-MANUAL BY MOLLER FOR LOCKPORT, N. Y., CHURCH**

The contract to build a large three-manual organ for the First Presbyterian Church of Lockport, N. Y., has been awarded to M. P. Möller, Inc. The instrument, of forty-two ranks of pipes and a set of chimes, is to be entirely of "straight" design, except for pedal extensions. The stoplist is as follows:

**GREAT ORGAN.**

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Octave Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Chimes, 21 bells.
- Tremolo.

**SWELL ORGAN.**

- Lieblieh Gedeckt, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.

- Rohrflöte, 8 ft., 73 pipes.
- Spitzflöte, 8 ft., 73 pipes.
- Spitzflöte Celeste, 8 ft., 61 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Plein Jeu, 4 rks., 244 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 61 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.
- Nachthorn, 4 ft., 73 pipes.
- Gemshorn, 4 ft., 73 pipes.
- Nasard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblieh Gedeckt (Swell), 16 ft., 32 notes.
- Quintaton (Great), 16 ft., 32 notes.
- Principal, 8 ft., 32 pipes.
- Flute (extension Bourdon), 8 ft., 12 pipes.
- Gedeckt (Swell), 8 ft., 32 notes.
- Octave Principal (extension Principal), 4 ft., 12 pipes.
- Fagotto (Swell), 16 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tromba (extension Trombone), 8 ft., 12 pipes.
- Clarion (extension Tromba), 4 ft., 12 pipes.

**CLAIR LEONARD IS WINNER OF 1949 \$100 ANTHEM AWARD**

The Church of the Ascension, New York City, announces the result of its 1949 anthem competition. The \$100 award for the best setting of Psalm 24 for mixed choir and organ has been won by Clair Leonard, associate professor of music and organist and choirmaster at Bard College, Annandale-on-Hudson, N. Y. The anthem was to receive its first performance at the Ascension Day festival service May 26. It will be published by the H. W. Gray Company.

More than fifty entries were received. The judges, Seth Bingham, Channing Lefebvre and Vernon de Tar, agreed that Mr. Leonard's anthem was notable for "its straightforward, vigorous, yet sensitive, qualities." It was felt to be singable, its accompaniment organistic and the piece as a whole an effective and practical addition to modern church

repertory.

Other items in the service May 26, directed by Vernon de Tar, were: "Praise to the Risen Lord," Louie White, winner

of the 1948 competition; Bach's "Jesus, Priceless Treasure" and "Et Resurrexit" and Vaughan Williams' Te Deum (Coronation).

**THE SCHOOL OF SACRED MUSIC AT WALDENWOODS**

for

Choirmasters, Organists, Singers  
Youth Choir Members

Faculty

DR. ROBERTA BITGOOD

DR. JOHN MILTON KELLEY

PROF. AMOS S. EBERSOLE

ROBERT MCGILL

DR. NELLIE HUGER EBERSOLE

July 18 to July 31st

Combine inspirational study with vacation in Michigan

Address inquiries to—

NELLIE HUGER EBERSOLE

52 Putnam, Detroit 2, Michigan

**GOWNS PULPIT-CHOIR**



**BENTLEY & SIMON**  
EST. 1912  
7 WEST 36 ST - NEW YORK 18, N.Y.

**J. H. & C. S. ODELL & CO.**  
Organ Architects and Builders  
Yonkers 4, New York  
Skilled Maintenance and Repair  
Est. 1859 Telephone Yonkers 5-2607

**MUSIC COMPOSERS**

**LORENZ'S 60TH ANNIVERSARY CHURCH MUSIC COMPETITION**  
**12 PRIZES TOTALING \$1000.00**

1st Anthem Prize \$250.00

7 other anthem prizes

1st Organ Voluntary Prize \$60.00

3 other organ voluntary prizes

Publication guaranteed. Closing date October 15, 1949

Send for rules and conditions

**LORENZ PUBLISHING CO.**

**Dayton 1, Ohio**

## Easter, 1949, Music Shows Growing Use of American Works

By HAROLD W. THOMPSON, Mus.D.

This year I did not receive quite as many service lists as usual, but there are enough to give valuable suggestions. I was glad to see that some of the new pieces were tried out. For example, Mr. and Mrs. LeRoy Hamp (Champaign, Ill.) used McRae's *Improvisation on "Christ, the Lord, Is Risen,"* for organ, and the Barnes anthem, "The Risen Lord," which was also listed twice by George Vause (Whittier, Cal.). J. H. Marville and Kathryn H. Rawls (Washington, D. C.) tried the new Thiman anthem, "A Song of Praise," and Clokey's "O Sons and Daughters." Parvin Titus (Cincinnati) played the new Downes organ piece on "O Filii et Filiae." Frank K. Owen (Kalamazoo) had a good idea when he used the Overley motet "Lord Jesu, Whom by Power Divine" after the communion.

I hinted—not very subtly—at Christmas that some churches were ignoring American composers. I am glad to report that at the Washington Cathedral (Paul Callaway) service music was drawn from David McK. Williams in D minor and Sowerby in C and Noble's evening canticles in B minor; also there was an anthem by Richard Dirksen that I wish I had heard, "Alleluia. Christians to the Paschal Victim." At the College of Wooster, Ohio, Professor Gore used his own arrangement of the Dutch carol "Today Did Christ Arise" (listed by others) and played R. K. Biggs' Carillon on "O Filii" and Farnam's Toccata on the same melody. The announcements in the bulletin of the Second Presbyterian Church of Washington, Pa., stated that all the choral music was by Americans, including an anthem dedicated to this choir: "Triumphant Days," by Luvaas, on the hymn-tune "Llanfair." The introit was Clokey's "I Am Risen," and it reminds me that Dr. Clokey's compositions were certainly appreciated. For example, Donald D. Ketting (Pittsburgh) listed the composer's "Hymn Exultant" and "Adoration of the Flowers." I am glad to see that Harvey B. Gaul is still loved in Pittsburgh and elsewhere: Mr. Ketting used his "Spanish Easter Procession" as well as the favorite organ piece "Easter Morning on Mount Rubidoux."

One American who certainly is appreciated more and more at Easter is Everett Titcomb. That he is admired even in his home city of Boston is apparent from a list of anthems and organ music used in that goodly town and sent me by the courtesy of David H. Cotton. The anthems included "Come, Ye Faithful" (Trinity, Mount Vernon, First Baptist), "Christ Our Passover" (Emmanuel, Advent), "Memorial of Our Lady" (Advent) and "Eternal Praise" (First Baptist). Organ pieces included "Alleluia, Pascha Nostra" (George Faxon and Eleanor Jackson), "Come, Ye Faithful" was used elsewhere by Richard E. Klausli (Lansing, Mich.), and the organ "Alleluia" by James Taylor (Mattapan).

An interesting balance of the older Lutheran composers and the modern Americans was planned by Herbert Bruening (Chicago), who programmed Fischer, Scheidt, Pachelbel and Vulpinus (a favorite everywhere), and also H. A. Matthews' "Awake, Thou That Sleepest." Diggle's piece on "Llanfair," the new McRae piece, Biggs' Carillon on "O Filii," Dickinson's Spanish carol called "In Joseph's Lovely Garden" (the most popular carol everywhere) and Markworth's organ pieces on "Auf, auf, mein Herz" and "Wie schön leuchtet."

W. T. Bartholomew (Lexington, Mass.) illustrates the use of good organ pieces by Americans: Titcomb's "Alleluia" and Bingham's "Florentine Chimes," and also, among American choral works, Gore's Dutch carol, "Today Did Christ Arise," and the Dickinson carol. He was one of many who listed the favorite modern English anthem, Bairstow's "The Promise Which Was Made."

It looks as though Easter vesper services were becoming as popular in some churches as the evening carol services at Christmas. For example, here is what C. Harold Einecke found attractive (Santa Ana, Cal.): Canonic Toccata on "Vigili et Sancti," Gore; Chorale Prelude and

Variations on "Christ Is Risen," Bach; "Christ Is Arisen" (twelfth century), Luvaas; "An Angel Said to Mary," Makarov; "In Joseph's Lovely Garden," Dickinson; "Christ Is Risen" (Bohemian), Mueller; "O Children, Live in Jesus Christ," Muffat; "Easter Antiphon," Goldsworthy.

Another example of the vesper service is that of Robert M. Stofer and Harry F. Fussner (Cleveland): Toccata on "O Filii," Farnam; "An Easter Spring Song," Edmundson; "Alleluia," Titcomb; Carol, "Easter Bells," Thiman; "Awake, Thou Wintry Earth," Dutch-Davis; "Love Is Come Again," French-Whipple; "Sing Songs of Praise," A. R. Gaul; "Easter," from the "Five Mystical Songs," Vaughan Williams; "Our Paschal Joy," Yon; "In Joseph's Lovely Garden," Spanish-Dickinson. I think that good Dr. Charles E. Clemens, who served the same famous Church of the Covenant, would have enjoyed the choices of his successors.

Up in Canada, at the old Dominion Church in Ottawa, Allanson Brown was enthusiastic about Goldsworthy's anthem, "All Hail the Power," in which his choir was reinforced by that of Miss M. E. Finlayson (Dundas). The same anthem was featured by Ann Staffeld (Mattapan, Mass.).

Organ pieces that kept appearing are ones recently composed by Benoit; for example, the Hamps used his "Chorale et Offertoire" and his Easter Song on the "Alleluia of St. Samedì."

To get back to Canada—D'Alton McLaughlin (Toronto) used trumpets with Bach's "The Lamb That Was Slain" and Handel's "Let Their Celestial Concerts"; he also remembered such modern composers as Martin Shaw ("Spring Bursts Today," contralto solo) and Candlyn (Postlude, "He Is Risen").

Sometimes I came upon works not familiar to me; for example, in the same church an Ukrainian "Resurrection"; and in Earl R. Larson's attractive Duluth lists a two-part "Easter Carol" from Lithuania, edited by Margaret Rose White. He did the Kountz anthem "Easter Morning," which the congregation liked; it requires a large choral group. I was interested to see that he played a piece for violin, cello, harp and organ, which used to be a favorite with my congregation in Albany, Dr. Dickinson's eloquent and rather romantic "Exaltation." Mr. Larson's comment on Dickinson's second most popular Easter carol, "By Early Morning Light," could be echoed in many churches—"an old one that we all like."

Let me mention a few more American numbers. Alfred H. Johnson (Sewickley, Pa.) listed the moving spiritual of J. W. Work, "He Arose," and Dr. D. McK. Williams' "Christians, to the Paschal Victim." N. Lindsay Norden (Wilmington, Del.) remembered the late Professor Berwald of Syracuse University, whose "Rejoice, the Lord Is King" appeared in one or two other lists. Russell L. Gee (Cleveland Heights) sang the Luvaas edition of the fourteenth century German melody "Christ Has Arisen."

I myself spent Easter in the small college town of Clinton, N. Y., where the choir of the village Presbyterian Church gave a remarkably satisfactory performance of the Easter section of Handel's "Messiah"—in spite of an organ painfully out of tune in an unpredictable spring. But a few Sundays later, on May 8, I strolled from the Cornell Club of New York, where I had tried to sleep off a bad speech I had made the day before, over to St. Bartholomew's to worship God (I trust), but also to see how Harold Friedell is keeping up the brilliant choir left by Dr. Williams to his very gifted pupil. I was impressed by three numbers sung with great spirit: the "Benedictus Es, Domine" in G minor by Means (Gray), the "Jubilate Deo" in C by Philip James (Ditson)—an early but still impressive number—and the offertory anthem by H. L. Baumgartner of Yale, "O That I Knew" (Ditson), which demands a fine choir and soloists, but has the originality that makes Baumgartner so satisfactory always. I thought that you might like to be reminded of these numbers.

On the same week-end Temple Emanuel in New York closed its thirteenth choir fete, which had for its topic "Songs of the Americas, Colonial and New." Harold Fitter played Bingham's "Sarabande and Rhythmic Trumpet" and Sowerby's "Meditation." The choir sang "With All My Heart," by Erwin Jospe of Chicago, who conducted. Other American works included Williams' "Darest Thou Now" and Sowerby's "Sing a Joyful Song," with Willard J. Nevins conducting. Canada was well represented by Willan's "Lift Up Your Heads." It seemed to me an excellent idea to mingle these Christian compositions with works by Bloch, Spicker, Hoffman and Miriam Gideon. I wish that Jews and Christians could worship together oftener with the inspiration of music composed in our North America.



## Vigilance

Constant and conscientious attention to every detail in the manufacture of superior pipe organs is traditional with the master craftsmen who make the Hillgreen-Lane an organ without peer.

*Hillgreen, Lane and Co.*

ALLIANCE, OHIO

BUILDERS OF FINE PIPE ORGANS SINCE 1898

# REUTER

A Great Name  
among the  
Truly Fine Organs

THE REUTER ORGAN COMPANY

LAWRENCE, KANSAS

Member of The Associated Organ Builders of America

# NOW YOU CAN *Practice at Home*

**F**or a surprisingly small investment, you can have all the conveniences of practicing or teaching at home...the ideal solution to mastering technical problems from pre-Bach to post-Karg-Elert.

The Estey Practice Organ has two standard 61-note A.G.© manuals and a full 32-note concave and radiating pedal board, with four sets of reeds, a 16' pedal control and tremolo that may be drawn at will, and two expression pedals. Its 3¼-ounce manual touch feels like that of a modern pipe organ, giving perfect repetition and staccato response. The quiet electric blower unit operates at less than ½ cent per hour. Try the Practice Organ at your nearest Estey dealer.



ESTEY PRACTICE ORGAN  
Standard A.G.O. Console

**ESTEY ORGAN COMPANY**

Brattleboro, Vermont

SINCE 1846 — AMERICA'S OLDEST ORGAN BUILDER

**PAPER BY J. B. JAMISON READ BEFORE LONDON ORGAN CLUB**

J. B. Jamison's paper entitled "An Analysis of Ensemble Systems" was read to members of the Organ Club, London, April 23. About fifty members were present at the Northern Polytechnic to hear the president, the Rev. B. B. Edmonds, read the paper, which Mr. Jamison had prepared for the Organ Club. Besides dealing with American design and practice, the writer gave recollections of organs heard by him when visiting England and other places in Europe prior to the war.

A feature of the lecture was the interpolation of recordings to illustrate points of ensemble and effect. These records were made at St. Michael's, Hamburg; St. Sulpice, Paris; the Liverpool Cathedral and the Cathedral of St. Jean, Lyons. Both before and after the lecture a variety of organ records were reproduced on a remarkably effective amplifier designed by Ralph West.

The Allen Organ Company of Allentown, Pa., had sent the club one of its

vinylite pressings of a demonstration disc and this was reproduced.

At the conclusion of the lecture H. W. de B. Peters, president-elect, brought out many of the salient points in Mr. Jamison's paper. There was general agreement with what Mr. Jamison had written on matters of blend and the desirability of having both a primary and a secondary flue chorus. Unfortunately, because of expense, it was noted that it would be not often possible to adopt such a policy.

THE ELKAN-VOGEL Company of Philadelphia has just issued a new "Festival Chorus" by Frances McCollin. It is a setting of Tennyson's "Ring Out, Wild Bells," for eight-part mixed chorus, with orchestral accompaniment. Its premiere was given by the Philadelphia Bach Festival Society in March. Other new publications by Miss McCollin are a Christmas anthem, "O Little Town of Bethlehem," which won the Harvey Gaul prize in 1948, and is published by Boosey & Hawkes, and a two-part chorus for treble voices, "In the Hammock," published by C. C. Birchard & Co.

## PIANISTS Improve your playing by Broadwell Technique

Learn how the Broadwell Principles of Mental-Muscular Coordination and the Keyboard Patterns Method to gain proper keyboard habits can greatly improve your Accuracy, Technique, Memorizing, Sightreading and Playing.

### REDUCE PRACTICE EFFORT—10 TO 1

Your piano practice can be scientifically applied to eliminate Waste Effort and Time. Learn how one practice repetition can do the work of ten; how memorizing and sight-reading are reduced to logical practice principles. The Broadwell System makes memorizing automatic. Makes sightreading a natural, rapid and accurate process.

### GAIN IMMEDIATE RESULTS

Value of the Broadwell Methods applied to your own playing is appreciated not only in the improved quality of playing, but also the speed with which improvements in technique, accuracy, sightreading and memorizing, etc., become noticed. Improved mastery of skills such as trills, arpeggios, runs, octave passages, chord skips, is unmistakably evident after the first ten days.

### ADOPTED BY FAMOUS TEACHER-PIANISTS

The Broadwell Methods are used by famous Concert Pianists, Professional Pianists, reputable Teachers, Students and Organists the world-over. These methods may be applied by the student who has had but 6 months of previous piano instruction as well as by advanced students. The methods are as valuable to the player of popular music as to the classical pianist. The Broadwell Methods have been successfully used for over twenty years by thousands of pianists.

## BROADWELL PIANO TECHNIQUE

Mail Coupon—No obligation for  
FREE BOOK—"TECHNIQUE"

BROADWELL STUDIES, DEPT. 29-F  
Covina, California

Gentlemen:

Send me your FREE Book "Technique" showing how I may quickly improve my Technique, Accuracy, Memorizing, Sightreading and Playing. I understand there is no obligation.

NAME .....

ADDRESS .....

CITY..... STATE.....

ET NON IMPEDIAS MUSICAM



**HOLTKAMP ORGANS**  
CLEVELAND 9, OHIO

MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA

MRS. ELDON H. ADDY



MRS. ELDON H. ADDY, A.A.G.O., organist of the Central Christian Church of Wichita, Kan., has been appointed to teach organ at Friends University beginning next September, succeeding Lucille Bower Brunner. On April 28 she represented the Saturday Afternoon Musical Club of Wichita on the program of the Kansas Federation of Music Clubs convention in Independence, Kan., playing the large Reuter organ.

At the Central Christian Church Mrs. Addy presides over a three-manual Reuter organ dedicated last November. Her series of Lenten recitals was played before congregations which more than doubled as the series progressed. Her programs included the following:

March 30—Sixth Sonata, Mendelssohn; "O Man, Bewail Thy Grievous Fall," Bach; Adagio, Symphony 6, Widor; "Prayer," Ravanello; "Marche Religieuse," Guilmant.

April 6—"Garden of Gethsemane," Shure; "O Sacred Head Now Wounded," Bach-Kraft; Good Friday Music, from Third Act of "Parsifal," Wagner; "Lament," Negro Spiritual; Chorale, "O God in Heaven, Look Down on Me," Penick; "Cortege and Fanfare," Edmundson.

Mrs. Addy received both an A.B. and a B.M. degree from Ottawa University, studying under Dr. Harry Cooper. She won a master of music degree from the University of Kansas, studying with Laurel Everette Anderson.

Mrs. Addy's husband is associated with the Kansas Milling Company of Wichita as assistant sales manager. Mr. and Mrs. Addy have two lovely children—Donald, age 7, and Cathryn Louise, age 4.

During her residence in Detroit, Mich., Mrs. Addy was organist-director at Messiah Lutheran Church and organist of the First Methodist Church of Royal Oak, Mich.

**THREE ORGANISTS SPEAK AT COLORADO CONFERENCE**

At the Southwestern Music Educators' Conference, held in Colorado Springs, Colo., April 20 to 23, three organists had charge of the church music session. Everett Jay Hilty, assistant professor of organ at the University of Colorado, was chairman, assisted by Edward J. Machle, assistant professor of philosophy at the University of Colorado, and Robert R. Clarke, minister of music, First Methodist Church, Fort Worth, Tex. Professor Machle, who besides holding degrees in religion and philosophy and being an ordained minister, holds a master of sacred music degree, delivered an address on "The Philosophy of Church Music." This was followed by a comprehensive paper on "Congregational Participation" by Mr. Clarke, who also holds a master of sacred music degree. A third talk by Mr. Hilty, M.Mus., was on "Instrumental and Vocal Music." Over sixty-five organists and choirmasters attended the session. A laboratory period and discussion of materials followed the talks.

THE NEW CHRIST Lutheran Church in Belmont, Mass., now being erected, has awarded the contract for an organ to the Frazee Organ Company, South Natick, Mass. This will be the fourth Frazee instrument in the town of Belmont.



Westminster Choir College, Princeton, N. J.

*A tribute to the beauty of CARILLONIC BELLS*

Until recently, Westminster Choir College had never included in its curriculum the study of chimes or bells. So impressed, however, is this famous institution by the beauty and artistry of CARILLONIC BELLS that Campanology—featuring CARILLONIC BELLS played with organ and as a tower instrument—will soon be one of the regular courses there. We are proud of the compliment, indeed.

It is this superb beauty, as well as the remarkable clarity and flexibility of CARILLONIC BELLS, that makes them the choice of those who choose by ear. More than 1,500 tower installations have been made.



**NEW Flemish Concert Type**

**RIVALS THE FAMOUS BELLS OF FLANDERS**

This is the culmination of Schulmerich genius—an electronic bell instrument tonally perfect and capable of unlimited harmony. This new CARILLONIC BELLS is made in sizes of from 37 to 61 notes, and possesses the true harmonies of the finest carillon ever made. No other electronic bell instrument can equal it! For detailed information, write Schulmerich Electronics, Inc., Dept. D-97, Sellersville, Pa.

**CARILLONIC BELLS**

A PRODUCT OF SCHULMERICH ELECTRONICS, INC.

**THE CROWNING ACHIEVEMENT OF AMERICA'S LEADER IN BELL MUSIC**

**Two-weeks' Intensive Organ Courses**

(Meeting A.G.O. requirements listed in The Diapason, May, 1949)

JULY 11-23 — AUG. 8-19 — SEPT. 5-17

Residence organ

Enjoy study in Country environment within New York City

**CAROLYN CRAMP, M.A. — F.A.G.O.**

83-45 Lefferts Boulevard, Kew Gardens 15, N. Y.

BACH'S "PASSION OF OUR LORD according to St. John" was presented at the First Presbyterian Church of Champaign, Ill., April 13 with LeRoy Hamp directing and taking the part of the Evangelist and Elisabeth Hamp at the organ. Jane Churchill Watt of the University of Illinois faculty played the harpsichord. The work was sung by a group of twelve picked singers trained so well that they sang all the short choruses without direction, while a large group from the congregation joined in the easier choruses.

CHURCH MUSIC DIRECTORS of South Dakota, Minnesota, Nebraska and Iowa have been invited to a church music workshop at the University of South Dakota June 7 to 10. The object is "to help improve church music and to afford opportunities to organists, directors and ministers for discussion of their mutual problems and situations." Theodore W. Ripper, instructor in organ and piano at the university and director of the workshop, will teach organ and conducting and will direct music for the festival service the workshop choir will give.

ROBERT

**OWEN**

CHRIST CHURCH  
Bronxville, New York

"Revealed complete understanding of every note."

HOUSTON CHRONICLE

## Finnish Composers' Works for the Organ Deserve Attention

By RUTH PILGER ANDREWS

Organ music published abroad in the last ten years is rapidly becoming available to organists in the United States, but because organ music from Finland is not well known here, though it deserves the attention of organists, the following information about Finnish organists and publishers is given:

Heikki Klemetti is considered the greatest organ composer in Finland. He was born in Kuortane, northern Finland, in 1876, and was educated in Berlin and Helsinki, where Jean Sibelius was one of his teachers. He was the founder of the noted choir of mixed voices, called Suomen Laulu ("Song of Finland"). His "History of Music" is widely used. He is deeply interested in rural music and rural art and his compositions depict the character of the Finnish people. Klemetti lives in Kulosaari, near Helsinki, and is second in musical importance only to Sibelius. His organ music that has been examined is on two staves except Op. 44, No. 1. All of it is rather simple, but interesting and in good taste. The following compositions are useful as preludes: Op. 23, No. 1, "Praeludium"; No. 2, Canzona; Op. 44, No. 1, Canzona; No. 2, Festival Prelude; No. 3, "Rejoice, Jerusalem"; Op. 51, No. 1, Toccata; No. 2, Impromptu; No. 3, Cantilena; No. 4, Elegy.

Jean Sibelius, born in Tavastehus, Finland, Dec. 8, 1865, has had only one work published for organ—Op. 111a, "Intrata" ("Processional"). This was composed for a service in honor of the King of Sweden, Gustav V, in Helsinki in 1926. "Intrata," on three staves, is remarkably uninspiring. Sibelius' first name is spelled "Jean," not "Jan," by the publisher.

Sulo Salonen, a farmer's son, was born in 1899 and is organist of a church in Vassa. His Passacaglia in F minor, published in 1945, and his Variation and Fugue on a Finnish Folk Melody, published in 1946, both on three staves, are well developed and intricate.

Oskari Merikanto, born in 1868, was director of the organ school in Helsinki for many years. His compositions "Rukous" ("Prayer"), and "Postludium," on three staves, are appealing but rather sentimental. He died in 1924.

Taneli Kuusisto, born in 1905, is organist of the Evangelical Lutheran Church in Helsinki. His Interludio, Pastorale and Introduction and Fugue, all on three staves, are rather academic.

Armas Maasalo, born in 1885, is one of the most brilliant Finnish organists. His music, all on three staves, includes Op. 35, Theme with Variations, a chorale-like melody and a good development; Op. 26, No. 2, "In Memoriam"; Op. 28, No. 1, Prelude, and No. 2, Fantasy. All were published in 1926 and are quiet expressions useful in a service. His Sonata in C minor, published in 1920, is less interesting.

Toivo Kuula, who died in 1918, was the son of a poor soldier. He won great popularity with his compositions, in many of which he used Finnish folk-tunes as themes. His sonata for violin and his trio for piano, violin and cello are well known in Europe. Kuula's Op. 16, No. 1, "Praeludium," and No. 2, Intermezzo, are on three staves, in good taste and not difficult.

J. Pohjanmies' Andante Grazioso, published in 1923, is attractive, but probably not representative of his best work.

E. Itkonen's Prelude, Op. 9, is on two staves and is also rather simple.

John Sundberg's Passacaglia in E minor, published in 1924, is difficult and elaborately contrapuntal.

Ilmari Krohn, an author and composer, was born in Helsinki in 1867. "My Soul,

Awake," based on a Finnish folksong, is on three staves and varies the original melody only slightly.

Torsten Stenius' Toccata, Ricercare and Ciacone, on three staves, has some interesting passages.

Oskar Linberg's "Gammel Fabod Psalm fran Dalarna" ("Old Mountain Hymn from Dalecarlia") is a plaintive melody on three staves, published in 1944.

Publishers of these compositions are: (1) R. E. Westerlund, Helsinki (also Breitkopf & Haertel, Leipzig); (2) Nordiska Musikfoerlaget, Stockholm; (3) Carl Gehrman's Musikforlaget, Stockholm; (4) Axel E. Lindgren, Helsinki; (5) Fazer's Musikhandel, Helsinki (also Anton J. Benjamin, Leipzig); (6) Wilhelm Hansen Musigforlag, Stockholm (Schott & Co., London).

### ASPER FINISHES RECITAL TOUR IN WESTERN STATES

Dr. Frank W. Asper of the Salt Lake City Tabernacle has returned from a recital tour in the Western states in which he filled the following engagements:

April 26—Enid, Okla., First Presbyterian Church.

April 27—Wellington, Kan., First Methodist.

April 28—Sterling, Kan., Sterling College.

April 29—Wichita, Kan., First Presbyterian.

May 1—St. Joseph, Mo., First Evangelical.

May 2—Le Mars, Iowa, First Methodist.

May 4—Kearney, Neb., State Teachers' College.

May 6—Hereford, Tex., First Methodist.

May 8—Dumas, Tex., First Presbyterian.

May 9—Littlefield, Tex., First Christian.

Crowded houses in each city greeted the recitalist.

JAMES L. McLAIN has been appointed organist and choir director of the Metropolitan Memorial Methodist Church, Washington, D. C., to succeed Louis A. Potter, who goes to his new post in Winston-Salem, N. C., Sept. 1. Mr. McLain is the organist and choir director of Wesley Methodist Church and is completing his fifth year there. Prior to this he filled a like position at St. Paul's Methodist Church, Hagerstown, Md., for ten years and at Union Methodist Church, Washington. In addition to his church duties Mr. McLain is chairman of the music department of American University.

DR. ROBERT LEECH BEDELL was the guest of honor at a luncheon given by the Hudson County Retired Teachers' Association at Jersey City, N. J., May 9. Fifty guests were present. The president, Moritz E. Schwarz, at one time associate organist at Trinity Church, New York, himself an outstanding American composer, extended the invitation to Dr. Bedell. Professor Schwarz was supervisor of music in the Jersey City public schools for many years before his retirement and is at present musical director at the Simpson Memorial Methodist Church in Jersey City.

ORGAN AND LITURGY, a quarterly periodical containing exclusively organ music for the church, is now in publication by Les Editions Musicales de la Schola Cantorum et de la Procure Generale de Musique, Paris, France. Exclusive American distribution has been assigned to the Gregorian Institute of America, Toledo 2, Ohio.

Harmony, Counterpoint, Fugue,  
Orchestration, Composition,  
Organ Playing, Improvisation,  
Boy Choir Routine

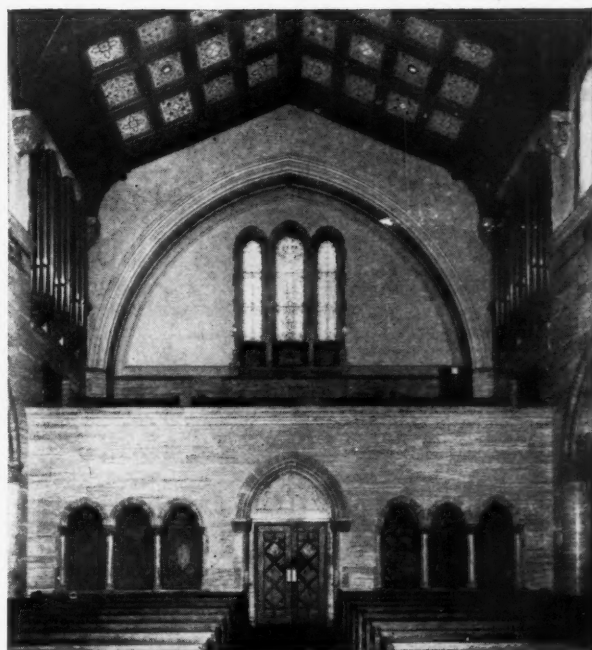
Norman Coke-Jephcott  
SUMMER COURSES

Cathedral of St. John the Divine,  
Cathedral Heights, New York City

FINE

Custom Built  
ELECTRONIC  
ORGANS

• Thomas J. George, Builder Apricot Road, Santa Susana, Calif.



## HOLY GHOST CHURCH DENVER, COLORADO

The Kilgen Organ built for this imposing new church is one of those unusual instruments whose dignified, spiritual tone expresses with majestic beauty the feeling of religion in Sacred Music. It is truly a Liturgical Organ.

It is a three-manual with grand organ in the Choir Gallery and a separate division in the Sanctuary. Artists have pronounced it one of the really fine church organs in America.

Whether your interest is in an organ for a large church or a modest chapel, the three centuries of priceless experience which set the KILGEN apart from all other organs is your best assurance of obtaining an instrument of lasting inspiration.

The Kilgen Organ Co.

EXECUTIVE OFFICES AND FACTORY  
4632 W. FLORISSANT AVE.  
ST. LOUIS 15, MO.

Kilgen  Organs

# American Guild of Organists

Chapters in Every State



**NATIONAL OFFICERS**  
**Warden**  
 S. LEWIS ELMER, A.A.G.O., F.T.C.L.  
**Sub-Warden**  
 SETH BINGHAM, F.A.G.O.  
**Secretary**  
 HAROLD V. MILLIGAN, MUS. D., F.A.G.O.  
**Treasurer**  
 JOHN HOLLE, A.A.G.O.  
**Registrar**  
 JAMES W. BLEECKER, A.A.G.O.  
**Librarian**  
 M. SEARLE WRIGHT, F.A.G.O.  
**Auditors**  
 SAMUEL A. BALDWIN, A.G.O., F.A.G.O.  
 J. LAWRENCE ERB, MUS. D., F.A.G.O.  
**Chaplain**  
 THE REV. CANON EDWARD N. WEST, D.D.

Organized  
 April 13, 1896  
 Charter Granted  
 Dec. 17, 1896  
 Incorporated  
 Dec. 17, 1896

Amended Charter  
 Granted  
 June 17, 1909  
 Amended Charter  
 Granted  
 June 22, 1934

Chartered by the Board of Regents of the University of the State of New York  
 Member of National Music Council, Inc.

National Headquarters: 1708 International Building, Rockefeller Center,  
 630 Fifth Avenue, New York 20, N. Y.

## COUNCIL

ROBERT BAKER, SAC. MUS. D.  
 T. FREDERICK H. CANDLIN, MUS. D.  
 NORMAN COKE-JEPHCOCK, MUS. D., F.A.G.O.  
 CHARLES M. COURBOIN, MUS. D.  
 VERNON DE TAR, F.A.G.O.  
 CLARENCE DICKINSON, MUS. D., A.G.O.  
 VIRGIL FOX  
 HAROLD W. FRIEDEL, F.A.G.O., F.T.C.L.  
 THE REV. HUGH GILES, M.S.M.  
 WILLIAM A. GOLDSWORTHY  
 ALICE V. GORDON-SMITH, A.A.G.O.  
 WARNER M. HAWKINS, MUS. D., F.A.G.O., CH. M.  
 HAROLD HEEREMANS, F.A.G.O., CH. M., F.T.C.L.  
 PHILIP JAMES, MUS. D., F.A.G.O., F.T.C.L.  
 ANNE V. MCKITTRICK, F.A.G.O., CH. M., F.T.C.L.  
 GEORGE MEAD, JR., MUS. D., A.A.G.O.  
 CARL F. MUELLER, MUS. D., A.A.G.O.  
 WILLARD IRVING NEVIN, F.A.G.O.  
 T. TERTIUS NOBLE, MUS. D., F.T.C.L.  
 HUGH PORTER, SAC. MUS. D., F.A.G.O.  
 G. DARLINGTON RICHARDS, F.A.G.O.  
 REGINALD MILLS SILBY, MUS. D., F.T.C.L.  
 HAROLD A. STRICKLAND, MUS. D.  
 CARL WIESEMANN, MUS. D.

## Central Illinois Choirs Heard in Third Annual Festival at Champaign

The East Central Illinois Chapter held its third annual choir festival April 25 in the First Methodist Church, Champaign. A festival chorus made up of members of eleven Urbana and Champaign choirs which sing under the direction of Guild members opened and closed the program with groups of anthems. This chorus was directed by LeRoy Hamp of the faculty of the school of music of the University of Illinois and was accompanied at the organ by Elisabeth Hamp. Mr. and Mrs. Hamp are ministers of music of the First Presbyterian Church in Champaign. The chorus sang "Now God Be Praised in Heaven Above," by Vulpius; "O Saviour of the World," Goss; "How Lovely Is Thy Dwelling-Place," Brahms; "How Excellent Is Thy Name, O Lord" and "Hallelujah," Handel.

The second group of anthems on the program was sung by the choir of McKinley Memorial Presbyterian Church, Champaign, under the direction of Lester Van Tress. This choir's numbers were: "Comest Thou, Light of Gladness," Herzogenberg; "Let Thy Holy Presence," Tschesnokoff, and "Cherubim Song," Tschesnokoff. Next Paul Pettinga, dean of the chapter, a member of the faculty of the school of music of the University of Illinois and organist of the First Methodist Church, Champaign, played the suite "Baroques," by Bingham.

The program continued with numbers sung by the choristers of the University of Illinois, under the direction of Jay Allen, music librarian of the university. The choristers opened their group with the chorale from the Christmas Oratorio of Bach, "The Lord Hath All These Wonders Wrought." Then came a chorus from "The Beatitudes," Franck, "They Are Ever Bless'd." Next was an air from Cornwall, arranged by Deems Taylor, "My Johnny was a Shoemaker," concluding with "Break, Break, Break," text by Tennyson, music by Russell Hancock Miles, professor of music at the University of Illinois. Professor Miles wrote this number specifically for the choristers at the request of Mr. Allen. It has an accompaniment for two pianos, four hands, which was played by Louise Kendrick and Jack Neuhaus, students at the university. This was the first public performance of the composition.

King Kellogg, director of music at the First Methodist Church in Champaign and a member of the faculty of the school of music of the university, was chairman of the committee which organized the festival.

### Sir Ernest MacMillan in Cleveland.

As a fitting climax to his two years in office as dean of the Northern Ohio Chapter, during which he arranged an interesting series of programs, J. Lewis Smith brought to Cleveland one of the leading musicians on this continent, Sir Ernest MacMillan of Toronto. The occasion for this visit was the last program of the season, presented in the chamber music hall of Severance Hall, Cleveland, April 25.

After a dinner at the Church of the Covenant, an address was delivered by Sir Ernest on the Forty-eight Preludes and Fugues of Bach, which he illustrated with skill and understanding at the piano, interpreting several of them with a delightful sense of humor. An audience of deeply interested listeners, for the

most part professional musicians, followed the score closely and heartily applauded the speaker.

The distinguished conductor, organist, composer, adjudicator, professor and orator is the only Canadian musician to be knighted. He is dean of the faculty of music of the University of Toronto, vice-president of the Royal College of Organists and conductor of the Toronto Symphony Orchestra and of the Toronto Mendelssohn Choir.

Lady MacMillan accompanied her husband on a weekend visit to Cleveland, which included attendance at the final symphony concert of the season at Severance Hall and the party for the orchestra members which followed; a tea in honor of the Canadian guests by the division of music of Western Reserve University, and various luncheon and dinner parties. Mr. and Mrs. Tom Brennan, formerly of Toronto, entertained at their home, with twenty guests.

ELEANOR WINGATE TODD.

### Northeastern Convention in Portland.

Plans for the convention of the Northeastern region June 28 to 30 in Portland, Maine, call for recitals on the famous Kotschmar memorial organ in the City Hall every afternoon, on the Skinner organ in St. Luke's Cathedral and on the Casavant in St. Peter and Paul at Lewiston. The organists will be Douglas L. Rafter, Lindsay Lafford, Edouard Nies-Berger, Miss Edna Parks and Bernard Piché. Another interesting feature will be the program by Dr. Malcolm W. Cass, dean of the Portland Chapter, demonstrating what can be done on a very small organ. Papers will be given by Harris S. Shaw of Boston, Richard W. Harvey, dean of the Vermont Chapter, and Peter Wareing, music professor at Bates College, Lewiston. The semi-finals will be held for the young organists' national contest. These events, with the usual deans' luncheon, a banquet and other social times should round out an interesting occasion, at a time when Portland and Maine are at their best.

### San Francisco Convention Plans.

Under the sponsorship of the Northern California Chapter a regional convention will be held in San Francisco July 5, 6, 7 and 8. This convention will include a series of recitals on the great organs in the San Francisco Bay area; a concert embracing organ, symphony orchestra and harpsichords, to be given in Temple Emanu-El; lectures by musicians, scientists and lecturers of this country and Europe; final regional contests in the national competition in organ playing; a tour of some organs in San Francisco, Oakland and other cities; a visit to the Stanford University Chapel, where a recital and lecture will be presented; a Guild service in Grace Cathedral; a solemn high mass to mark the opening of the convention, with one of San Francisco's finest choirs; a concert by the San Francisco Municipal Chorus; several sightseeing trips and a banquet.

### Pennsylvania Annual Meeting.

The annual meeting of the Pennsylvania Chapter was held May 7 at the Church of the Redeemer, Bryn Mawr. At 3 o'clock in the afternoon we met at the Overbrook Presbyterian Church to see and hear the fine Möller organ. Howard Gamble conducted an interesting study of the specifications, with John Henzel at the console. Most of the stops were heard singly and in combination with various other stops. Mr. Henzel played several numbers. This was the second of three tours to interesting organs in and around Philadelphia.

We went to the Church of the Redeemer, Bryn Mawr, for our annual din-

## Regional Conventions

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

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.

[Complete reports of the regional conventions held in Portland, Ore., Houston, Tex., and Memphis, Tenn., are published in this issue. The New York City convention and those to be held in June in Wilkes-Barre, Pa., and St. Paul and Minneapolis will be reported in the July issue. Events arranged for all of the regional conventions have been listed in the Guild pages of THE DIAPASON.]

ner, in which considerably more than 100 participated. Election of officers took place, resulting as follows: Dean, Ruth J. Flower, A.A.G.O.; sub-dean, Harry Wilkinson, A.A.G.O.; secretary, Will Beck; registrar, Ethel Reed, A.A.G.O.; treasurer, Nathaniel E. Watson; chaplain, the Rev. Thomas Meryweather; executive committee, Dr. Harry C. Banks, Jr., A.A.G.O., James Bryan, F.A.G.O., Dr. Rollo F. Maitland, F.A.G.O., and Ernest Willoughby, A.R.C.M.

Announcements of interest to the chapter members were made by Dean Ruth Flower, the secretary's and the treasurer's annual reports were read, some old business was successfully concluded and new business was discussed. Relaxation was afforded in the presentation of the film "Singing Pipes" and other short pictures. An evening of entertainment followed in which Ernest Willoughby, organist and choirmaster of the church was master of ceremonies. ADA R. PAISLEY.

### Worcester Chapter Formed.

The newly-organized Worcester, Mass., Chapter met May 3 in the choir room of All Saints' Church. Warden S. Lewis Elmer and Regional Director Harris S. Shaw spoke on the work and objects of the Guild. Warden Elmer installed the following officers and presented the charter to Dean Kinsley: Dean, Frederick Kinsley; sub-dean, Clifford F. Green; secretary, Bertis H. Adams; treasurer, Luke H. Richard. The meeting was followed by an organ recital by William Self of All Saints'.

BERTIS H. ADAMS, Secretary.

### Finish First Year at Bridgeport.

The first annual meeting and a dinner of the Bridgeport Chapter were held May 2 in Christ and Holy Trinity Church, Westport, Conn. The following officers were re-elected to serve another year: Dean, Mrs. George J. Kish; sub-dean, John W. Dial; secretary, Harris S. Bartlett; treasurer, Edgar J. Aiken; registrar, Miss M. Louise Miller; librarian, Mrs. Ethel Brandon; executive committee, the officers and Nelson Sprackling, Alvin C. Breul and Wilbur D. Thiel; auditors, Mrs. Florence Beebe Hill and Arthur C. Clifford.

The dean reported that at the organization meeting one year ago the chapter was formed with sixteen colleagues and it now has a membership of thirty-four colleagues and three subscribing members.

Professor Joseph S. Daltry, head of the music department of Wesleyan University, Middletown, Conn., was the speaker of the evening. His subject was "Music in Worship." Several pastors were in attendance as guests of members. HARRIS S. BARTLETT, Secretary.

## The Warden's Column

Members of the A.G.O. are surely becoming increasingly convention-minded. Reports continue to come to national headquarters telling enthusiastically of the excellent types of programs heard at the series of 1949 regional conventions, and particularly of the high standard of organ playing by the very young players. It is well worth while for churches to pay the registration fee of Guild members attending as delegates. They all bring much to their own work in the church as the result of inspiration and knowledge gained at these conventions.

An important conference was held recently in Boston, where we sketched out plans for the twentieth national (fourth biennial) convention, to be held in Boston June 19 to 23, 1950. It was a great satisfaction to be present and learn of the ambitious plans of the program committee being arranged so far in advance. This convention will be a "must" for all who can possibly attend it. A zealous lady in Texas has written suggesting that organists save wedding fees in a special account to pay convention expenses.

The preliminary and semi-final organ playing contests for young organists are displaying an amazing amount of talent, so that we can feel assured that the winner in the finals will be a recitalist of whom the Guild will be proud. This recital is to be heard at the Boston convention.

We are happy to report an increase over last year in those taking the Guild examinations. In fact, the list of candidates taking the choirmaster test this year is the largest ever. The lists of test pieces and other requirements for the examinations to be given in May, 1950, are being prepared and will be published in due course. Previous papers and solutions may be obtained by writing to headquarters.

Sheets containing requirements of the new preliminary test, to be given for the first time Oct. 6 and 7, are ready, and may be had gratis upon communicating with national headquarters. These requirements are patterned after the associateship examination, but are much less difficult. The test is designed to help the candidate form a correct evaluation of his capabilities precedent to the associateship examination.

In addition to my delightful visit to Boston recently to discuss convention matters it was a pleasure to visit the Worcester, Mass., Chapter and to install the officers and present the charter to the dean, Frederick Kinsley. This is sure to be a strong chapter. After the meeting William Self played a superb recital in All Saints' Church, in a series being given by four organists under the auspices of the chapter. Another visit to the Atlantic City, N. J., Chapter included attending a clergy-organist dinner meeting, which was greatly enjoyed.

Members of the Guild are reminded of the plan developed by the committee on architecture, William A. Goldsworthy chairman, and approved by the council, whereby any church planning to install a new organ or to rebuild an old one may have the benefit of disinterested advice, gratis, from a board of organists in any part of the country by writing to national headquarters.

Attention is called again to the increasing number of life memberships being obtained. All fees received by headquarters for life memberships are added to the Guild endowment fund. The fee is \$100. Chapters retain \$72.50 of this and forward \$27.50 to national headquarters. S. LEWIS ELMER.

## News of the American Guild of Organists—Continued

### Scholarship Contest

#### Is Held in Grand Rapids; Book on Wedding Music

The preliminary organ competition sponsored by the Western Michigan Chapter was held April 29 at the Westminster Presbyterian Church in Grand Rapids. Miss Frances Rose, a junior at Hope College, won the contest with a fine rendition of the Chorale Prelude, "O Man, Bewail Thy Grievous Fall," Bach; the Fugue from the Pastoral Sonata, Rheinberger, and Reverie, Vierne. The award was a scholarship of \$100 to further her musical education and the privilege of entering the state contest, which will take place June 28 at the Central Methodist Church in Detroit, during the regional convention. Miss Rose also received a black and gold certificate signed by the adjudicators and dean. Certificates of honorable mention were given to Miss Dorothy Goossen of Calvin College and Howard Slenk, from the Christian High School of Holland, Mich. The adjudicators were Professor Henry Overley, A.A.G.O., head of the department of music, Kalamazoo College, Kalamazoo, Mich.; Miss Dorothy Howell, A.A.G.O., organist-director, First Congregational Church, Muskegon, and Paul Humiston, organist-director of Trinity Episcopal Church, Marshall. Kenneth Jewell, A.A.G.O., of Westminster Presbyterian Church, Grand Rapids, was chairman of the competition committee.

Three recitals were given during the year by our own members and offerings were taken to make this competition possible. Albert McConnell played at the Burton Heights Christian Reformed Church, Harold Frantz at the La Grave Avenue Christian Reformed Church and Chester Tucker at the Fuller Avenue Christian Reformed Church. The response from the community was such that we hope to make this scholarship competition an annual affair.

A prize is also being offered by the Michigan Pipe Organ Company, Grand Rapids, for the best specification of an organ of not over 500 pipes submitted before Sept. 1 by any active member of this chapter. Entrants will be given *carte blanche* in such matters as unification and duplexing used, color and voicing desired, combination action and pedal movements suggested, etc. Judges will be Henry Rose, Henry Overley and John Dexter.

A brochure listing wedding music has been printed for distribution through the ministry in our area to prospective brides. Much thought has been given to helping the bride in her wedding arrangements and emphasis is placed on the fact that a church wedding is primarily a religious service and that the music should be in keeping with this spirit. The lists of music given, while not presuming to be dictated as final authority, are recommended by the chapter as in good taste, and make careful distinction between music for the ceremony and music for the reception. The list includes several numbers for organ, instruments, choir and vocal solos for "before the ceremony" music. We were fortunate to have as chairman on this committee our chaplain, the Rev. Theodore S. Buchmueller, who spent many hours working with the committee on this project. Others on the committee are Mrs. Vaughn Kerstetter, Verne Stilwell, Chester Tucker and Joseph Sullivan, and the dean, John Dexter, was on hand with friendly advice.

Our ministerial dinner took place May 16 at Trinity Lutheran Church, with Gerard Boer as host. Chaplain Buchmueller led a lively discussion of the new brochure on wedding music.

MRS. VAUGHN KERSTETTER,  
Corresponding Secretary.

[In the report of the Western Michigan Chapter last month it was stated erroneously that Henry Rose is a representative of the Michigan Organ Company. Mr. Rose is a private independent organ consultant.]

#### Choral Festival in New Orleans.

The New Orleans Chapter observed Guild Sunday, May 8, with its second annual choral festival, held at Christ Church Cathedral. Directors were Miss Elise Cambon of St. Louis Cathedral, Henry Jacobs of Temple Sinai and Don-

ald George of Christ Church Cathedral. Organists were Emile Robichaux of Redeemer Lutheran Church, Walter Jenkins of St. Andrew's and Charles Young, Jr., of the First Evangelical and Reformed Church. The Very Rev. Albert R. Stuart, D.D., dean of Christ Church Cathedral, pronounced the invocation and benediction.

The following program was presented: Prelude, Trumpet Voluntary, Purcell; processional hymn, "Ye Watchers and Ye Holy Ones"; anthems, "Jesus Christ, Our Strong Salvation," Huss, arranged by Dickinson; "O Bone Jesu," Palestrina; "Let All Mortal Flesh Keep Silence," Holst; "How Lovely Is Thy Dwelling-Place," Brahms; offertory, Sonata, Ritter; anthems, "Alleluia," Thompson; "Praise the Lord," Dunkley; postlude, "Laudamus Te," Mueller. Soloists, members of participating choirs, were Mary Tortorich, Ray McEwen and Henri Feux. Twelve choirs took part.

After the festival a business meeting of the chapter was held in the parish-house and officers were elected for 1949-1950. They are: W. Donald George, dean; Walter S. Jenkins, sub-dean; Miss Amelia Melcher, secretary; Charles S. Young, Jr., treasurer; Miss Elise M. Cambon, registrar; Mrs. L. R. Lawrence, librarian; Mrs. Marvin Fair and Emile J. Robichaux, auditors.

The next evening, May 9, at the St. Charles Avenue Presbyterian Church, the chapter held its contest for young organists. The winner was Frank Kuhlmann of Zion Lutheran Church, who competed at the regional contest in Memphis May 16. At the conclusion of the contest we were privileged to hear a number by Mario Salvador, organist of the St. Louis Cathedral, who, with Mrs. Salvador, was visiting in New Orleans. Members and guests present were pleased with Mr. Salvador's graciousness in playing and admired his artistry.

The final event of the year will be a banquet June 6 at Arnaud's, when the new officers will begin their terms.

W. DONALD GEORGE, Reporter.

#### Close Season in Louisiana.

The Louisiana Chapter's 1948-49 season was ended May 2 with a supper meeting in Highland Hall at L.S.U. in Baton Rouge. Frank Crawford Page, F.A.G.O., was selected to be our delegate to the regional convention in Memphis.

Newly-elected officers are: Elizabeth Thames Pierce, A.A.G.O., dean; Carleton Liddle, sub-dean; Genevieve Collins, secretary; Dorothy Lee Etheredge, treasurer, and Mrs. Ashley Warlick, registrar.

Three of our members have recently been elected to membership in "Who's Who in America." They are Carleton Liddle, Bruce Jones and Frank Collins.

GENEVIEVE COLLINS,  
Corresponding Secretary.

#### Rochester Ministers as Guests.

The annual ministers' dinner, held April 26 at Christ Episcopal Church, was the final activity of the Rochester Chapter for the season. After the dinner, at which Dean J. Elmore Jones presided, chapter members and their guests enjoyed an interesting address on Albert Schweitzer, delivered by Dr. John R. Slater, professor emeritus at the University of Rochester. Dr. Slater has long been a student of the life and writings of Dr. Schweitzer and is eminently qualified to discuss the activities of this remarkable man.

Arrangements for the evening were in the hands of the program committee, with David Berger, chairman, assisted by Mrs. W. S. Vaughn, Mrs. James Kitchin and S. W. Davidson.

J. H. RICHMOND, Registrar.

#### Close Season in New Haven.

The last meeting of the season for the New Haven, Conn., Branch was held May 2 at Trinity parish-house. After an excellent dinner the annual business meeting was held, at which time the following slate was selected: Dean, R. A. E. Smith; sub-dean, Duncan Phylfe; secretary, Miss Helen Houser; treasurer, Robert C. Young; registrar, Mrs. Mary Reid; auditors, H. Leroy Baumgartner and Frank Bozyan.

After the business session the members went to Trinity Church, where G. Huntington Byles, the retiring dean, gave a lecture-recital on the new chancel organ. Mr. Byles, organist of the church, gave a brief history of the building of the church and the organ. Recent improve-

ments have been made in the portion of the organ in the chancel, used for accompanying the choir and soloists. With the cooperation of G. Donald Harrison of the Aeolian-Skinner Company, Mr. Byles was able to draw up specifications to give added strength, depth and bite to the chancel organ. As he described the changes and spoke of the various stops, he and Luther Noss played numbers calculated to show their possibilities. To illustrate the organ's suitability for accompanying purposes Edward Schecher, baritone, sang selections from "The Passion of Our Lord according to St. Mark," by Charles Wood, and "It is Enough," from "Elijah," Mendelssohn. The meeting closed with an informal discussion and the members examined the console and played the instrument.

MARY P. REID, Registrar.

#### Choir Festival in Hartford.

The Hartford Chapter's first combined junior and senior choir festival was held in Bushnell Memorial Hall, Hartford, Conn., May 8. The choirs of twenty-seven churches in central Connecticut were presented. Senior choirs were massed on the stage and junior choirs were in the first dozen rows of seats in the orchestra.

George Swanson played "Carillon de Westminster," Vierne; "I Call to Thee, Lord Jesus Christ," Bach, and Toccata, Andriessen. Barbara Muir, soprano, and Ralph Smith, baritone, were soloists for four anthems sung by the senior choirs. The anthems were: "Let All Mortal Flesh Keep Silence," Holst; "Come, Blessed Death," Bach; "Praise," Rowley, and "While By My Sheep," Jungst. "Poeme," by Chausson, was played by Marjorie Tower, violinist, and Leo Re-winski, pianist.

The choir and audience then sang "God the Omnipotent," with music by Lvov. The junior choirs sang three anthems: "Lord, We Have Gathered in Thy Temple," Sykes; "Angels O'er the Fields," and "Ye Watchers and Ye Holy Ones," both traditional. Ending the program, the combined choirs sang "O Lord Most Holy," Franck, and "Praise Ye the Lord," Goldsworthy.

Musical director for the afternoon was Edward Broadhead. The piano accompaniment was played by Raymond Lindstrom. Gordon Stearns played the organ accompaniment for the choirs.

GRACE D. BERRY, Publicity Chairman.

#### Annual Choral Festival in South Bend.

The annual May festival of the St. Joseph Valley Chapter was held Sunday, May 1, in Grace Methodist Church, South Bend, Ind. Mrs. John H. Buzby, past dean and organizer of the chapter, was in charge, assisted by Miss Ruth Grove and Dean Albert P. Schnaible. Choirs of eighteen South Bend and Mishawaka churches rehearsed the selections individually and after three combined rehearsals held the final one previous to the program. In spite of pouring rain the church was filled.

Miss June Henry of St. Peter's Evangelical and Reformed Church played "Piece Heroique," by Franck, and "Dawn," Jenkins, as the prelude. The Gloria from the Mass in B flat by Farmer and "God Be in My Head" were directed by Mrs. Buzby, with Mrs. Hugh Van Skyhawk at the organ. "O Love Invisible," Matthews, and "How Long Wilt Thou Forget Me," Pflueger, were directed by Ward Manges. The soloists were Miss Winifred Wunderlich and Richard Schall, with Mrs. Julius Christman, Jr., as organist. Chester Copp, director of the host church, conducted the 200 voices in the singing of Fred Waring's arrangement of "Battle Hymn of the Republic," with Mrs. Floyd Merriman at the organ, Mrs. Christman, Jr., at the piano and Frederick McFaul soloist. Mrs. Ruth Hootman of LaPorte, Ind., played "Hymnus," by Von Fieltz, during the intermission.

The second half of the program opened with Gounod's "Unfold, Ye Portals," with Miss Ivah Newman directing, Mrs. Van Skyhawk at the organ and Mrs. William E. Perrin pianist. Robert Scott was the soloist. Leslie C. Whitcomb was director of the "Brother James Air," Jacob, and Madge Woodward Clayton was at the organ. The Eton junior choir of the First Methodist Church assisted in this number. Miss Barbara Kantzer directed "O Rejoice, Ye Christians, Loudly," Bach, and brought the program to a climax in the singing of Handel's

"Hallelujah" from "The Messiah." Mrs. C. M. Mitchell was at the organ. Mrs. Charles Feldman was at the organ to play the final number, "Postludium," by Kern.

DORIS E. PERRIN, Registrar.

#### Virgil Fox Recital in Pittsburgh.

The Western Pennsylvania Chapter presented Virgil Fox in a brilliant recital May 10 at North Side Carnegie Hall. This was Mr. Fox's initial appearance before a Pittsburgh audience and a full house was on hand to greet him. Seldom has a visiting recitalist been received with such enthusiasm. Mr. Fox's playing is characterized by sparkling clarity, a fine rhythmic sense and a flair for the dramatic. There is complete absence of any suggestion of pedantry and in his performance he displayed a warmth of poetic feeling that is rare among touring virtuosos. Insistent applause brought five encores.

MARSHALL BIDWELL.

#### Kanawha Chapter Choir Festival.

One of the highlights of the season for the Kanawha Chapter, Charleston, W. Va., was a choir festival held in connection with observance of National A.G.O. Sunday, May 8, at the Baptist Temple. Dr. Wilfred Bain, dean of the music school of Indiana University, was guest conductor. Approximately 110 voices participated in the singing of the following anthems: "Praise, My Soul, the King of Heaven," Andrews; "God So Loved the World," Bortniansky-Spencer; "Open Our Eyes" (soloist William Haynes), Macfarlane; "Turn Back, O Man," Holst; "Seek Ye the Lord" (soloist H. Kenneth Andrews), Roberts; "Hallelujah" (from "The Mount of Olives"), Beethoven; "The Lord Bless You and Keep You," Lutkin. "Rhosymedre," by Vaughan Williams, and "Chant de Mai," by Jongen, were played as the organ prelude by Arthur J. McHoul. Mrs. Margaret L. Gross played "Hark! A Voice Saith All Are Mortal," Bach, as the offertory. The Fugue in E flat ("St. Anne") by Bach was played as the postlude by Harry W. Gay. Richard F. Bower was accompanist for the anthems. The reading of the religious principles of the A.G.O. was included in remarks made by Dr. Eugene M. Austin.

On April 19 Richard F. Bower, A.A.G.O., gave the following recital for A.G.O. members and friends: Toccata and Fugue in D minor, Bach; "Cortege et Litanie," Dupre; "The Bells of St. Anne de Beaurpre," Russell; "Garden of Iram" (from Persian Suite), Stoughton; "Chant de Mai," Jongen; Toccata, "Thou Art the Rock," Mulet.

Officers of the Kanawha Chapter elected for next year are: Dean, Richard F. Bower; sub-dean, Mrs. Elizabeth Reese Johnson; secretary, Mrs. George Slater; registrar, Mrs. John Newton; treasurer, Paul Saylor; auditor, Harry Gay; executive committee member, Mrs. John Mason. SELMA B. ASBURY, Registrar.

#### Monmouth Chapter Hears Byles.

The Monmouth Chapter sponsored a recital by G. Huntington Byles, organist-choirmaster of Trinity Church, New Haven, Conn., at the First Methodist Church, Asbury Park, N. J., May 9. This recital was free to the public, being sponsored by shore music-lovers. It was attended by an enthusiastic audience.

Mr. Byles' program of classic and modern organ works was well balanced, including two chorales, "Wake, the Watchmen on the Heights Are Crying" and "My Soul Doth Magnify the Lord," Bach; Fantasia and Fugue in G minor, Bach; Chorale, "My Heart Is Filled with Longing," Kirnberger; "Piece Heroique," Franck; "Romance sans Paroles," Bonnet; "Requiescant in Pace," Sowerby; Cantilene (from "Suite Breve"), Langlais; "Carillon de Westminster," Vierne. The recital revealed the beauty of the French school under the hands of a man who knows and loves this music.

Mr. Byles is a native of New London, Conn., and studied with Harry B. Jepson at Yale, where he received his bachelor of music degree in 1931. After advanced study with David McK. Williams in New York City Mr. Byles studied French repertoire with Charles Marie Widor in Paris. Later Mr. Byles studied with Louis Vierne and Marcel Dupre. During Mr. Byles' residence on the continent he was organist of the American Cathedral in Paris. Prior to returning to his post at Trinity Church, New London, he took courses in choral training with Dr. Ernest Bullock of Westminster Abbey, London. Mr. Byles was in the navy for four years during the recent war.

The Monmouth Chapter looks back with pride on the past year, having successfully carried out two major projects—one a hymn festival by the combined choirs of the churches of Monmouth County and the other Mr. Byles' recent recital. We are planning a closing meeting in June, which will be in the form of an outdoor supper on the grounds of Calvary Baptist Church, Belmar.

LILYAN B. CONNELLY, Secretary.

## News of the American Guild of Organists—Continued

**Concert at Balboa Park, San Diego.**

The outstanding event of music week in San Diego was a concert in the organ pavilion at Balboa Park by the Guild Sunday, May 1. A chorus of 250 voices representing twenty-one choirs from local churches was directed by Dr. Earl Rosenberg. The following program was given: Sonata, "The Ninety-fourth Psalm," Reubke (Mary Henson); "Psalm 150," Franck; "How Lovely Are the Messengers," Mendelssohn, and "Sanctus," Gounod (combined choirs); "List, the Cherubic Host," Gaul, and "Lovely Appear," Gounod (boys' choir of All Saints' Episcopal Church, directed by Charles Cannon; Nyla Lawler, accompanist).

Members of the chapter hope to make this an annual affair in San Diego.

The chapter presented Virgil Fox in a recital at the First Presbyterian Church April 25. After the recital a reception was held in the church parlors for Guild members and subscribing members.

The monthly meeting of the San Diego Chapter was held May 2 at the First Congregational Church with Marguerite Nobles as hostess. The program was opened with a recital by pupils of Mrs. Nobles. This was followed by election of officers for the year. The following were elected: Dean, Bertha Parrette; sub-dean, Charlotte Dewse; recording secretary, Madeline Terry; corresponding secretary, Lois Brown; treasurer, Agnes Childs; librarian, Edyth James; historian, Edith Gottfried; board of directors, Nyla Lawler, Walter Boutelle and Wendell Shoberg. IRENE MITCHELL GRAHAM.

**Sunland Chapter Hears Doty.**

Dr. E. W. Doty, dean of the College of Fine Arts of the University of Texas, was brought to El Paso by the Sunland Chapter April 24 and presented in a recital at the Scottish Rite Auditorium. The recital was sponsored by the Sunland Chapter and the Tri-State Music Company. A crowd turned out to hear Dr. Doty and he gave an excellent performance.

On May 8, at Asbury Methodist Church, the combined junior choirs of Asbury, under Lester Silberman's direction, and of Trinity Methodist Church, under the direction of Douglas Sloan, presented a festival of junior choir music. The children, some sixty-five strong, were directed by Mr. Sloan, and Mr. Silberman played the organ for the entire service. This was our second annual junior choir festival and we hope to make this an annual event.

LESTER SILBERMAN, Dean.

**Ensemble Program in Charlotte, N. C.**

The Charlotte, N. C., Chapter's last general meeting of the year was held April 26 in the Case Brothers auditorium. A fine program on "The Organ in Combination with Other Instruments" was presented. Corelli's Trio-Sonata for Strings and Organ, Op. 1, No. 1, and the Sonata No. 13 by Mozart were done by an ensemble including Elizabeth Reynolds and Jack Stern, violinists; Jack Berger, cellist, and Eugene Craft, organist. Two chorale preludes for organ with trumpet, "Wachet auf, ruft uns die Stimme" and "Liebster Jesu, wir sind hier," by Krebs, were played by James Robertson, trumpeter, and Oliver Cook, organist. Mr. and Mrs. Frederick Chapman, at the organ and piano, were heard in "Jesu, Joy of Man's Desiring," Bach; Pastorale, Guilmant, and Prelude, Fugue and Variation, Franck. Miss Nell Scoggins, organ, with Mrs. H. E. Grant, mezzo-soprano, gave Liszt's "Elegie for Organ and Voice." Mrs. J. Hugh Lowe, Jack Berger and Eugene Craft played Bach's "Sheep May Safely Graze" for piano, cello and organ.

At the business meeting before the program, over which Eugene Craft, dean of the chapter, presided, Mrs. H. F. Ritch, chairman of the nominating committee, presented a slate of officers for the coming year. The new officers include Oliver Cook, dean; Mrs. Louis Young Workman, sub-dean; Miss Nell Scoggins, secretary; John D. Morrison, treasurer, and Robert Proctor, registrar.

ROBERT E. PROCTOR, Registrar.

**Wins North Carolina Contest.**

The North Carolina Chapter held its preliminary contest in the national open competition in organ playing being sponsored by the A.G.O. for players up to 25 years of age on March 28 at Meredith College. Will O. Headlee of Chapel Hill, a pupil of Dr. Jan Philip Schinhan, won first place, playing: Trio-Sonata 6, first

movement, Bach; "Melodia," Reger, and "Cortege et Litanie," Dupré. George Williams, a pupil of Professor Russell Broughton of Raleigh, was chosen as alternate. Judges were Dr. Harry E. Cooper of Raleigh. Professor David Brandt of Chapel Hill and Professor Fletcher Moore of Elon College.

CATHERINE RITCHEY MILLER, Dean.

**South Carolina Presents Nies-Berger.**

A fitting climax to a full and interesting year's program and a highlight in the musical life of Columbia, S. C., was the recital by Edouard Nies-Berger, organist of the New York Philharmonic Orchestra and recitalist of international renown, Sunday afternoon, May 1. Mr. Nies-Berger played the three-manual Pilcher organ in the First Presbyterian Church. His program was varied and included: Prelude and Fugue in G minor, Frescobaldi; "Benedictus Qui Venit in Nomine Domini," Couperin; "Minuetto," Boccherini; Toccata in F major, Bach; Variations on "Weinen, klagen" and Crucifixus of B minor Mass, Liszt; "St. Francis Talking with the Swallows," Bossi; "Supplication," Elmore, and "Thou Art the Rock," Mulet. Mrs. E. ARTHUR TARRER.

**Unusual Service in Denver.**

Guild Sunday was observed by the Rocky Mountain Chapter with a unique service at the Central Presbyterian Church, Denver. Ministers of several faiths were asked to give short talks on one of the great hymns of their churches. Following each talk a chorus composed of Guild members and some of their choirs sang the hymn. The organist was Royce Mintener of the Central Presbyterian Church.

The Guild and St. John's Episcopal Cathedral presented Virgil Fox in a recital May 4. A dinner in Mr. Fox's honor was given at the Olin Hotel the evening before his recital.

David Pew, organist and choirmaster of St. John's Cathedral, gave a recital Sunday, May 15, assisted by Miss Dorothy Wassum and her South High School a cappella choir. On May 29 John Mosely was to play his graduation recital at the cathedral. He is to receive his degree from the University of Denver School of Music.

The following officers for 1949-50 were installed at the meeting May 15: Mrs. Margaret Jameson, dean; David Pew, sub-dean; Miss Marion Scofield, secretary; Lawrence Burt, treasurer, and Mrs. Estella Pew, publicity.

MYRTLE FREELAND, Secretary.

**Springfield, Ill., Chapter.**

The Springfield, Ill., Chapter has been privileged recently to present members in two very fine programs. May 15 a joint recital was given at St. Peter and Paul Church by Miss Evelyn Vaughan, organist of the Laurel Methodist Church, and her sister, Miss Virginia Vaughan, contralto. The program included: Toccata, Muffat; Fantasie and Fugue in C minor, Bach; "Jesu, meine Freude," Bach; "The Bells of Riverside," Bingham; Five Biblical Songs, Dvorak; Largo, Handel, and "O Divine Redeemer," Gounod.

On April 24 Donald Allured, minister of music at the First Presbyterian Church, gave a recital, assisted by the Lanphier High School A Cappella Choir, under the direction of Miss Esther Duncan. Some choir numbers were a cappella and others with organ accompaniment.

A short business meeting followed the April 24 program, the principal business being the election of two new officers. Elected were Mrs. Philip Turner, dean, and Mrs. V. Verrall, secretary-treasurer. Holdover officers are Mrs. Walter Stehman, sub-dean; Mrs. Virginia Bennett, historian, and Miss Annette Wiesenmeyer, corresponding secretary. The retiring officers, who have done a splendid piece of work these past two years, are Mrs. Thomas Mahoney, dean, and Mrs. J. Richard Kaylor, secretary-treasurer.

ANNETTE WIENSMAYER,

Corresponding Secretary.

**Jewish Service in Peoria.**

The meeting of the Peoria Chapter April 19 was held at Temple Anshai Emeth, where the quartet sang the Sabbath Eve ritual and Rabbi Joseph Ginsberg explained the historical and religious significance of the various sections.

The work of the quartet was outstanding for fine tone, balance and feeling for both the English and Hebrew portions of the service. Miss Bertha Brunner, long-time organist and musical director at the temple, played the interesting old tracker organ, a Lancashire-Marshall. A reception was held in the annex after the program.

Tuesday, April 26, a business meeting was held at the home of Adelaide White to vote for national and local officers. Those elected in Peoria for the coming season are: Edward N. Miller, dean; Glenn Belcke, sub-dean; Gall Wilcox, secretary; Harold Harsch, treasurer; Dorothy Bischoff, assistant treasurer; Ruth Black, registrar. For the executive committee Mrs. J. W. Alexander and Russell Fielder were elected for three

years, Clara Korb and Deane Hutchison for two years and Mrs. George King and Oladene DeMoss for one year.

MARY DEYO, Registrar.

**Akron, Ohio, Chapter.**

At the meeting of the Akron Chapter, held May 2 at the West Congregational Church, the following officers were elected to serve for the 1949-1950 season: Miss Louise Inskeep, dean; Mrs. Vance Keister, sub-dean; Miss Marie Beidler, secretary; Robert Osmun, treasurer; Miss Anne Felber, registrar; Mrs. Edward Davis and Mrs. Henrietta Griswold, auditors.

Robert Osmun and Charles Shaffer brought several recordings by outstanding organists. Miss Marie Beidler and Miss Louise Inskeep were hostesses for the evening.

ANNE FELBER, Registrar.

**Tennessee Chapter Election.**

The Tennessee Chapter met May 2 at Calvary Episcopal Church in Memphis. Robert E. Griffin, the dean, presided at the dinner, business meeting and open competition in organ playing. Adolph Steuterman was host for the occasion.

The following officers were elected: Mrs. C. L. Bowden, dean; Mrs. Carey E. Craft, sub-dean; Miss Mary Kathryn Reynolds, secretary-treasurer; Miss Salina Acree, corresponding secretary; Miss Martha Shelton Davis, historian. Miss Frances McFadden and Robert E. Griffin were elected to the executive committee.

Richard Tumilty won first place in the competition. He played Reubke's Sonata on the Ninety-fourth Psalm.

SALINA KELLOGG ACREE,

Corresponding Secretary.

**Ensemble Program in Nashville.**

The April meeting of the Central Tennessee Chapter was held on the 26th at the Vine Street Christian Church, Nashville, where a well-played program of music for the organ and other instruments was given. The following compositions were presented by members of the Guild and talented friends: Trio-Sonata, Op. 3, No. 2, Corelli (two violins, cello and organ); "My Jesus Is My Lasting Joy," Buxtehude, arranged by Dickinson (organ and two violins); Prelude, Fugue and Variation, Franck (piano and organ); Sonatas, Mozart (two violins, cello and organ); Siciliano for flute and clavier, Bach, adapted for organ by Alan Irwin; Organ Sonata, Mozart (two violins, cello and organ).

The vocalist was Mrs. Frank Emmerling. Organists were Mrs. C. E. Bowers, Miss Anne Mitchell and Walter Irke. The pianist was Arthur Croley. Violinists were Miss Walda Tinsley, Miss Alline Fretress and Leroy Fritz. Cellists were Mrs. Howard Olsen and T. Donley Thomas. The flutist was Miss Frances May Gourley and the fine program notes were by Clarence Barber.

At the business meeting following the program it was decided to send a small delegation to the tri-state convention at Memphis. Details of the picnic, tentatively set for May 24, which concludes the season's activities, were discussed.

JAMES G. RIMMER, Secretary.

**Louisville Chapter Elects Officers.**

The Louisville Chapter met at the Memorial Evangelical Lutheran Church May 2 for dinner. A new member, Daniel Weeks, organist of St. Stephen's Episcopal Church, was welcomed. New officers were elected as follows: Dean, Mrs. Katherine Higgins; sub-dean, Robert Hobbs; secretary, Mrs. Lee Moore; registrar, Mrs. Maiva Dickson; treasurer, Edwin Scott Irey; librarian, Miss Juanita Elliott; executive committee, Dr. Claude Almand, Miss Ruth Ewing and Francis Hopper; auditors, W. MacDowell Horn and J. Maurice Davis.

Two of our members, Don Winters as choral director and Kenneth Poole as organist, are taking the Southern Baptist Seminary choir on a three weeks' tour of the South.

FLORENCE L. RITTER, Registrar.

**Miami, Fla., Events.**

The Miami Chapter met at Trinity Episcopal Church April 22 for a recital by Frederick James Kent. Mr. Kent's program included two of the Mozart Sonatas for organ and strings, the Sonata in F and the Sonata in C, in which Mr. Kent was assisted by a string ensemble from the University of Miami. The recital was followed by a reception in the parish-house.

Sunday afternoon, May 8, the Miami Chapter held its annual Guild service at Holy Trinity United Lutheran Church, of which the Rev. Luther A. Thomas, D.D., is pastor. The music was under the direction of Professor William J. Lee and Miss Margaret Ann Turner was at the organ. The address was delivered by Dr. Thomas. This beautiful service included the following anthems: "Then Round about the Starry Throne," Handel; "Alleluia," Thompson, and "When Thou Comest," Rossini.

The service was followed by a short business meeting at which Mrs. Edward G. Longman, the dean, presided. Ballots were cast for national officers and coun-

cilmen as well as for chapter officers and the following were elected to serve the Miami Chapter during the 1949-50 season: Bruce H. Davis, dean; Mrs. Edward G. Longman, sub-dean; Miss Kathleen Norris, secretary; Dr. Ralph A. Harris, treasurer. The following directors were elected to serve for three years: Mrs. Ethel S. Tracy, Luther Hanson and Charles G. McVay. GORDON MCKESSON, Secretary.

**Hugh Alderman Jacksonville Dean.**

New officers for the Jacksonville, Fla., Chapter, elected at the May meeting, are: Hugh Alderman, minister of music at St. Mark's Lutheran Church, dean; Mrs. W. L. Dinning, sub-dean; Mrs. Fred Wallace, secretary; Mrs. Raymond Austin, treasurer; Mrs. Aurelia Jones Baker, auditor.

Claude L. Murphree, F.A.G.O., organist of the University of Florida, Gainesville, was presented in a recital by the chapter the same evening as one of the local observances of music week. Playing the Pilcher organ in the First Presbyterian Church, Mr. Murphree gave a delightful program, expertly chosen for variety. The program: Overture to the Occasional Oratorio, Handel; Trio-Sonata in D minor, Bach; Chorale in E major, Franck; Scherzo and Adagio from "Suite Modale," Peeters; Prelude and Fugue on "B-A-C-H," Liszt; "Flreside Fancies," Clokey; "Belgian Mother's Song," Courboin; Berceuse from "Suite Bretonne" and "Carillon," Dupré.

The final meeting of the year will be a picnic June 13 at the beach home of Mrs. George W. Kennedy.

Mrs. W. L. DINNING, Secretary.

**Chapter Guests at Florida Home.**

Members of the Central Florida Chapter and their wives or husbands assembled at the home of Mr. and Mrs. Ira N. Burtis on Highland Lake in Clermont, Fla., for the annual baked ham dinner April 19. Mrs. Paul Penrod, the dean, presided over a business session with fourteen members present. Officers elected for 1949 are: Dean, Mrs. R. H. Walthour, Sanford; sub-dean, Mrs. C. J. Ingalls, Groveland; secretary-treasurer, Mrs. J. L. McEwan, Sanford.

Arthur Jones, on behalf of the members, extended thanks to the hosts for a lovely evening—the high-light of the year.

Mrs. R. H. WALTHOUR,

Secretary-Treasurer.

**Tampa-Gulf Coast Chapter.**

American Guild of Organists' Sunday brought a fitting climax to the musical programs of the spring season of the Tampa-Gulf Coast Chapter. At the Tampa Heights Presbyterian Church, where Mrs. Nella Wells Durand directs and presides at the organ, the choir did a late anthem, "To Mother," by Lorenz. Her daughter, Monona Jeanette Durand, sang the Bach-Gounod "Ave Maria" and Mrs. Durand played two organ arrangements of her own.

Election of new officers was held on the evening of April 19 at the First Christian Church. The following were elected for the year: Dean, Mrs. Carrie Hudson; sub-dean, Mrs. Margaret Knauf; secretary, Mrs. Esther Evenhouse; treasurer, Ralph Cripe; registrar, Mrs. Thomas Dean; librarian, Eddie Ford; auditors, Mrs. Nella Wells Durand and Mrs. Robert Nunez, Jr.

After the meeting we had the opportunity to hear our youngest member, Miss Carolyn Walter, now studying at DePauw University, present a group of organ numbers, Assisting was a new Irish tenor from Tampa, Andy Hays.

NELLA WELLS DURAND.

**Guild Service in San Antonio.**

The Alamo Chapter, San Antonio, Tex., held its annual Guild service Sunday afternoon, April 24, at Grace Lutheran Church. The choir of fifty voices from Trinity University, under the direction of Dr. Ralph Ewing, sang Cantata No. 4, by Bach, with Miss Mary Beth Mewborn, dean of the chapter, at the organ.

Dr. Floyd Bash, the chaplain, pastor of the Central Christian Church; the Rev. Kenneth Copeland of the Travis Park Methodist Church and the Rev. J. Edward Marshall of Grace Lutheran Church were the ministers serving on the program. Frances Beall and Ray Custer were the soloists.

The Alamo Chapter closed the season on May 23 with a dinner at the Manor tea-room, followed by a business meeting and election of officers.

KATHRYN BALL RUSH, Secretary.

**Syracuse Chapter.**

The Syracuse Chapter met Feb. 14 at the First Baptist Church to enjoy a dinner, followed by an informal discussion with Professor Arthur Poister of the music faculty of Syracuse University on "The Present Trend in Organ Design."

Our chapter is enthusiastically planning to have our friends join us at our next meeting on March 8 in listening to a program presented by George Brand of Schenectady, a blind organist performing in central New York.

M. LILLIAN JEROME.



## News of the American Guild of Organists—Continued

### National A.G.O. Annual Meeting.

The annual meeting of the American Guild of Organists was held Tuesday afternoon, May 17, in the choir room of St. Bartholomew's Church, New York City, with the warden, S. Lewis Elmer, in the chair. Elections of national officers and councilors by ballots from coast to coast resulted in the choice of officers as previously published in THE DIAPASON and the following members of the council: Claire Coci, the Rev. Hugh Giles, M.S.M., William A. Goldsworthy, Claude Means, F.A.G.O., Dr. Carl F. Mueller, A.A.G.O., Willard Irving Nevins, F.A.G.O., Harold A. Strickland, Mus.D., and Carl Wiesemann, Mus.D.

The proposed amendments to the constitution were adopted by a vote of nearly four to one.

Those attending the meeting were asked to stand for a moment in silent tribute to the memory of Guild members who had died during the year.

All reports from officers and committees told of the growth of the A.G.O. and its successful development along many lines, notably the examinations and convention projects.

The warden, in his report, said:

There have been several outstanding features to distinguish the activities of the Guild during the fiscal year 1948-49. National interest and participation have grown considerably, and church musicians everywhere are recognizing the Guild as setting the standards for our profession. The cause of examinations has flourished under the expert attention given by the examination committee, Dr. Philip James chairman; requests for information in unprecedented numbers have been received, resulting in an extremely large registration of candidates for the 1949 examinations. The new preliminary test has been devised as a definite help to potential candidates for the associateship. This test will be given for the first time Oct. 6 and 7. The important projects of the national convention and expansion committee have prospered under the zealous leadership of Seth Bingham, national chairman, ably supported by all the regional chairmen. One thousand seven hundred and forty-nine members have been elected or reinstated this year. Eleven chapters have been organized, also three branches. Eight Guild student groups have been formed.

May I take this opportunity to express deep appreciation from my heart for all the wonderful assistance given in carrying on this great work of the Guild. To the national officers, and councilors, regional chairmen, deans and regents, all committees, and, in fact, our entire membership, sincere thanks. Particularly I would mention Mr. Bingham, sub-warden and chairman of the national convention and expansion committee; Dr. Milligan, national secretary; Mr. Holler, national treasurer; Dr. James, chairman of the examination committee, and Dr. Baker, chairman of the public meetings committee. Following this Guild year so full of inspiration and encouragement we are sure to extend the influence of our organization even more widely and successfully in the year ahead.

John Holler, national treasurer, reported a balance in the treasury for the calendar year ending Dec. 31, 1948, of \$3,121.91; and for the fiscal year ending April 30, 1949, \$8,414.84. Invested during the year were \$1,000 in a United States "G" bond and \$1,470 in dividend shares, while \$1,000 was transferred to the North River Savings Bank.

The national auditors, Samuel A. Baldwin and Dr. J. Lawrence Erb, reported that they examined the books and financial record of the Guild and found them correct and in order.

A report was given for Dr. James, chairman of the examination committee, stating that a total of 112 registrations have been received from candidates for the 1949 Guild examinations—seventy-seven for the associateship, fourteen for the fellowship and twenty-one (a record number) for the choir-master examination. The examinations will be given in thirty-three centers.

Mr. Bingham, chairman of the national convention and expansion committee, reported the success of all regional convention plans for 1949, twelve to fourteen being held "from Portland, Oregon, to Portland, Maine." He stressed the importance of the effect of these conventions on the morale of members of our profession in the respective regions and the cumulative effect upon the national Guild.

A report was made for Searle Wright, chairman of the committee on organ-playing contests for those twenty-five

years of age or younger, as of Jan. 1, 1949. The preliminary contests have proved very profitable, and interest in the semi-finals at the regional conventions is great. The winner in the finals in 1950 will be named as one of the recitalists at the Boston convention.

Samuel A. Baldwin, chairman of the committee on code of ethics, reported that the code is serving a vital purpose and that it is effective. Deans and regents are obtaining quantities of copies for distribution among church musicians, ministers and church committee members. Dr. J. Lawrence Erb, chairman of the committee on colleagues, reported important plans made by the committee, which are soon to be announced.

### Dr. Wehrley Wisconsin Dean.

The Wisconsin Chapter held its annual dinner May 10 at the Y.W.C.A. in Milwaukee. The members elected the following officers to serve the chapter for 1949-1950: Dr. O. M. J. Wehrley, dean; Miss Mathilde Schoessow, sub-dean; Miss Jane Krenkel, secretary; Mrs. Fred H. Foster, treasurer; Mrs. James D. Nicholls, registrar; Mrs. Alfred Cotton and Fred W. Luck, members of executive committee.

The meeting was marked by a discussion of next season's activities. Our newly-elected dean, Dr. Wehrley, thanked Mrs. Chester Muth, the present dean, for serving the chapter so faithfully.

A vesper musicale under the auspices of the Wisconsin Chapter was held at Redeemer Lutheran Church, Milwaukee, Sunday evening, April 24. The program was given by the Redeemer choir under the direction of Paul Herbst, with Dr. O. M. J. Wehrley at the organ. The choir was assisted by the following: Organ, Mrs. Lauretta Cotton, John K. Christensen, William Eberl and Dr. Wehrley; flute, Eldrich Meyer; strings, Mrs. Genevieve Dietrich, Miss Ruth Wilson, Miss Elizabeth Strasen and Miss Esther Weckmueller.

The program opened with the Chorale in E major by Franck, played by Mr. Eberl; the choir sang "Be Glad and Rejoice" (from "The Beatitudes"), by Camil Van Hulse; "Who Is Like Thee," a Hebrew melody, and "Hallelujah Amen" from "Judas Maccabaeus," by Handel. The highlight of the program was the Suite in A minor by Telemann, transcribed for flute and organ by John Wummer. This was played by Mr. Meyer and Mr. Christensen. Several sonatas for organ and strings by Mozart were played by the string ensemble, with Mr. Christensen at the organ. For the offertory Dr. Wehrley played "Improvisation," by Arthur Foote. "Kidron, Brook of Sorrow," R. Deane Shure, and Toccata on "O Filii et Filiae," Lynnwood Farnam, played by Mrs. Cotton, concluded the program.

The entire program was well received by a large and enthusiastic audience.

JANE KRENKEL, Secretary.

### Annual Southern Ohio Service.

The Southern Ohio Chapter held its annual service at the Price Hill Evangelical Church, Cincinnati, Sunday, May 1. A beautiful program was prepared by John Ulrich, choir-master, and Marie Seybold Neumann, organist. The Bach Prelude and Fugue in E minor (Cathedral) opened the service. After the "Hymnus Christo" by Curry, sung by the twenty-five-voice choir, the declaration of religious principles of the Guild was read aloud by the congregation. Three chorale preludes—"Ye Sons and Daughters," "Dearest Jesus, We Are Here" and "The Sacrifice Is Ended," all arranged by Mr. Schehl—were played by J. Alfred Schehl, A.A.G.O., past dean of the chapter and choir-master-organist of St. Lawrence Church. Dr. John H. Lamy, chapter chaplain and pastor of the College Hill Presbyterian Church, delivered an address on "Music and Religion." Refreshments were served in the church parlors after the service.

The annual banquet and election of officers was held May 10 at the Masonic Temple, Cincinnati. The following officers were elected: Dean, George Higdon; sub-dean, Robert MacIntosh; secretary, Malcolm Fogg; treasurer, Lucile S. Meyer, A.A.G.O.; assistant to the dean, Hilda Lechner; registrar, Helen M. Smith, A.A.G.O.; librarian, Louzetta Poellman; auditors, Clarence Ackerman and Robert S. Alter; executive committee for three-year term, Franklin Bens, Chester Morsch and Walter M. Bruns-

man; executive committee for two-year term, Mrs. Fred Saumenig.

Appropriate remarks were made by J. Walter DeVaux, the retiring dean, thanking the officers and members for their fine cooperation. Robert Alter spoke in praise of Dean DeVaux's untiring services and a rising vote of thanks was accorded him.

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

### John Upham Wins in New York.

Headquarters held its preliminary contest in the national open competition in organ playing at Calvary Episcopal Church, New York, April 25. The four contestants were Carolyn Lee Hawkins, Ivy Reed, Clarence Whiteman and John H. Upham. The judges, Dr. Charles M. Courboin, Dr. Robert Baker and Dr. Philip James, were unanimous in their selection of John Upham as the winner. Mr. Upham, who is a pupil of Vernon de Tar, played with brilliance and displayed good style. A high level was maintained by all the contestants.

SEARLE WRIGHT.

### Guild Service in Brooklyn.

The final headquarters Guild event of this season occurred May 9, when Marion Clayton Magary presented Dvorak's "Stabat Mater" for the A.G.O., at the Lafayette Avenue Presbyterian Church, Brooklyn. Mrs. Magary's augmented choir of twenty-two voices (eleven men and eleven women) gave an inspiring performance of the oratorio. The finely trained choir was evenly balanced tonally and displayed superb diction, singing with repose on the calm sections and displaying fire and emotion on louder and faster passages. Especially impressive was the male chorus singing of "At Thy Feet in Adoration" and the entire choir in the "Amen" chorus. Soloists were Irma Cooper, Greta Skoog, William Pierce and Loys Price, each of whom sang artistically and with devotional interpretation.

Mrs. Magary, an excellent organist, showed her skill in an accompaniment that was exceptionally good. For the offertory she played Gaston Litaize's "Lamento," a seldom-heard but effective selection, with delicate shading and coloring. A thrilling effect was achieved at the end of the service when the large congregation enthusiastically joined the choir in singing the hymn "Rock of Ages" to the tune of "Cuyler," written by the late John Hyatt Brewer, A.G.O., F.A.G.O., Mus.D., warden of the Guild from 1905 to 1908 and organist of the Lafayette Avenue Church for fifty years before his death in 1931.

CLARENCE E. WHITEMAN, A.A.G.O.

### Pastors as Guests in Dallas.

Members of the Texas Chapter had as their guests for dinner their respective pastors at the final meeting of the season, held in Wesley Methodist Church, Dallas, May 16. Approximately 100 were present.

After the yearly reports, Miss Louise Brown gave an interesting report of the regional convention held in Houston. Gifts were presented to the retiring dean, Mrs. W. E. Blomdahl, and to the Rev. Mr. Barron, chaplain for the past two years. Later in the church auditorium Earl V. Copes gave an interesting talk on appropriate wedding music. Demonstrations were played by Mrs. Sidney Terry, Mrs. Mary Crowley Vivian, Henry Sanderson and Mr. Copes.

The following officers were elected: Dean, Mrs. Fred Buchanan; sub-dean, Dr. Fred Gealy; secretary, Miss Muriel Moss; registrar, Mrs. Dorothy Peoples; treasurer, Miss Annette Black; parliamentarian, Mrs. W. E. Blomdahl; auditors, Robert Evans and Norman Fisher; chaplain, the Rev. Patrick Henry; executive committee for one year, Mrs. Charles Still; for two years, Russell Brydon; for three years, Mrs. W. E. Blomdahl, Mrs. E. R. Brooke and Miss Katherine Hammons.

KATHERINE HAMMONS.

### Activities in Savannah, Ga.

The Savannah, Ga., Chapter, under the direction of Dwight J. Bruce, the dean, engaged in several activities during national music week. On the afternoon of May 8 the annual Guild service was held at Christ Episcopal Church, the entire hour being devoted to a presentation of the first part of "The Creation," by Haydn. The choir of Christ Church, under the direction of Mrs. Addie Mae Jackson, sang the first part and in the closing chorus, "The Heavens Are Declaring," they were augmented by a chorus of seventy-five voices from the choirs of several other Savannah churches. Mrs. Jackson was at the organ and the chorus choir, which was seated in the west gallery, was directed by Dwight J. Bruce. The prelude

was played by Dr. George Ribble, minister of music of the Independent Presbyterian Church, who played Mendelssohn's Sonata in F minor. The postlude, played by Mrs. Miriam Varnadoe, organist of the Lutheran Church of the Ascension, was Rogers' Sonata in F.

Two weeks prior to this service the chapter had accepted an invitation extended by Guy T. Hackett to be the guests of his choir at St. Mark's Episcopal Church for the April Guild meeting. About fifteen members of the Brunswick, Ga., Chapter and several Savannah guests arrived in Brunswick in the afternoon. On their arrival a hurried visit was paid to two interesting organ installations in nearby churches and this was followed by a supper in St. Mark's parish-house, served by members of the choir.

Later in the evening the chapter joined a large congregation for an evening of music. The Rev. Talbert Morgan, rector of the host church, introduced Dwight J. Bruce, dean of the chapter, who spoke of the aims and objects of the A.G.O. and introduced those who appeared on the program. Groups of organ numbers were played by Mrs. Kenneth Wolfe, Jr., organist of the First Presbyterian Church of Savannah, and Mrs. Robert Fennell, organist of Trinity Methodist Church, Savannah. Mr. Bruce then accompanied a quartet of Savannah soloists in two anthems. The Rev. F. Bland Tucker, D.D., rector of Christ Church, Savannah, and chaplain of the chapter, delivered an interesting address on "Great Hymns of the Church." Dr. Tucker was a member of the commission of the Episcopal Church selected to compile the present hymnal and is nationally known as an authority on hymnology.

GUY T. HACKETT, Registrar.

### Nies-Berger Plays in New Hampshire.

Edouard Nies-Berger, organist of the New York Philharmonic Symphony Orchestra, gave a recital at the Franklin Street Church of Manchester, N. H., April 5. He proved himself a master of registration, notably in "St. Francis Talking with the Swallows," Bossi. He presented a varied and unhackneyed program which was satisfying in every way, including composers from Frescobaldi to Sowerby, with whose Toccata he concluded the program. As encore Mr. Nies-Berger played one of his own compositions.

The first Guild recital in Laconia took place May 3 at the Congregational Church. John Hermann Loud, organist of the Park Street Church, Boston, played an interesting program before a large audience. He opened his program with the Prelude and Fugue in A minor, Bach, which led to the major work of the program—the First Sonata, in D minor, Guilman, which was a delight because of Mr. Loud's skillful use of tone color. Other composers represented on the program were Yon, Vierne, Kinder and Whiting. A reception was held in the parish-house after the recital, at which time Mr. Loud spoke briefly. Irving D. Bartley, the dean, gave a short talk on the history and purposes of the Guild. Edwin A. Sherman, organist of the Laconia Congregational Church, was chairman of the committee on arrangements.

The preliminary competition for young organists was held May 11 at the Durham Community Church with four contestants participating. Alden Center, student at the University of New Hampshire, won first place, with Helen Willard receiving honorable mention.

The annual business meeting and dinner will be held Tuesday, June 7, in Manchester. IRVING D. BARTLEY, Dean.

### Miss Crozier Minnesota Recitalist.

The Minnesota Chapter presented Catharine Crozier in a recital April 26 at St. Mark's Cathedral. This was the last of a second series of recitals offered to the public, which have done much to awaken an interest in the organ and its music.

The program began with the B minor Chorale by Franck. Miss Crozier played this great work in a most musicianly manner. The Symphonic Chorale "Abide with Us, O Saviour," by Karg-Elert, presents a new form in the use of the chorale as subject matter. The demands of this lovely composition were ably met by both the organist and the fine organ. The second half of the program began with the lovely "Requiescat in Pace" by Sowerby and closed with the Variations on a Noel by Dupré, now so popular with concert organists, which afforded Miss Crozier an opportunity to display her technical prowess and provided a thrilling finale to an excellent program.

JOHN J. BECK, A.A.G.O.

### Binghamton Chapter.

The Binghamton, N. Y., Chapter held its April meeting at the Christ Church parish-house April 25. C. J. Kidder spoke on "Acoustics of Pipe Organs." The film "Singing Pipes" was shown through the courtesy of Casavant Freres. A business meeting was conducted by the dean, Miss Emily Williams. A social hour followed the meeting and refreshments were served. ELLUISE HEFFELFINGER, Secretary.

## News of the American Guild of Organists—Continued

Great Throng Hears  
Springfield, Mass.,  
Choirs at Festival

The third annual choir festival sponsored by the Springfield, Mass., Chapter was held May 8 at the Springfield Municipal Auditorium. Thousands of people filled the auditorium to capacity. Dr. Lara Hoggard, choral emissary of Fred Waring, was the guest conductor and the thrilling performance of religious music was part of an interesting experiment. About 500 singers from thirty-eight churches practiced the anthems for this festival over a period of three months and had frequent rehearsals with Dr. Hoggard. Adele Addison, talented young artist of Springfield, who was fresh from an appearance with the Boston Symphony Orchestra, was soloist.

The program was as follows: Gloria, Hall; "Planets, Stars and Airs of Space," Bach; "He Watching Over Israel" ("Elijah"), Mendelssohn; "Let All the Nations Praise the Lord," Leisnering; "With Verdure Clad" ("Creation"), Haydn, and "Alleluja," Mozart (Adele Addison); "Lacrymosa" (Requiem Mass), Mozart; "Ye Now Are Sorrowful" ("Requiem") and "How Lovely Is Thy Dwelling-Place," Brahms; "O Had I Jubal's Lyre" ("Joshua"), Handel (Miss Addison); "Lost in the Night," Christiansen; "O Lord Most Holy," Franck; "O What a Beautiful City" and "I Want Jesus to Walk with Me," Boatner (Miss Addison); "Deep River," arranged by Ringwald; "The Holy City," Adams-Ringwald; "God of Our Fathers," Warren-Gearhart.

Accompanying the chorus were Dorothy Berry Kirk, A.A.G.O., organ; Irene Atkins, piano; Ruth Johnson Reid, piano; Milton Aronson, violin; Claude Barden, trumpet; Clarence Bassett, trumpet; Earl Rogers, trumpet; Edna Morrison, percussion; Katrina Van der Steen, timpani; Mary Cheyney Nelson, accompanist for Miss Addison. The festival committee consisted of Mrs. Russell Callahan, chairman, Philip Buddington, Florence Pierce, Dorothy Berry Kirk and Mrs. Andrew Toussaint.

MRS. DAVID J. STRONG, Secretary.

**Michigan Group as Hosts.**

Members of several Michigan Chapters, including the Michigan State College student group, gathered in Ann Arbor for two recitals, a dinner and friendly fellowship when the University of Michigan student group observed its annual Guild Day May 17. The afternoon recital was played by Frederick Marriott, visiting lecturer and organist and carillonneur of the Rockefeller Memorial Chapel, University of Chicago. The evening program was presented by seven University of Michigan students and one Detroit organist. Those who participated in this program included Misses Ruth Oberholtzer, Elizabeth Robinson, Patricia Baumgarten and Allene Knighten, Mrs. Lorraine Jones, William MacGowan, James Chapman and James Hunt of Detroit. Miss Knighten, who played the Chorale in B minor by Franck, was selected to represent the Eastern Michigan Chapter in the regional contest of the American Guild of Organists' national open competition in organ playing.

MARY LOWN, Secretary.

**Eastern Michigan Chapter.**

The April meeting of the Eastern Michigan Chapter was held April 19 at the First Methodist Church in Royal Oak, with Mildred Clunas and Mary Baxter as hostesses. About forty members and guests sat down to a dinner served by the women of the church. After dinner a short business meeting was conducted by Dean Elizabeth Root Murphy.

The main feature of the evening was a production of Faure's "Requiem" under the direction of Mrs. Baxter, with Mrs. Clunas at the organ.

MARK WISDOM, Secretary.

**Discuss Choir Problems in St. Louis.**

"Information, Please" was the theme of the monthly meeting of the Missouri Chapter, held April 25 at the Central Presbyterian Church, St. Louis, with Mrs. Doyne Christine Neal as hostess. Emphasis was placed on questions submitted by members in regard to problems they may have encountered in their choral experience and the answers were provided by a board of experts consisting of E. A. Grossmann as moderator, Mrs. Alice Nowland, Walter Wismar, Mrs. Neal and

Alfred Lee Booth. A great variety of viewpoints was presented.

The question and answer period was preceded by dinner and vocal numbers by members of the Central Church choir.

**Annual Central New York Banquet.**

The annual banquet of the Central New York Chapter was held May 10 at the Hotel Utica. Miss Marjorie Newlove was chairman. The speaker for the evening was Canon Edward N. West of the Cathedral of St. John the Divine, New York City. Election of officers was held, with the following selections made: Dean, John Baldwin, Jr.; sub-dean, Steacy Simpson; secretary, Mrs. Winifred Fague; treasurer, J. Paul McMahon; registrar, Miss Marjorie Newlove.

Gilbert Macfarlane, retiring dean, expressed his appreciation of the cooperation he received from his fellow officers.

DORIS B. HURD, Secretary.

**Recital for Suffolk Branch.**

The Suffolk Branch held its April meeting in the Methodist Church at Sayville, L. I., N. Y., April 19. Lawrence Hayford, organist of the church, gave a recital on the new Wurilizer electronic organ. His program was as follows: Prelude and Fugue in D minor, Bach; Second Concerto in D minor, Handel; "Saluto Angelico," from "Cathedral Windows," Karg-Elert; "Piece Heroique," Franck; "Regina Coeli," Titcomb; "Les Cloches," Le Begue; Variations on "Fortuna, My Foe," Scheidt; Fugue in C minor, Gaultman.

After the recital the women of the church served refreshments and a short business meeting was held.

ERNEST A. ANDREWS, Regent.

**Election in Youngstown, Ohio.**

The Youngstown, Ohio, Chapter at its annual meeting May 16 in St. Luke's Lutheran Church elected the following officers to serve for the coming year: Dean, the Rev. W. Frederic Miller; sub-dean, Mrs. Laurabelle Hornberger; secretary, Mrs. Paul A. Adams; treasurer, Miss Lu R. Rowan. Elected to the executive committee to serve a three-year term were Mrs. Hazel W. Buchanan and Miss Lillian Hallstone. The retiring dean is Clarence S. Barger.

MRS. PAUL A. ADAMS, Secretary.

**Oklahoma Chapter.**

The Oklahoma Chapter met the night of May 3 at St. Paul's Methodist Church, Tulsa. This was the last meeting before vacation and attracted a large number of members. George Oscar Bowen, a subscriber member and prominent in Tulsa musical circles, spoke on the topic "Boy Voices and Boy Choirs." Mr. Bowen in his early years had considerable experience as a church singer in New York City. He showed the Guild members an old program of the church in which he first sang as tenor in the quartet of Memorial Presbyterian Church, Brooklyn, the organist being S. Lewis Elmer, known to Guild members as the warden.

Concluding the meeting came the election of officers for 1949-1950. It resulted as follows: Dean, Marie M. Hine, A.A.G.O.; sub-dean, John Knowles Weaver, A.A.G.O.; secretary, Fannibelle Perrill; registrar, Dorothy Haywood Reedy; librarian, Mrs. J. Harold Haynes; treasurer, Mrs. Loy Wilson; hospitality chairman, Mrs. C. H. McClure; executive committee, Esther Handley and Mrs. Mildred Cunningham; auditors, Mrs. W. D. Ernie and Robert Heckman; chaplain, Dr. E. H. Eckel.

JOHN KNOWLES WEAVER, Sub-dean.

**Guild Service in Massachusetts.**

The Massachusetts Chapter sponsored an Episcopal Guild service at St. Paul's Church, Dedham, April 25. The order of service was as follows: Organ Prelude, Fantasia on "Ton-y-Botel," Purvis, and Meditation on "Brother James' Air," Darke (played by H. Winthrop Martin, organist of Wellesley Congregational Church); processional hymn, "Come, Ye Faithful, Raise the Strain"; Magnificat, chant by Rimbault; Nunc Dimittis, Plain-song; organ offertory, Allegretto, Fourth Sonata, Mendelssohn (played by Paul C. Akin, organist of St. John's Church, Roxbury); anthems sung by the boys' and men's choir of the host church: "Lead Me, Lord," Wesley; "By Early Morning Light," Dickinson; "Let Not Your Heart Be Troubled," Foster; "Lift Up Your Heads," Coleridge-Taylor; "Bless the Lord," Ippolito-Ivanoff; "God Is the Light of the World," Morgan; "I Am the Living Bread," Urteaga; recessional hymn, "Rejoice, the Lord Is King"; postlude, "Carillon de Westminster," Vierne (played by Barbara Laski, organist of Union Church, East Walpole).

MARJORIE FAY JOHNSON, Secretary.

**Central New Jersey Student Program.**

Central New Jersey Chapter members were guests of Miss Isabel Hill, former dean, and the Trenton Junior High School No. 4 at a spring concert in the school auditorium May 9. Junior No. 4 has purchased an electronic organ and for the past year, under the direction of Miss Hill, who is vice-principal of the school and head of the organ department, students have received instruction and have been

granted practice privileges. The results attained in such a short time delighted the audience. Several students participated. The program was varied with vocal, clarinet and violin numbers by students.

The organ numbers were played by Betty Gartmann, Joan Zaparyniuk, Carol Gasco, Janet Gebhard, David Harper and Tom Fisher, David Harper (seventh grade) is the son of James Harper, organist and chapter member, and, besides playing the organ, he sang two soprano solos. Janet Gebhard is the niece of Dean Elsie Gebhard. Several pupils are also practicing on church organs and Tom Fisher already holds a church position. The encouraging part to the chapter members is the fact that these young people are developing a love for organ and acquiring skill in performance at an early age.

After the program a reception was held for the students who played and for new chapter members.

At the annual business meeting, held immediately afterward, the following were unanimously elected officers for the coming year: Dean, Elsie Gebhard; sub-dean, Joseph Denelsbeck; corresponding secretary, Helen Del Monti; registrar, Ramona Andrews; treasurer, Edward W. Riggs. RAMONA C. ANDREWS, Registrar.

**Metropolitan New Jersey Chapter.**

The Metropolitan New Jersey Chapter enjoyed a recital by Doris Belcher and the sub-dean, Edward A. Hillmuth, Jr., at the meeting on April 4 in the First Presbyterian Church at Orange, where William J. Hawkins, the organist, was host to members and friends of the A.G.O. Miss Belcher, minister of music in the Universalist Church of East Orange, played the following: Prelude in F minor, Bach; Prelude in C minor, Mendelssohn; Fantasia in A major, Franck; Chorale Prelude, "Blessed Are Ye, Faithful Souls," Brahms; "Preamble," Vierne; Sonata in A minor, first movement, Rheinberger. Mr. Hillmuth, organist and choirmaster at St. Peter's Episcopal Church, Essex Fells, played: Andante, Trio-Sonata in D minor, Bach; "Chant Pastoral," Dubois; Sonata in G sharp minor, Harwood.

After the recital a business meeting was held in the parish-house. Refreshments were served by Mrs. William F. Sieder and Mrs. Earl B. Collins.

HELEN H. TYSON, Registrar.

**Southern New Jersey Chapter.**

The April meeting of the Southern New Jersey Chapter was held April 26 at the First Methodist Church, Vineland. Officers elected for the coming year are: Dean, Lowell C. Ayars, A.T.C.L.; sub-dean, Charles Wright, F.A.G.O.; registrar, Helen Gifford; secretary, Alice Creamer; treasurer, Virginia Silvers; executive board members for three years, Mabel Cox and Edson Fitch.

The theme for the evening was "Organ Repertory for Church Worship." After a talk by Sub-dean Wright, the following program was presented, demonstrating appropriate preludes: Three Liturgical Preludes, Oldroyd, and "Laudamus Te," Mueller (Walden B. Cox); "Solemn Procession," Baumgartner, and "Harmonies du Soir," Bedell (Lowell C. Ayars); Antiphon ("I Am Black but Comely"), Dupré, and Slow Movement from Piano Concerto, Raff (Harold A. Wright); Canzona and Pastorale, Bach (Charles Wright).

CARRIE E. LIVINGSTON, Secretary.

**Los Angeles Chapter Election.**

The May meeting of the Los Angeles Chapter was held at the First Baptist Church of Los Angeles on the evening of May 2. After the customary dinner the annual election of officers was held. William G. Blanchard, current dean, was re-elected for the coming year, as were Mrs. Anita Priest, sub-dean; Arnold Richardson, secretary; Edward B. Gowan, treasurer; Robert Kursinski, librarian, and Jet Turner, registrar. Dr. Roland Diggle, Miss Helen Macy and Stanley Williams were elected to the executive committee to replace Dr. Ernest Douglas, Richard Keys Biggs and Donald Coats, whose terms expired. Clarence Mader was named chairman in charge of the competition for young organists, sponsored by the chapter and to be held June 20.

After dinner Jet Elton Turner, who is organist of the First Baptist Church of Pasadena and a senior at Pomona College, played the following program: Larghetto and Allegro, Concerto in F major ("The Cuckoo and the Nightingale"), Handel; Sonata No. 3, Hindemith; Lento, Blanchard; "Marche Fantastique," Ellsasser; Sonata in A minor, Rheinberger; "Yucca" (the Candle of Our Lord) and "Chollas Dance for You," Leach; "Jesus, Joy of Man's Desiring," Bach-Biggs; Prelude and Fugue in B minor, Bach.

**"Progressive Recital" in Petaluma.**

The Redwood Empire Chapter met at Petaluma, Cal., May 3 for a "progressive recital," under the direction of G. Franklin Morris, organist of the Petaluma Methodist Church. The group met at the First Church of Christ, Scientist, where it heard the organist, Mrs. Pierce Thomp-

son, play on the Austin organ: "Procession to the Sacrament," Chauvet, and Pastorale, Franck. From there the group went to St. John's Episcopal Church, where Mrs. Wells, the organist, gave an interesting talk on the history of the organ, an old tracker action instrument of fine tone quality. The next organ visited was the forty-five-year-old instrument at the First Congregational Church. This organ has a fine diapason and pleasing aeoline and celeste stops. The Masonic Temple organ was next heard, as played by Mr. Morris. He chose the Adagio movement from the Fourteenth Sonata by Rheinberger. The last organ visited was a Wicks at the Baptist Church, Mrs. L. I. Dillingham, the organist, played "Little Bells of Our Lady of Lourdes and Vesper Processional," by Harvey Gaul.

At the conclusion of the musical portion of the evening the group met at the home of Mr. and Mrs. Dillingham. The report of the nominating committee was accepted, electing the following officers for the ensuing year: Dean, Miss Claire Coltrin, Santa Rosa; sub-dean, Daniel T. Ruggles, Sonoma; secretary-treasurer, Mrs. Edward Kinne, Santa Rosa; directors, Miss Irene Fryer, Windsor, and G. Franklin Morris. A very pleasant evening concluded with refreshments served by the hostess.

CLAIRE COLTRIN, Publicity Chairman.

**San Jose, Cal., Chapter.**

The San Jose, Cal., Chapter held its monthly meeting Sunday afternoon, May 15, at the First Presbyterian Church in Los Gatos. Dean Iru Price presided and the election of officers took place. Officers for the coming year will be: Dean, Iru Price; sub-dean, Herbert Nanney; secretary, Pauline Gordon; treasurer, Mildred Shepherd; recorder, Alice B. Oltz.

After the meeting the members attended the Los Gatos choir festival in the high school auditorium. A program of anthems was presented by seven church choirs, numbering seventy-five singers. J. William Jones, head of the church music department of the University of Redlands, conducted the festival, which was sponsored by the local ministerial association. The program included: "Behold Now, Praise Ye the Lord," Titcomb; "I Will Give Thanks," Evans; "Thee We Adore," Candler; "King of Glory, King of Peace," Thiman; "Come, Let Us Worship," Palestrina; "O Gladsome Light," Arkhangelsky; "Grant, We Beseech Thee," Snow; "Psalm 150," Franck. The junior and adult choirs sang "St. Francis' Hymn," Olds. The piano accompaniment was played by Miss Carol Noble, music teacher in the Los Gatos elementary schools. After the program a reception was held for Mr. Jones in the social rooms of the Presbyterian Church.

The June meeting will be a barbeque dinner at Stanford University, with Dean Warren D. Allen giving a recital in the Stanford Memorial Chapel in the afternoon.

MARJORIE MARSHALL BONDE, Recorder.

**San Joaquin Annual Meeting.**

The San Joaquin Valley Chapter met at the home of Blanche Yankey May 7 for the annual business meeting and election of officers. The new officers are: Dean, Margaret Larwood; sub-dean, Tryon Richards; secretary, Ruth Wailes; registrar, Helen Madson; treasurer, Florence Gonsler; auditors, Audrey Snow and Leonard Leisy; executive committee, Mayo Rish, Nellie Stanley, Jane Keene, Gertrude Randleman, Arthur Luckin and Carl Kronberg.

Harry Kohler, choir director of the First Presbyterian Church, Fresno, Cal., has compiled a large list of graded anthems, grouped according to the seasons of the church year. At the meeting he distributed these lists and commented on each anthem.

This young chapter is going forward with increasing enthusiasm. Future events include three member recitals, in addition to the outstanding artist recitals which are brought to Fresno through the financial support of local business men and music-lovers; a hymn festival, a choir festival and other programs of educational value.

GERTRUDE RANDLEMAN, Secretary.

**Chico Chapter as Guests.**

The Chico, Cal., Chapter held its monthly meeting on the evening of May 6 at Paradise, where it was entertained by Mrs. Ruth C. Brookes. Members met at the Craig Memorial Congregational Church, where Mrs. Brookes played selections on the Wurilizer electronic organ which had been recently installed. From there the group went to the Brookes home, where the program was continued with vocal solos by Fred McCleary, accompanied at the piano by Mrs. Marie McKillip Erwin.

A business meeting was conducted by the dean of the chapter, Charles Van Bronkhorst, and officers were elected. Old officers were re-elected as follows: Charles Van Bronkhorst, dean; David Lytle, sub-dean; Mrs. Charles Thompson, treasurer; Mrs. Winston Roberts, secretary. Refreshments were served at the close of the evening.

JOANN MEIER, Publicity Chairman.

## News of the A.G.O.—Continued

### Harold Mueller New Dean.

The annual dinner and election of officers of the Northern California Chapter took place at the First Presbyterian Church of Oakland May 16. Elected were Harold Mueller, dean; Newton H. Pashley, sub-dean; Miriam Burness, secretary; Walter B. Kennedy, treasurer; Dr. R. K. Wakerling and Richard Weeks, auditors; Frederick Freeman, registrar; Kathleen Luke, Frances White, Frances Beniams, Robert Sproule, Leonard Fitzpatrick and Vivienne Westling Bekeart, executive committee members.

On May 2, in Calvary Presbyterian Church, San Francisco, Richard Montague, a pupil of Newton H. Pashley, won the local elimination contest in the young organists' national competition. Mr. Montague will enter the regional contest, held at the convention in San Francisco July 5, 6, 7 and 8.

### FREDERICK FREEMAN, Registrar.

### Long Beach, Cal., Chapter.

The Long Beach, Cal., Chapter met May 1 at the First Baptist Church. The following officers were elected: Dr. Emerson Cox, dean; Raymond Parmalee, sub-dean; Mary Logan, secretary; Joe Riddick, treasurer; Marie Lyman, reporter; the Rev. Frank Matthews, chaplain; member at large, Howard Moore.

The annual Guild recognition service was held May 1 at the First Baptist Church. The speaker was the Rev. Frank C. Matthews. Music was by the Long Beach City College A Cappella Choir, Olaf Frodsham director and Helen Davenport organist.

Daily organ programs were given during national music week by Robert Platt, Ray Parmalee, Dr. Emerson Cox, Joseph Riddick and Ruth Archipley, and Arthur Gilbert and Madge Lewis gave a piano-organ program.

### VIRGINIA LOVELOCK DAVISON, Reporter.

### Guild Service in Lubbock, Tex.

The Lubbock, Tex., Chapter held its May meeting at the beautiful new First Christian Church Sunday afternoon, May 1, when the first annual Guild service was held. Mrs. Mabel Glover, director of music, conducted the church choir in singing "The Heavens Are Telling," Haydn; "Praise the Lord, Oh Jerusalem," Maunder, and Malotte's "Lord's Prayer." The organist was Mrs. Ernest Wilpitz. She played the first movement of the Sonata in C minor, Guilman; "Prelude in Olden Style," Greenfield, and the first movement of the "Water Music" Suite, Handel. Dr. Travis White, the minister, spoke on "The Spiritual Significance of Great Music." One of the points he brought out was that the preaching begins when the organ prelude begins. This was a beautiful and inspirational service.

As an additional feature in observance of music week the Lubbock Chapter presented Robert E. Scoggin in a recital, assisted by Jane McCoy, accompanied by Imogene Webster. Mr. Scoggin is a scholarship pupil of Dr. Nita Akin and Miss McCoy is a scholarship pupil of Frederic Balazs, both of the Hardin College music faculty. The program, played entirely from memory, was heard by a large audience at the First Methodist Church. The Guild held a reception in the church parlors after the recital in honor of Mr. Scoggin and Miss McCoy.

At the business meeting officers to serve

next year were elected. They are: Dean, Mrs. Travis White; sub-dean, Mrs. C. M. Trout; secretary, Mrs. James Atchison; treasurer, Mrs. David V. Sleberg (re-elected). Outgoing officers are: Dean, Mrs. Mamie I. Neal; sub-dean, Robert Scoggin; secretary, Mrs. Peggy Woods; corresponding secretary, Mrs. Marlin R. Smith; chaplain, Dr. H. I. Robinson.

This was the final meeting until next fall. This first year has seen a good beginning and we are looking forward to our next year's work.

Members of the Lubbock, Tex., Chapter met at the First Presbyterian Church on the evening of April 4. Mrs. Ruth Douglas, organist of the church, played selections on the Wicks organ. Mrs. Travis White of the First Christian Church spoke on "The Use of Hymns in Worship."

At the business meeting Mrs. Mamie I. Neal, the dean, presided. Nominations were presented for the election at the May meeting. Also, plans were discussed for the new year.

### ROBERT E. SCOGGIN, Sub-dean.

### Fort Worth Dinner and Election.

The Fort Worth, Tex., Chapter held a dinner meeting May 9 at the Polytechnic Methodist Church, with Miss Janie Craig presiding. Officers for the ensuing term were elected as follows: Janie Craig, dean; Marie Lydon, sub-dean; Mrs. Edward C. House, secretary; Miss Imogene Eickhoff, treasurer; Mrs. Gladys Nix, registrar; Mrs. William Barney, librarian; the Rev. Robert Boshen, chaplain; Miss Ida Lou Glaze, parliamentarian; Mrs. Katherine Cannon and Donald Bellah, auditors. One new colleague was also elected to membership.

After dinner a program of music was presented in the church by students of Texas Wesleyan College. Euel Belcher played the Fifth Concerto by Handel, accompanied by a string ensemble, and the Third Concerto by Hanson, for organ and piano. Assisting musicians were Misses Marjorie Murphy, singer; Ann Orum, accompanist, and Homer Kluck, pianist.

### Lexington, Ky., Chapter.

The Lexington, Ky., Chapter met at the Central Christian Church May 9, at which time a program of organ music was presented by Floyd Powell and Eugene Rowan, students at Asbury College, Wilmore, Ky., who are studying under Mrs. Era Wilder Peniston, our dean. Following this enjoyable program Mrs. Peniston presided over the business meeting and the election of officers for the ensuing year was held.

### HAZEL I. ADAMS, Secretary.

### Hear Reuter Organ in Des Moines.

Members of the Central Iowa Chapter met Sunday afternoon, May 15, at the Scottish Rite Temple in Des Moines to examine the resources of the recently-installed Reuter four-manual instrument. John T. Beeston, a member of the chapter and Iowa representative of the Reuter Company, as well as an organist, was on hand to explain the installation. Members made a tour of the three chambers, in various parts of the gallery, and then listened to the Clokey Symphonic Piece for piano and organ, played by Alice Brown at the piano and Dudley Warner Fitch at the organ. The combination was most effective and the various numbers in

the suite gave ample scope for interesting and varied registration.

### Young Organists Give Program.

A program was presented at the Central Christian Church in Kansas City, Kan., March 27 by four student organists under the auspices of the Kansas City Chapter. Those who played were Dona Lee Banzett, Jack Malmsten, Jack Ralston and Jack McCoy.

### Southern Arizona Chapter.

The Southern Arizona Chapter, Tucson, held its final meeting of the year May 2 at the home of Rollin Pease, head of the voice department of the College of Fine Arts of the University of Arizona. Following buffet supper in the patio the following officers were elected: Ann Price Eaton, dean; Camil Van Hulse, sub-dean; Margaret Talbert Thorp, secretary-treasurer; Louis S. Eaton, registrar, and Isabel Baffert, auditor.

The chapter plans to present Mario Salvador in a recital in October.

### MARGARET TALBERT THORP, Secretary-Treasurer.

### Central Arizona Chapter.

The Central Arizona Chapter held its monthly meeting, presenting the last public program of the season, at Grace Lutheran Church, Phoenix, Ariz., May 3. Mrs. Ruth Bauerbach, organist of Grace Church, played the Sonata in C minor, Mendelssohn; "Angelus," Farjeon, and Spring Song, Farjeon. Marvin Anderson, a member of our chapter, gave a very interesting and enlightening lecture on "Harmonics, Organ Stops and Registration."

### C. J. IVERSON, Secretary.

### Southwestern Michigan Chapter.

In an observance of national music week the Southwestern Michigan Chapter met with the Battle Creek Music Teachers' Association May 2 at Kellogg Auditorium, Battle Creek, Mich. The highlight of the evening was a program presented by the Central's A Cappella choir under the direction of Alfred G. Richards. Mr. Owen, our dean, played the Sonata by Julius Reubke.

After the program members of the Guild held a business meeting. The nominating committee unanimously recommended the re-election of the old officers. Light refreshments and a social hour followed the meeting.

### MARIBELLE HALVERSON, Registrar.

### Williamsport, Pa., Election.

The Williamsport, Pa., Chapter elected officers at the Home Dairy May 7. Miss Louise Stryker was named dean, Harold L. Reusser sub-dean, Dexter Weikel secretary and Mrs. Woods Nicely treasurer. Plans were made to have the chapter rep-

resented at the regional convention in Wilkes-Barre June 13 and 14.

The June meeting will be in the form of a picnic at the home of Mr. and Mrs. Gordon Brearey of Warrensville.

### GORDON BREAREY.

### Waterloo, Iowa, Chapter.

Members of the Waterloo, Iowa, Chapter were admonished to improve their work as church organists and choir members and to remain humble at all times in their musical endeavors by their chaplain, the Rev. A. L. Drake, in his address at the Guild service held April 19.

After the organ prelude, played by Emlyn Owen, organist of the First Congregational Church, where the meeting was held, the declaration of religious principles of the A.G.O. was read in concert. Preceding the address Mrs. Margaret Dravis, organist of the First Methodist Church, sang "O Lord Most Holy," by Franck.

### MARION SMITH, Publicity Chairman.

### Rhode Island Program.

The Rhode Island Chapter presented Mrs. Charlotte R. Bellows, assisted by Margaret J. Prew, flutist, in the sixty-second recital of the Guild at the First Congregational Church (Unitarian) in Providence May 2. An appreciative audience enjoyed an interesting program. Particularly pleasing were sections of a Suite by Georges Jacob, performed for the first time in Providence, and the organ and flute selections by both performers. The program was as follows: Sonata in C minor, Allegro maestoso a con fuoco, Guilman; Allegretto, Sonata 4, in B flat major, Mendelssohn; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; Allegro, Trio-Sonata in E flat major, Bach; Dorian Toccata in D minor, Bach; Andante ma non troppo, Concerto for Flute, Op. 314, Mozart; Concertino for Flute, Chaminate; Chorale Improvisation, "My Heart Cries Out in Anguish," Karg-Elert; "La Chanson du Berger," "La Pluie" and "Tombée du Soir," "Les Heures Bourguignonnes," Jacob; "Le Banquet Celeste," Messiaen; Allegro, Second Symphony, Vienne.

After the recital a reception for Miss Bellows and Miss Prew was held in the parish rooms.

### BESSIE W. JOHNS, Registrar.

THE PRINCETON THEOLOGICAL Seminary Choir, under the direction of David Hugh Jones, will leave June 7 on its fourth extensive summer tour. This year the choir will tour New York State, eastern Ontario, Quebec, New Brunswick, Nova Scotia and New England, singing on the average of twice a day for six weeks.

# Guilmant Organ School

## SUMMER SESSION

July 5 to August 6

Fiftieth Year — October 3

Write: 12 West 12th Street, N. Y.

### The World's Finest 10 Volume Library

# "EVERYBODY'S FAVORITE SERIES" for ORGAN

#### WEDDING and SACRED MUSIC

E.F.S. No. 69—63 selections including a complete wedding service and well-known hymns and religious songs for all occasions; arranged and edited by Dr. Roland Diggle for pipe organ and the Hammond.

#### ORGAN PIECES

E.F.S. No. 11—Over 50 celebrated compositions especially selected and edited for organ by Professor Harry L. Vibbard of Syracuse University College of Fine Arts; moderately easy.

#### 139 SELECTED ORGAN PIECES

E.F.S. No. 17—Includes Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on modulations and improvisations; with Hammond registration; ed. by Prof. Vibbard.

#### ORGAN MUSIC

E.F.S. No. 27—Selected and edited by Dr. Roland Diggle; provides repertory for the organist of average abilities; effective on large and small organs; plus Hammond registration.

#### SELECTED ORGAN SOLOS

E.F.S. No. 37—Outstanding originals and arrangements by Dr. Roland Diggle; furnishes additional program material to the average organist; plus Hammond registration.

#### STANDARD COMPOSITIONS FOR ORGAN

E.F.S. No. 47—A third book in our series by the distinguished Dr. Diggle; includes special arrangements of famous concert pieces for Church use; plus Hammond registration.

#### A MASTER SELECTION FOR ORGAN

E.F.S. No. 54—Pieces by Bach, Beethoven, Brahms, Busch, Diggle, Franck, Guilmant, Jackson, Maily, Merkel, Rheinberger, Salome, Wely, Wesley, et al.; ed. by Dr. Diggle; plus Hammond registration.

#### UNIVERSAL ORGAN ALBUM

E.F.S. No. 57—Features many selections not found in other books and at least 24 which are new to most American organists; ed. by Dr. Diggle; plus Hammond registration.

#### ORGAN MASTERPIECES

E.F.S. No. 59—Prepared by Dr. Robert L. Bedell, an unusual collection of rare recital numbers, many for the first time in an American edition; for intermediate and advanced players.

#### CHORAL PRELUDES FOR ORGAN

E.F.S. No. 65—43 original chorales by Bach, Buttstedt, Buxtehude, Kellner, Kuhnau, Scheidt, Schilling and Streicher; ed. by Dr. R. L. Bedell; Hammond registration by V. C. Thomas.

Send for free descriptive catalog listing complete contents of above books — Price \$1.25 Each Book

Order at your dealer's or direct from

## AMSCO MUSIC PUBLISHING COMPANY

240 WEST 55TH STREET, DEPT. D.

NEW YORK 19, N. Y.

# WALL-RO

BOY

CHOIRS

## CHOIRMASTER CONFERENCE

JUNE 27 - JULY 1

PAUL CALLAWAY

WALTER BLODGETT

REV. JOHN W. NORRIS

For Information Address

Paul Allen Beymer, Christ Church  
Shaker Heights 22, Ohio

## THE DIAPASON

ESTABLISHED IN 1909.  
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, JUNE 1, 1949

[Under new postoffice procedures magazine subscribers who move to a new address may leave a pledge to pay forwarding postage for papers received at the old address. The carrier at your new address will leave a card which may be filled in and sent to this office, whereupon your address will be changed on our mailing list. Neglect of this easy plan, provided for the convenience of those who have not already notified us of their change of address, will cause inconvenience and expense to you and to THE DIAPASON. WE CANNOT MAIL DUPLICATE COPIES OF PAPERS SENT TO THE WRONG ADDRESS EXCEPT ON PAYMENT OF 15 CENTS A COPY.]

## A Plea Across the Sea

The English organist's low remuneration, a perennial subject in that country, just as the American church musician's salary frequently comes up for discussion on this side of the Atlantic, was the theme of an eloquent plea at the annual general meeting of the London Society of Organists March 19. Frank Netherwood, general secretary of the organization, directed attention in his address to the fact "that several improvements were suggested in the archbishop's committee's report of 1923 as regards organists' security and stipends; but little if anything has been done. The appointment of an organist is, by law, in the hands of the incumbent and the salary is paid by the parish church council; but the right to terminate the appointment is solely in the hands of the incumbent. This is all wrong. You may have seen in the press recently that the clergy were asking for a minimum salary of £420, with a house. I do not disagree with this, but is there any thought or suggestion of a minimum salary for organists? No. It is left to the incumbent to see how little he can get an organist for. Are you surprised there is an acute shortage of capable organists?"

Then, drawing a picture of the organist's plight, the speaker used this language:

"The musician, the highly trained organist struggling to keep up appearances, coping with the drudgery of pupils and the need to turn out on Sunday as well as on all other days of the week, working excessive hours and yet so often giving up his little leisure for this or that charitable purpose, for no other reward, is at once one of the most pathetic of figures and one of the most inspiring—inspiring because the man's struggle makes him one of the unsung heroes of our times. The fact is, as we all know, that churches badly underpay their musicians. Organists' salaries are often still on the pre-1914 level, with little or no attempt to make them correspond to the changes in values as the result of two world wars."

Mr. Netherwood followed this up with a recommendation to all members "to take every opportunity of bringing this 'insecurity' business to the notice of as many clergy and as many members of the laity as possible."

But he coupled with this an appeal for raising the standards of the profession and for attendance at summer schools, "where liturgy as well as chormastership and organ playing, extemporization, etc., are studied." This, he hopes, will lead to "a quiet, gradual improvement in the whole situation."

In the United States it is apparent that the status of the organist is beginning to be recognized in many places as it never had been, and no doubt the urge to pursue study in the gradually growing number of summer courses has had its effect, as has the work throughout the year of special schools for training organists and chormasters. At the same time that the church musician demands recognition and adequate remuneration he must make himself worth it.

## William Churchill Hammond

It was a very unusual career that came to a close when William Churchill Hammond died after serving his church for sixty-four years, a great women's college for thirty-seven years and the community of Holyoke, Mass., during all this time. If ever an American organist was the object of the tributes of an entire city as was Dr. Hammond it has not been recorded in the two-score years of THE DIAPASON's history. It seems that everyone in Holyoke, led by the mayor and the newspapers, united in recalling the service rendered by this man, who wielded a widespread influence on several generations of his fellow citizens and the many young women whom he inspired during their college years and who have gone out to all parts of this continent.

Several of our readers have sent us copies of the *Holyoke Transcript-Telegram* of April 16 in which the leading editorial was headed "Dr. William C. Hammond, First in Our Hearts," a sentence which might well be Dr. Hammond's well-earned epitaph. We quote from this eulogy the following paragraphs which reflect the thought of all who knew Dr. Hammond:

"It has been said of so many men that they have outlived their generation and gone to their graves in great loneliness. It will never be said of Dr. William Churchill Hammond, to whom age offered no barriers to an ever widening circle of acquaintances, which with him meant only a widening circle of friendships. \* \* \* Certainly there has never been a wavering in the loyal devotion to himself among his fellow Holyokers. That devotion was based, we repeat, on something broader and deeper, and taller and finer, than anything attainable through mastery of music. \* \* \*

A local column editor disclosed the secret of Dr. Hammond's popularity in these sentences:

There was never a more friendly human being than William Churchill Hammond. He had no superiority complexes and most surely no inferiority moods and tenses. He was just natural and he was of New England. \* \* \* He demonstrated democracy in all the ways we know. He was so possessed with what music means, and with his desire to get all of us to enjoy it and express it, that he had to be democratic.

This friendly, devoted and withal genuine church musician will be missed as long as his legion of friends survives.

## Appraising Work at Organ

It is not often that the ministry and membership of a church take the time to appraise the work done on the organ bench. An exception that should not pass unnoticed is offered recently on the calendar of the Evangelical Lutheran Church of St. Luke in Chicago, one of the largest of the denomination. In an item headed "Our Organists in 1948" the work of these leaders of the congregation's music is placed on record. The item sets forth that, excluding weddings and funerals, these men played at 159 Sunday services and seventy-three weekday services in the course of the year. A total of 116 of these services were played by Herbert D. Bruening.

"Behind these figures," the item adds, "lie more than a hundred years of experience of these men as church organists and hundreds of hours of special prepara-

tion in church during 1948 for our many services."

Where the work that has gone into the making of a competent organist and the value of his experience are thus recognized there is an appreciation which is most encouraging.

Reading on one finds that the spirit of cooperation, as might be expected, is shared by the organists, for Mr. Bruening in a signed report includes this paragraph:

"Our organists deeply appreciate the interest and cooperation of Pastor Kretzmann in their work and problems. They note with special gratitude the fact that he selects the hymns far in advance of their use in the church services. Thus he gives our organists sufficient time to be selective in their choice of music and ready for each service as their other duties allow them opportunity for practice. Above all, our organists admire the unflagging devotion of their pastor and his astounding capacity for work, especially also with regard to our numerous church services."

## Book on Catholic Music

"Twenty Centuries of Catholic Church Music," by Erwin Esser Nemmers. Bruce Publishing Company, Milwaukee, 1949.

"Twenty Centuries of Catholic Church Music," by Nemmers, renders a much-needed service to the Catholic musician and to the layman interested in Catholic liturgical music. To quote the author's preface: "The volume is not primarily a history of Catholic Church music; rather, its historical contents are the vehicle for the development of principles—the endeavor is one in synthesis."

Chapter 1, "Early Church Music to A. D. 400," gives a clear though concise picture of the music of early Christendom. To the church musician desirous of carrying out the principles of the *Motu Proprio* of Pius X, this material is of vital importance. Unfortunately the average Catholic musician knows little, and cares less, about the priceless heritage in the works of the ancient fathers of the church. He would do well to read and absorb the work of Mr. Nemmers on this subject.

Chapters 2 and 3 (the greater part of the book) are devoted to the history and development of the chant and sacred polyphony. The material included is that which forms the basis of the curricula of the various schools of sacred music in this country. The work of Mr. Nemmers in this section should arouse the interest of the student and the layman.

Chapter 4, "Modern Church Music," is very short (about twenty pages), yet Mr. Nemmers endeavors to cover the period from the post-Palestrina era to the present day. The reviewer wishes that Mr. Nemmers had allotted more space to the contemporary composer, and the use of neomodernism in recent works. For reasons of his own he excludes reference to composers born since 1900. It is unfortunate that no mention is made of the work of Sister Mary Cherubin, O.S.F., J. I. Muller, Oscar Van Durme and many others who have contributed greatly to our modern literature.

Chapter 5, "Organ Music for the Church," attempts to give us a view of this subject from the time of Landino to the early twentieth century. Again Mr. Nemmers does not make reference to composers alive today. (Exceptions: Phillip Kreckel and Father Carlo Rossini—and this last is erroneous, since Father Rossini is principally a compiler rather than a "leading composer of American organ music.") Unfortunately, also, is the lack of mention of the works of Dom Benoit, O.S.B. ("On the Eve of the Ascension of Our Lord," etc.), Marcel Dupré (particularly the "Vepres du Commun") and many others who have an important role in contemporary liturgical organ music.

Chapter 6, "The History of American Catholic Church Music," appeared in the *Catholic Chormaster* in 1946. It presents a revealing picture of sacred music in young America and should be of particular interest to the American church musician. Most of us are not aware of the work in sacred music in Mexico in the sixteenth century. The history of Catholic Church music in the Middle West, with which Mr. Nemmers is particularly well acquainted, is enlightening, though only a brief footnote mentions the important work being carried on at present at Alverno College of Music, Milwaukee, and the nationwide work of the Gregorian Institute of America. In reference to the several local guilds of Catholic organists there is included one which to the knowledge of the reviewer is to all practical purposes now defunct. Mention should have been of the New York Archdiocesan Guild of Organists, which from current reports seems to be quite active.

The reviewer feels, however, that this

## Looking Back Into the Past

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

Edwin H. Lemare, the distinguished English organist, was appointed official organist of the Panama-Pacific Exposition.

The four-manual Skinner organ, for the Fourth Presbyterian Church, Chicago, was completed in time for the dedication of the edifice May 10, and on that afternoon a recital was played by Eric DeLamarter.

A noteworthy tribute to the memory of David D. Wood, noted Philadelphia organist, was paid in that city April 29 when a marble bust of Dr. Wood was unveiled at St. Stephen's Church.

At the annual meeting of the A.G.O. in New York May 7 J. Warren Andrews was elected warden, S. Lewis Elmer sub-warden and Harold V. Milligan general secretary.

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

Marcel Dupré and Mme. Jeanette Pascouou were married in Paris April 23.

Liverpool Cathedral planned the opening of its great organ July 19 and THE DIAPASON published the specifications of the five-manual instrument.

The Guilman Organ School in New York, founded and directed by Dr. William C. Carl, observed its twenty-fifth anniversary June 2 at the First Presbyterian Church.

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

Arthur Hudson Marks, head of the Aeolian-Skinner Organ Company, an executive of the Goodrich Rubber Company and a prominent figure in the business world, died suddenly May 1 at his winter estate in Florida.

Appointment of Richard Taylor Gore as university organist and assistant professor of music at Cornell University, effective in September, was announced.

Miss Jessie Craig Adam, organist and director at the Church of the Ascension on Fifth Avenue in New York City, died suddenly the night of May 24.

Russell King Miller, Philadelphia organist and composer, whose works are played by organists throughout the United States, died May 3 in that city at the age of 68 years.

A musical service was held April 30 in Battell Chapel at Yale University in honor of Dr. Harry Benjamin Jepson, professor of applied music at Yale, university organist and director of the college chapel choir for thirty-two years, who was to retire in June.

book should form a part of the library of every Catholic Church musician, since it offers a wealth of material and a most extensive bibliography. The examination committee of the American Guild of Organists recommends the book as preparatory material for the chormaster examination "B," and this in itself will attest to its value. RENE P. DOSOGNE.

## LORENZ OFFERS PRIZES FOR ANTHEMS AND ORGAN MUSIC

The Lorenz Publishing Company, Dayton, Ohio, has announced its sixtieth anniversary composition competitions. It offers a first prize of \$250, a second prize of \$150, two third prizes of \$100 and four fourth prizes of \$60 for the best anthems submitted, with a first prize of \$60, a second of \$40 and two third prizes of \$30 for the best organ voluntaries. The Lorenz Company will purchase and publish the winning compositions and any others submitted which it may choose on a royalty basis. Manuscripts must be mailed not before Oct. 1 and not after Oct. 15. Prizes will be awarded and purchase fees paid early in 1950. The fee for entering either competition is \$1 and for both it is \$1.50.

Preference will be given to material for general use rather than to music for Christmas, Easter and other church festivals, although these are not disqualified.

"Technical requirements of the music must be simple; church music, not concert music, is desired," it is announced. "Extreme ranges, divisions of parts, chromatic passages, tricky voice leading are to be avoided in anthems, while in both anthems and organ voluntaries the composer must remember that this music will need to be mastered with a minimum of rehearsing."

GEORGE S. BABCOCK



They were married in 1919. From 1918 to 1922 he was organist of the First Church of Christ, Scientist, in Wilmington.

After going to Rochester in 1923 Mr. Babcock studied for a short time with Harold Gleason at the Eastman School of Music. For a year and one-half, from late in 1926, Mrs. Babcock was with him as the church's soprano soloist.

Mr. Babcock has been active in the American Guild of Organists and at the time of its national convention in Rochester in 1934 was dean of the Rochester Chapter. Other activities and honors include the past presidency of the Cornell Club of Rochester and of the Sons of the American Revolution.

The concluding sentence of his church's bulletin May 1 was as follows: "Respected for his fine musical ability, admired by his associates for his friendly cooperation and held in high affection by laymen and ministers alike for his generous, genial Christian spirit, Mr. Babcock receives today the gratitude and admiration of his host of friends, who are happy to share in honoring him."

**ELISHA FOWLER IS DEAD;  
LONG WITH AUSTIN COMPANY**

Word comes from Boston of the death on May 2 of Elisha Fowler at Reading, Mass. Mr. Fowler, who lived to an advanced age, was for many years a well-known representative of the Austin Organ Company and in this capacity traveled in all parts of the East and New England. His acquaintance with a large number of churches and organists made him one of the best known organ men of his generation.

THE UNION THEOLOGICAL Seminary Alumni Association of the School of Sacred Music presented the choirs of the Crescent Avenue Presbyterian Church, Plainfield, N. J., and the First Presbyterian Church, Englewood, N. J., in a performance of the Verdi "Requiem" May 10 in James Memorial Chapel, New York City.

SUNDAY, MAY 1, WAS a memorable day for George S. Babcock of Rochester, N. Y., for he had completed twenty-five years of service at Asbury-First Methodist Church. At the morning worship the entire membership joined in expressing its appreciation and regard for him.

Mr. Babcock was born at Northport, N. Y., in 1895, and was graduated from the Northport High School in 1911 and from Cornell University in chemistry in 1916. In 1917 he was employed by the National Aniline and Chemical Company of Marcus Hook, Pa., and since 1923 as a chemist for the Eastman Kodak Company of Rochester.

His musical career began at the age of 14 with the organ of Trinity Episcopal Church of Northport, where he played until entering Cornell in 1912. At Cornell he was organist for three years of the First Congregational Church of Ithaca, N. Y. In 1917 he became organist at Westminster Presbyterian Church in Wilmington, Del. It was here that he met his wife, the former Frances DeWitt, who was soprano soloist at the church.

**SCHOOL FOR CHURCH MUSIC**

(of the Wellesley Conference)

WELLESLEY COLLEGE

WELLESLEY, MASS.

**June 26 to July 2, 1949**

**FACULTY**

George Faxon

Everett Titcomb

David McK. Williams

Intensive and practical courses in choir work and anthem material for the church year. Ample opportunity for recreation on beautiful Wellesley campus. Special training in service playing for the Episcopal Church. Organ recital by Virgil Fox.

**For information address**

**Emma Jane West, Secretary**

135 Mt. Vernon Street

Boston 8, Mass.

**IMMEDIATE DELIVERY FROM STOCK:**

Tremolos, Reservoirs, Pedal Keyboards,

Console Shells, Leathers, Cable,

DCC Wire, Felts.

**DURST & COMPANY**

32nd St.—Hazel to Poplar

Erie, Penna.

**FINISHING**

During the time that an organ is under construction in the factory the people responsible for the building and assembling of the various parts and the voicing of the individual ranks of pipes can, with comparative ease, maintain a high standard of quality workmanship. The instrument can be thoroughly tested for mechanical perfection and its tonal resources can be inspected for flawless speech and regulated in the factory for a degree of ensemble.

It is after this maze of working parts and pipes has been transported and reassembled in the building which is to be its ultimate environment that the person carefully trained in the highly-specialized art of "finishing" is called upon. It is his function to integrate all of the tonal resources of the various divisions into one well-balanced instrument. This cannot be done artistically if it is done hurriedly, nor can it be done by one who is not familiar with the uses of the many voices, alone and in ensemble. Skill and unlimited patience are required if the finisher is to do a meticulous job.

We of the Schantz Company limit our production to only as many organs as we can build and install to meet the highest standards. The final finishing in the church, where the success or failure of the organ is finally determined, is given the greatest care and most painstaking attention.

This means that every Schantz organ is an artistic achievement, a completely custom instrument.

ESTABLISHED 1873

Schantz Organ Company



ORRVILLE, OHIO

MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA



## Canadian College of Organists

### OFFICERS OF THE C.C.O.

President—Eric Dowling, F.C.C.O., St. Catharines, Ont.

Secretary—H. G. Williams, Toronto, Ont.

Treasurer—Henry Rosevear, F.C.C.O., Toronto, Ont.

Registrar—Gordon Jeffery, London, Ont.

Registrar of Examinations—F. C. Silvester, 135 College Street, Toronto, Ont.

### London Center.

Massed choirs from fourteen city churches gathered at St. Paul's Cathedral, London, Ont., Sunday evening, April 17, for the third annual Easter carol service under the auspices of the London Center and joined with the large congregation in singing well-known hymns of praise. The Very Rev. R. C. Brown, dean of St. Paul's, and Dr. Murray Stuart, pastor of the Colborne Street United Church, were in charge of the service. George G. Lethbridge conducted, Edward Daly was organist and Ivor S. Brake was pianist. Selections from Handel's "Messiah" sung by the choir were "Since By Man Came Death," "Worthy Is the Lamb" and the "Hallelujah Chorus."

On April 24 a meeting of the London Center was held at the studio of the chairman, Gordon Jeffery. Plans for the C.C.O. convention, to be held this summer, were discussed after the reading of headquarters' final draft of the program.

The center will hold its next meeting at Trinity Church, St. Thomas, where Mr. Mason, a member of the London Center, is organist. We are hoping that a new center will be formed there.

MARGARET NEEDHAM, Secretary.

### Galt Center.

President Charles R. Kilgour was host on April 30 at his home to the Galt Center. Plans were made for a visit to St. Clement's Church, Preston, for the annual meeting and election of officers and for the forthcoming annual convention. The educational side of the season's program was served with the hearing of a sound film, "The Bell Telephone Hour," introducing the Bell Telephone orchestra. In addition to the excellent music presented, members were interested in viewing an actual broadcast in operation. The second picture was entitled "Trouble Underground." The film showed the task of replacing a section of an underground cable which had developed a leak. The actual work of changing and splicing the cable was shown in detail.

A vote of thanks was moved by James Hopkirk to Del Peader for being the pro-

jectionist of the evening. During a social hour at the close of the meeting refreshments were served by Mrs. Kilgour.

CLAUDE P. WALKER, Secretary.

### St. Catharines Center.

The May meeting of the St. Catharines Center was held Sunday evening, May 8, and took the form of a visit to Christ Church (Anglican) to see the newly-installed Hammond electronic organ. William Griffin, organist at this church, gave a most interesting talk on this type of instrument for a small church. Eric Dowling and George Hannahson played selections, using compositions by Purcell, Handel, Bach, Titcomb and Karg-Elert which showed some of the tonal resources of this type of organ.

The party later adjourned to the home of the president, Mrs. Schwenker, where a business meeting was held, followed by refreshments.

BERNARD MUNN, Secretary-Treasurer.

### Hamilton Center.

The Hamilton Center presented four of its younger members in a public recital at the First United Church April 24. The following was the program: Aria for the G String and Toccata and Fugue in D minor, Bach (played by Thomas Sisman); "St. Mary's," Charles Wood; "Folk tune," Whitlock, and Fugue in G minor (Little), Bach (played by Howard Fairclough); "Nimrod," from the "Enigma" Variations, Elgar, and "Water Music" Suite, Handel (played by Miss Norma Plummer); Passacaglia in C minor, Bach, and "Harmonies du Soir" and "Now Thank We All Our God," Karg-Elert (played by Miss Joyce McGill).

At the close of the recital members and friends enjoyed a social hour. Among the guests were Mr. and Mrs. George White of Brantford, Ont., who brought the best wishes of the Brantford Center.

CHARLES A. SNIVELY, Secretary.

### Kitchener Center.

Mrs. Dorothy Evans of Preston gave a recital of distinction at St. John's Anglican Church April 25 under the auspices of the Kitchener Center. Mrs. Evans, a pupil of Ernest White at the University of Western Ontario, showed fine musicianship, command of registration and facile technique. Her program included three chorale preludes of Bach; Sonata in C minor, Guilmant; Concert Variations, Bonnet, and a descriptive piece, "Trinity Chimes." Charles Reay, Preston tenor, was assisting artist. His numbers were "Comfort Ye My People," Handel; "Be Thou Faithful unto Death," Mendelssohn, and "The Crying of Water," Tipton.

Refreshments were served after the recital by Dorothy Petersen, social convener. Proceeds were in aid of B.O.R.F.

AGNES FISCHER, DIAPASON Secretary.

PAUL HINDEMITH, Battell professor of the theory of music at Yale, has been appointed Charles Elliot Norton professor at Harvard University for the year 1949-50. As the university's Norton professor Mr. Hindemith will deliver six lectures. In addition, it is expected that he will offer a course in the department of music.

## For Over A Century

### Casavant

## has built Pipe Organs of the highest quality

Built by

## CASAVANT FRERES, LIMITEE

ST. HYACINTHE, P. Q., CANADA

Representatives in the United States:

154 Park Ave.	R. G. Morel	Arlington, Mass.
325 College Road	W. Lavalee	New York, N. Y.
9583 Mansfield	J. A. Hebert	Detroit, Mich.
3952 West Lake St.	A. R. Temple	Chicago, Ill.
5873 Locksley Place	J. H. Andreatte	Hollywood, Calif.
10 Harvey St.	Fred Burness	Philadelphia, Pa.

# Depaul

UNIVERSITY  
Chicago

## THE SCHOOL OF MUSIC

Arthur C. Becker, Dean

### SUMMER SESSION JUNE 27 - AUG. 5

Organ and Choral Department

Classes in Organ Teaching, Service Playing, Improvisation, Choral Conducting, Choir Training.

Private Instruction

Faculty

Arthur C. Becker — William Lester  
Bethuel Gross — David Nyvall, Jr.

Also Instruction in All Departments

For Music School Bulletin and Special Information Address Registrar

DE PAUL UNIVERSITY SCHOOL OF MUSIC  
64 East Lake Street, Chicago 1 Telephone CE 6-8194

## LEATHER

For ORGANS and PLAYER PIANOS

For Piano Actions • Valve Leather for Wind Instruments

Bellows • Gussets • Pallets • Bedding • Heavy & Light Pneumatics

SPECIALISTS IN MUSIC LEATHER

## C. G. HONEYWILL

LEATHER MERCHANT

22A, Foubert's Place, Regent St.

London, W.1, England

## Canadian College of Organists

### CONVENTION

— in —

LONDON, ONT.

August 30th and 31st

Program announcement in later issue

# UNION THEOLOGICAL SEMINARY

School of Sacred Music

**Courses offered in Theory and Composition**

**Composition**

Harold Friedell  
Normand Lockwood

Two years' practice in writing music, choral and organ, in forms serviceable for church and recital.

**Improvisation**

Frederick Schlieder

Improvisation with reference to the church service; interludes, short and extended, on the themes of the hymns and anthems; modulation. Canon, invention, fugue.

**Applied theoretical subjects**

Wallace McPhee

Modulation, transposition, and harmonization at the keyboard.

**Obligato writing and instrumentation of Anthems and Solos**

Charlotte Garden

**Aural Harmony; Philosophy of Music**

Anne Robertson

Year begins September 26—  
Catalogue on request.

**Address:**

Hugh Porter, Director  
School of Sacred Music  
Union Theological Seminary  
Broadway at 120th Street  
New York 27, N. Y.

**New Music for the Organ**

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

*Concerto for Organ and Orchestra, Op. 52, by Flor Peeters; published by C. F. Peters Corporation, New York City.*

An organ concerto in the heroic, epic mode—not an elaborate concert piece for solo organ misnamed concerto by whimsy—is not so common among new publications that we can afford to slight it when one does appear. Mention in some detail therefore must be made of the new Concerto for organ and orchestra, Op. 52, by Flor Peeters, published in Edition Peters. The version for organ solo is printed. Full score and parts are also available.

The work is a splendid one, of high musical quality, built on large lines, with definite themes which receive genuine development. It is an uncommon, true showpiece for the organ, offering much brilliant passagework for the soloist, with a colorful orchestral accompaniment that often reaches symphonic dimensions. The soloist is provided with cadenzas that will test his digital and pedal techniques, but in an ultra-brilliant and profitable manner. The organ writing throughout, while demanding the ability of the virtuoso, remains idiomatic organ music. The whole work, while displaying appreciative familiarity with and control of the resources used in contemporary composition, is of the lineage royal—that broad river of creative composition marked by Handel, Rheinberger, Guilmant, Widor, Vierne, et al.

I have not had opportunity to see the solo score; only the full orchestral version has been sent for review; so I cannot with any first-hand authority speak of the practical values of the work outside of its performance with orchestral accompaniment. It is to be hoped that the layout of the solo version will permit its use with the orchestral parts played in reduction on the piano. This is too fine and important a work to be relegated to occasional hearings under ideal conditions—where it should, of course, be heard often.

The concerto is built on the conventional lines, with a slow, dignified introduction, leading into a virile fast movement in sonata form, which closes with a thrilling coda. A slow lyrical contrasting movement follows—a highly individual organ song, marked by fluidity of metrical divisions. The middle section of this movement is in the style of a declamatory recitative in free rhythm.

Succeeding this melodic rest-period, fireworks start again: a brilliant cadenza for the solo instrument ushers in a stirring final movement cast in a modified rondo form, reminiscent of a Handel living and writing under the conditions and influences prevailing today. After many pages of brilliant writing the last movement reaches a climax in a sonorous allegro restatement of the principal theme.

This composer is not afraid of dissonance, but uses its resources with reason, taste and control. The harsh periods have validity of style and meaning and are of emotional and interpretative importance. He deals with real themes, not fortuitous accretions of notes. The music has things of matter to say and says them in a masterly manner.

“Twenty-four Divertimenti,” Op. 32, by Joseph J. McGrath; published by J. Fischer & Bro., New York.

Organists in search of expertly written, musically interesting short pieces for organ will welcome this book. The music has been conceived in the moderately simple range, but within these confines the composer has succeeded in setting forth lovely music that transcends its format. It is all ideal teaching music as well as service music. Registration and other playing directions are given in detail. This composer has an unusual gift for individual melodic creation; he is a first-rank craftsman.

Chaconne in D minor for organ, by Johann Pachelbel; edited by Eugene Dezereaux; published by J. Fischer & Bro.

One of the great pre-Bach masterpieces in a new issue. The editing is expert, the edition is clear and ingratiating. This is concert music of the highest type, pleasing to play and to be heard. Another first-grade piece—superlative in quality, not in absence of playing difficulties!—is made once more procurable without difficulty.

**GRAY-NOVELLO**

**The Newest in Church Music**

**ORGAN**

- Fantasy and Fugue.....HOMER KELLER 1.25
- Introduction and Allegro in D minor.....MAX REGER .75  
(Edited by Robert Leech Bedell)
- Eight Interludes, Set II.....E. H. THIMAN 1.50
- Five Improvisations.....ALEC ROWLEY 2.00
- Flourish for an Occasion.....W. H. HARRIS 1.00
- A Fancy.....W. H. HARRIS 1.00

**ANTHEMS and SERVICES**

(For S.A.T.B.)

- Come, Holy Ghost.....LEO SOWERBY .20
- O Gladsome Light.....E. H. THIMAN .16
- Benedictus es, Domine in E flat.....RICHARD PURVIS .16  
(Also published for T.T.B.B.)
- Communion Service (Missa Brevis)  
.....H. A. SCHIMMERLING .25

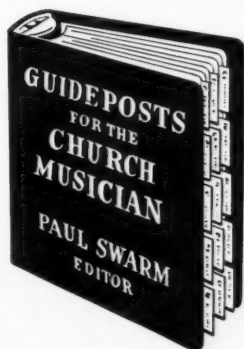
**SONGS**

- Three Psalms.....LEO SOWERBY, ea. .50  
(For Contralto or Baritone with Organ Accompaniment)
- 1. Who Dwelleth
- 2. O Be Joyful in the Lord
- 3. I Will Lift Up Mine Eyes
- Be Still and Know that I am God.....ROBERTA BITGOOD .50  
(For Low Voice)

Approval copies on request

The H. W. GRAY CO., Inc. 159 E. 48th St., New York 17  
Agents for NOVELLO & CO., LONDON

**GRAY-NOVELLO**



*Yes, Indeed!*

PLEASE SEND ME FULL INFORMATION ABOUT THIS PRACTICAL MANUAL — WORKBOOK



Name.....  
(Please Print)

Position.....

Street and Number.....

City..... Zone..... State.....

We shall be pleased to send complete facts to your friends if you list their names and addresses.

**Mail Today to CHURCH MUSIC FOUNDATION  
DECATUR 60, ILLINOIS**

THREE SETS OF TWINS AND TWO OF TRIPLETS IN CHOIR



NATURE SEEMS TO BE in complete accord with the current trend toward multiplication of the number and size of choirs. From Worcester, Mass., comes what looks like evidence of this. The choir of All Saints' Episcopal Church, where William Self is organist and choir-master, includes three sets of twins and one set of triplets, all of them living, doing well and in good voice, according to reports. Previously in Mr. Self's sixteen years in charge of the choir a set of twins was among the boys. A fourth

twin combination is at present making application for admission to the choir. Mr. Self by this time must feel that blessings are being bestowed on his forces at wholesale.

In the front row in the picture are Leith and William Cobb; in the center are Stanley, Philip and Howard Krog; in the back row are Donald and Curtis Paine and Richard and Robert Rappel. THE DIAPASON is indebted to the Worcester Evening Gazette for the photograph of the boys.

**JANE S. SCHREIBER IS DEAD;**  
**ELIZABETH, N. J., ORGANIST**

Miss Jane S. Schreiber of Elizabeth, N. J., a teacher of piano and organ in that city and for thirty years organist of the Epworth Methodist Church, died April 28 at Cranford, N. J., after a long illness. She was 67 years old.

Miss Schreiber, who was born in Elizabeth, early in her career served as organist at the First Congregational Church.

**FRANCIS A. MACKAY, FORMER**  
**DETROIT ORGANIST, IS DEAD**

Francis A. Mackay, for twenty-five years organist and choir-master of St. Paul's Episcopal Cathedral, Detroit, died at the home of his daughter in Ottawa, Ont., May 9. After thirteen years as organist and choir-master of the Church of the Redeemer in Chicago, Mr. Mackay went to Detroit in 1917 and worked there until his retirement in 1942.

**BOOKS ON ORGANS**  
"The Organ" London, 1921-1930. Vols. 1-9 with binding cases. \$25.00  
**JAMES C. ANDREWS**  
47 Outer Drive Oak Ridge, Tenn.

**THE INSTANT-MODULATOR**  
FIRST TIME in musical history!—Keyboard modulation from ANY key to ANY OTHER at a glance—INSTANT, COMPLETE, and MUSICAL. Used by organists and accompanists in ALL 48 states. An amazing time-saver for the busy organist!  
Price, complete with Instant-Finder Slide, \$2.00—ABSOLUTE MONEY-BACK GUARANTEE!!  
**THE MARVIN MUSIC EDITION**  
260 Handy St. New Brunswick, N. J.

Nancy Poore — William O.  
**TUFTS**  
Organists — Duo-Pianists  
Washington, D. C.

**FRANK K. OWEN**  
ST. LUKE'S EPISCOPAL CHURCH  
KALAMAZOO, MICHIGAN  
AUTHOR OF "A CHOIRBOY'S HANDBOOK"

**James Winship Lewis**  
GRACE AND ST. PETER'S CHURCH  
BALTIMORE MARYLAND

**Barrett Spach**  
Northwestern University

**GORDON FARNDALL**  
Mus. M., A.A.G.O., A.R.C.O.  
Director of Music Department  
Associate Professor of Organ  
CENTRAL COLLEGE  
Pella, Iowa

**PHILIP B. McDermott**  
Augustana College  
Rock Island, Ill.

**Fred H. Parker**  
Dean, Columbia College Department of Music  
Organist-Choirmaster  
First Presbyterian Church  
Columbia, S. C.

**Grace Leeds Darnell**  
Graham Eckes School,  
Palm Beach, Fla.  
JUNIOR CHOIRS A SPECIALTY

*Leonard Herrmann, M. Mus.*  
**Organist**  
EVANSTON, ILL.



J. J. Keeler heads the Brigham Young University Organ Department, presiding at the old Salt Lake Tabernacle organ now rebuilt and located on the University Campus.

He has studied extensively with the following organists:

- Dr. Gerrit deJong, Jr., dean College of Fine Arts, B.Y.U.
- Dr. Frank W. Asper, Tabernacle, S.L.C.
- Dr. Karl Straube and Karg-Elert, Leipzig Conservatory
- Ernest Bullock, Westminster Abbey

The organ department has presented the following artists on past lyceums and has four outstanding organists booked for the coming school year:

- Andre Marchal, Joseph Bonnet, Marcel Dupre, Flor Peeters, Leslie P. Spelman, Arthur W. Poister, Carl Weinrich, E. Power Biggs, Claire Coci, Frank W. Asper, Alexander Schreiner, Alexander McCurdy.

**JOSEPH J. KEELER**  
**ORGANIST BRIGHAM YOUNG UNIVERSITY**



ARTIST PAINTS TORONTO ORGANIST AT CONSOLE



NEARLY EVERY ORGANIST has a photograph of himself at the console, but seldom do we hear of an organist having his picture painted. Yet this is what happened in old Holy Trinity Church, Toronto, Ont.

For many years it has been the custom of the rector, the Rev. John Frank, to hold intercessions at 12:30 every weekday. It was the privilege of Frank Edds to have the use of the organ at this church and he suggested that immediately before and after intercessions a prelude and postlude might be acceptable. Mr. Frank agreed to the arrangement and for several years the fifteen-minute period of prayers was followed by a short recital. Often visitors to the church would ask Mr. Edds to play favorite numbers, and one day a man who introduced himself as Ken Phillips asked for some early English music. A few days later Mr. Phillips was in again and he became a regular visitor. One day he suggested that the view of the church from where he was sitting

near the organ would make a good sketch, and he brought a large board and proceeded to sketch the chancel and church while listening to the organ. When the pencil sketch was completed he showed it to Mr. Edds. A few weeks later the artist turned up with the sketch transformed into a wash drawing in sepia color. It was so well done that the picture was photographed and used in the publicity for the 100th anniversary of Holy Trinity. Mr. Edds had a few photographs made for his own use and a copy is reproduced herewith. The residing organist at Holy Trinity is J. Chalmers.

**KLAUS SPEER**

Director of Music  
Lincoln Memorial University  
Harrogate, Tenn.  
Recitals



*Better than any word of ours*

is the lively response to the true voice of great bells, in hundreds of communities where Stromberg-Carlson Carillons have been installed. We are showing thousands of church leaders how their churches can afford true bell-tones, made by striking metal upon metal, as a bell is struck. May we show you how this program can help create the same response in your community?



ST. AGNES CHURCH, Utica, N. Y.  
" . . . The bell has a clear and full tone, and can be heard for at least a half mile around us. We are most happy with all of the installation . . ."—Rev. Joseph L. May, Pastor.



TRINITY EVANGELICAL LUTHERAN CHURCH, Ellwood City, Pa.  
" . . . We are not only pleased with the accuracy and quality of the tone, the volume, the facility of operation, but also with the personal character of your interest . . ."—Rev. Fred H. Daubenspeck, Pastor.



ST. LOUIS CHURCH, Pittsford, New York.  
" . . . We marvel at the great variety of artistic expression and of the tone volume ranging from that of the sweetest and smallest bells to a veritable avalanche of sound."—Rev. Louis W. Edelman, Pastor.

**Recent Choral Publications**

FOR MIXED VOICES:

- CH7 Jehovah, Thee We Glorify (SATB). Matthew N. Lundquist. 25 cents.
- CH8 How Beautiful Are Thy Tabernacles (SATB). Stehle-Lundquist. 15 cents.
- LD503 Dear Christians, Praise God (Accompaniment by two violins and organ; unison) Joh. E. Kindermann. 10 cents.
- LD9 All Glory Be to God on High (SATB). Decius-Schroeter. 10 cents.
- BA20 Lord, I Trust in Thee (SATB). Ant. Scandello. 18 cents.
- BA24 A Song of Praise to the Holy Trinity (SATB). Heinrich Schuetz. 18 cents.

FOR MALE VOICES:

- Hymns of Faith (Collection). Compiled and edited by Walter Wismar. 75 cents.
- UN19 Christ Lay in Death's Dark Prison (Cantata). Bach-Heyne. 75 cents.
- UN24 Art Thou with Me. Bach-Buszin. 20 cents.
- UN25 To Thee, Jehovah, Will I Sing Praises. Bach-Schumann. 12 cents.

FOR TREBLE VOICES:

- CTS 14 Jesu, Priceless Treasure (SA). Arr. by Wilbert Krause. 5 cents.
- CTS 15 The Lord My Shepherd Is (SSA). Arr. by Paul Aufdemberge. 5 cents.
- CTS 16 Thou Hallowed Chosen Morn of Praise (SSA). Arr. by Paul Bunjes. 5 cents.
- CTS 17 All Depends on Our Possessing (SA). Arr. by L. Helmstetter. 5 cents.
- CTS 18 Jesu, Priceless Treasure (SSA). Arr. by H. J. Markworth. 5 cents.
- CTS 19 Lamb of God (SSA). Arr. by Hugo Gehrke. 5 cents.

Purchase from your dealer or directly from us

**Concordia Publishing House**

3558 S. Jefferson  
St. Louis 18, Mo.

LC-381 Console houses a 38-note keyboard with standard piano action, permitting the same playing technique and freedom of expression as with an organ.

For catalog and complete information, write Stromberg-Carlson Co., Sound Equipment Division, Dept. No. D-6, Rochester 3, New York.

**STROMBERG-CARLSON**  
*Carillons*

SOUND EQUIPMENT • ELECTRONIC CARILLONS  
INDUSTRIAL, INTERCOMMUNICATION SYSTEMS  
TELEPHONES • SWITCHBOARDS • RADIOS,  
RADIO-PHONOGRAPHS, FM AND TELEVISION

"THERE IS NOTHING FINER THAN A STROMBERG-CARLSON"

## Post-War Cathedral Choirs of England; Facts on Canterbury

[The writer of this report from England is spending a year at Oxford University. He is a member of the Northern Ohio Chapter, A.G.O., and is on the faculty of the Wa-Li-Ro choir camp at Put-in-Bay, Ohio.]

By EDWARD F. MASON

Oxford University, Oxford, England, April 27, 1949.—Dear Mr. Gruenstein: During the last seven months I have had the opportunity to observe the music of post-war English cathedrals. I would say the choirs are good, but not what they will be when this country is back on its feet. Most choirs have comparatively recently returned to their regular numbers with the discharge of former choir men from the various military services. There is also compulsory training here, so there is a problem with a certain age group. However, the choirs are quite good and the music is good. On the whole I believe the music is better than in the U.S.A. The village parish, of course, is not always up to date, but most cathedrals are, and they surpass our best places in quality of music performed. Particularly impressive is the good sense used in service playing. Hymn playing is in good taste and the canticles and psalms are done with maximum variety.

It is no secret in the United States that religion in England is at an all-time low, but the cathedrals maintain the daily services as before. At one service I attended recently there was a choir of thirty-five men and boys, three clergy (one of whom was a bishop), but no congregation.

I expected to find a variety of tone quality in the cathedral choirs and especially the proverbial hootiness. Not only did I find no variety, but not a sign of hootiness. The tone is good, pure, natural, and very pleasant to hear.

We in America do surpass the English in organ building. The average English organ is large-scaled and inclined to be on heavier pressure. They do not match the easy sound of the choirs. Particularly, the pedal organs are not satisfying. There is constantly too much. Even when a minimum of pedal is used it is felt more than heard and results in some detriment to the efforts of the choir. I found several good Father Willis organs, such as those in Canterbury Cathedral and St. Paul's. The latter happens to be partly Father Smith too. There is a fine instrument in Southwark Cathedral, a Lewis, which is not unlike the Roosevelts in the States.

At Canterbury, center of the entire Anglican communion, there is much activity. During the Easter holidays I had the good fortune to be a guest of the Archbishop of Canterbury and Mrs. Fisher at Old Palace, Canterbury. They introduced me to Gerald Knight, organist and master of the choristers, and also warden of the Royal School of Church Music. Mr. Knight is a young, energetic musician and has an excellent choir at the cathedral. However, he insists that it is not at all what it should be. I had the pleasure of observing evensong services from the organ loft and also an opportunity to see the new console and many other improvements in the cathedral organ.

Much misinformation has been spread abroad about the organ at Canterbury and I asked Mr. Knight to tell me what actually happened. The organ was not destroyed in the bombings. Six stops had been removed and sent to London. These were lost in London bombings, but the rest of the organ remained in the cathedral throughout the war. The interior of the edifice was covered with several feet of earth. Services were held in the crypt. The organ is actually now in the process of being completely overhauled, with several new stops added. It is to be completed by the end of May. There are approximately sixty ranks. The cathedral itself was not appreciably damaged by bombs, but the precincts were greatly harmed. Several houses, including the library, were demolished.

The Royal School of Church Music is flourishing at full capacity. There is competition to gain admission. At present the choir numbers fifty-two boys, of whom thirty-two sing in the cathedral choir. The school offers a wide range of courses,

GERALD KNIGHT OF CANTERBURY WITH EDWARD F. MASON



AT THE LEFT in this picture is Gerald H. Knight, organist and master of the choristers at Canterbury Cathedral and warden of the Royal School of Church

Music. At the right is Edward F. Mason, American organist and faculty member of the Wa-Li-Ro choir camp held in Put-in-Bay, Ohio.

representing nearly every aspect of the church's services. Students from all over the world attend, including a native from South Africa, who, Mr. Knight said, is an excellent musician. The natives sing plainsong!

Here at the Oxford Cathedral we have a choir of fourteen boys and six men. Three sung services on Sunday and daily evensong make up the normal routine. The boys rehearse twice daily. The organist and master of the choristers is nothing short of a genius at service playing. His accompaniments to the canticles and anthems are a real treat. There is no crescendo pedal and there are no general pistons on the organ.

As for secular England, come and see it. If you are a tourist you will fare quite well, for restaurants and hotels manage

satisfactorily with the shortages. In short, England is wonderful!

THE IOWA FEDERATION of Music Clubs was the sponsor of a choral festival held at the University Church of Christ in Des Moines on the evening of May 1. Twenty-five church choirs took part. Hadley R. Crawford conducted the united forces in the hymns and anthems and in the Hallelujah Chorus from "The Messiah." Dudley Warner Fitch conducted the boy choir. Those who assisted in the program were: Mrs. Holly Visel, director Methodist Church, Nevada; Dudley Warner Fitch, director St. Paul's Episcopal Church, Des Moines; Helen Solberg Smith, organist Methodist Church, Indianola; Dayse Mae Gaylord, organist Immanuel Methodist Church, Des Moines, and Mrs. Roger Keck, pianist First Methodist Church, Des Moines.

## BACH PASSION DIRECTED BY RICHARD T. GORE IN OHIO

The choir of Westminster Church, Wooster, Ohio, directed by Richard T. Gore and assisted by guest soloists and a chamber orchestra, gave its second consecutive Good Friday performance of Bach's "Passion of Our Lord" according to St. Matthew" on April 15.

"With the memory of the distinguished performance of a year ago, the audience which crowded Memorial Chapel was prepared for a musical experience of the highest order," wrote the critic of the *Daily Record*. "The audience was not disappointed. The contributions of vocal soloists, choir and instrumentalists were combined into a beautifully unified pattern by the genius of the conductor. Mr. Gore brought to his task a lifetime study of Bach, and the result was manifest not only in the technical excellence of the performance but in the whole spirit which animated it."

## WISMAR PREPARES SPECIAL SONG SERVICE IN ST. LOUIS

A special song service in which organ numbers and anthems alternated with the enthusiastic singing of hymns by the congregation was held at Holy Cross Lutheran Church in St. Louis Sunday evening, April 24. The service was arranged by Walter Wismar, organist and director at the church, who had led similar services with success at other churches at Collinsville, Ill., and Salisbury, Mo. Notes on the music and the composers, prepared by Mr. Wismar, were read by the Rev. John W. Ott. Armin Gutekunst assisted Mr. Wismar. The choir sang "Lamb of God Most Holy," Christiansen, and "Come, Holy Ghost," Bach, and choir and children united in Carl F. Mueller's "He Is Risen" and Mr. Wismar's setting of Psalm 100. The organ numbers included: "Shall I Not to God Sing Praises?", J. F. Doles; "Lamb of God," Schumacher; Concert Fantasia, Diggle; "Come, Holy Ghost," Pachelbel; "Jesus Shall Reign," H. A. Matthews; "Built on a Rock," Hokanson; "The Church's One Foundation," Reuter; Festival Toccata, Diggle.

## PIPE ORGANS

MAINTENANCE  
REBUILDING  
ADDITIONS  
REPAIRS  
TUNING

BY  
FACTORY TRAINED  
ORGAN MECHANICS  
RELIABLE AND DEPENDABLE  
SERVICE

**BOHN ORGAN COMPANY**

Fort Wayne 8, Indiana  
Phone E-1202

## Jean Slater Appel

M.A., A.A.G.O. (Ch.M.)  
Mary Washington College  
of the  
University of Virginia

## Julian Williams

St. Stephen's Church  
Sewickley, Pa.

— RECITALS —

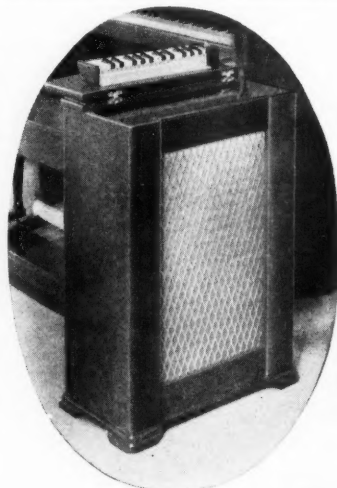
Allen W.

Ora J.

## BOGEN

542° Harper Ave.

Chicago 15



Organ Owners  
and Dealers,  
please read...

## MAAS-ROWE VIBRACHIMES

provide chime music of unexcelled purity and sweetness—an organ complement instantly installed and attractively priced.

VIBRACHIMES' 25 keys are octavically tuned (octave harmonically tuned)—all octave partials are perfectly harmonized.

Finger-tip control wheel assures instant volume adjustment from a whisper to full cathedral chime volume.

Beautiful, hand-rubbed walnut cabinet enhances appearance of any room or auditorium.

Readily portable—total weight is only 63 pounds.

Installation is the work of a moment.

MAIL COUPON FOR DESCRIPTIVE CIRCULAR AND PRICES

MAAS-ROWE ELECTROMUSIC CORPORATION  
3019 Casitas Avenue, Los Angeles 26, California

I am interested in what you say about the new Maas-Rowe VIBRACHIMES. Please send me detailed information and prices.

NAME \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

**MAAS-ROWE ELECTROMUSIC CORPORATION**

# THE ASSOCIATED ORGAN BUILDERS OF AMERICA

Aeolian-Skinner

Austin •

\*Deagan

Estey

Hillgreen-Lane

Holtkamp

Möller

†Moorhouse, Bowman & Brandt

\*National Organ Supply

\*Organ Supply Corp.

†Chester A. Raymond

†William Redmond Organ Works

\*W. H. Reisner Mfg. Co.

Reuter

Schantz

\*Spencer Turbine Co.

Write for Booklet

Mr. Lewis C. Odell, Secretary

1404 Jesup Avenue  
New York City 52

\*Allied Manufacturers.

†Maintenance.

## AEOLIAN-SKINNER ORGAN IN RUTLAND, VT., IS OPENED

Installation of a new three-manual Aeolian-Skinner organ at the Congregational Church of Rutland, Vt., has been completed and the instrument was used publicly for the first time on Palm Sunday. Richard W. Harvey, M.A., A.A.G.O., Ch.M., L.T.C.L., organist and director of music, gave a recital on Easter Sunday afternoon and it was broadcast by radio station WSYB.

The stop specification of the new organ is as follows:

### GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Quint, 2½ ft., 61 pipes.  
Superoctave, 2 ft., 61 pipes.  
Furniture, 4 rks., 244 pipes.

### SWELL ORGAN.

Geigen Principal, 8 ft., 63 pipes.  
Viola de Gambe, 8 ft., 63 pipes.  
Gambe Celeste, 8 ft., 63 pipes.  
Rohrflöte, 8 ft., 63 pipes.  
Flauto Dolce, 8 ft., 63 pipes.  
Flute Celeste, 8 ft., 63 pipes.  
Prestant, 4 ft., 63 pipes.  
Flute Harmonique, 4 ft., 63 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Contra Hautbois, 16 ft., 63 pipes.  
Trompette, 8 ft., 63 pipes.  
Claron, 4 ft., 63 pipes.

### CHOIR ORGAN.

Viola (broad strings), 8 ft., 68 pipes.  
Viola Celeste (broad strings), 8 ft., 68 pipes.

Koppelflöte, 4 ft., 63 pipes.  
Nachthorn, 8 ft., 63 pipes.  
Nazard, 2½ ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Krummhorn, 8 ft., 63 pipes.

### PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaton, 16 ft., 32 pipes.  
Echo Lieblich (ext. Swell Rohrflöte), 16 ft., 12 pipes.  
Spitz Principal, 8 ft., 32 pipes.  
Flute Ouverte, 8 ft., 32 pipes.  
Choral Bass, 4 ft., 32 pipes.  
Mixture, 4 rks., 128 pipes.  
Trombone, 16 ft., 32 pipes.  
Trompette, 8 ft., 12 pipes.  
Claron, 4 ft., 12 pipes.

Mr. Harvey is in charge of four choirs, with a membership of 125—an adult choir, a high school girls' choir, junior choir and Sunday-school choir. He is in his second year as dean of the Vermont Chapter of the A.G.O. and before going to Rutland was assistant organist at St. Thomas' Church, New York, under Dr. T. Frederick H. Candlyn.

## B Minor Mass in New York

The Oratorio Society of New York gave its twenty-third complete performance of Bach's Mass in B minor at Carnegie Hall April 21. Augmented for the occasion by the New York University glee club, the chorus and orchestra, with harpsichord and organ were under the direction of Albert Greenfield, with Barbara Stevenson, soprano; Viviane Bauer, contralto; Harvey Smith-Spencer, tenor, and Lee Wolovsky, bass, as soloists. Dr. Hugh Porter was at the organ.

Notable for a beautiful tonal balance and vocal smoothness were the "Qui Tollis," "Et Incarnatus Est" and the "Crucifixus," all of which were profoundly effective; and on the side of brilliance the "Cum Sancto Spiritu" and the "Sanctus" were outstanding. A special word of commendation must go to the Misses Stevenson and Bauer for attaining an excellent blend as well as a community of purpose. Very capable support was given by the solo instrumentalists, whose work was at all times in complete accord with the will of the composer, spiritually as well as technically.

HAROLD W. FITTER.

## ELEVEN-DAY SUMMER WORK OFFERED IN LOS ANGELES

West coast church musicians are offered, for the third consecutive summer, refresher courses in Los Angeles sponsored by the Church Federation music department, whose director is Arthur Leslie Jacobs. Dr. Federal L. Whittlesey, builder of the extensive music program of the Presbyterian Church of the Covenant, Erie, Pa., will conduct classes in conducting, choral organization, voice, rehearsal techniques and worship. The course is for eleven days only. The rest of a two weeks' vacation and the afternoons of school days will be available for visiting points of interest.

## Rollo F. MAITLAND

Mus.D., F.A.G.O., Chm.

NEW PRINCIPLES AND IDEAS IN ORGAN PEDAGOGY  
RECITALS

2129 Chestnut Street  
Philadelphia 3, Pa.

## Harold M. Frantz

Fountain Street Church  
Grand Rapids, Michigan

## Harold Schwab

Boston, Mass.

## GEORGE GANSZ A.A.G.O.

Zion Lutheran Church  
of Olney  
Philadelphia, Pa.

## MARTIN W. BUSH, F.A.G.O. First Central Congregational Church

Head Music Dep't, University of  
Omaha, Nebr.

## Edw. A. Hillmuth, Jr.

Organist & Choirmaster  
ST. PETER'S CHURCH  
Essex Fells, N. J.

ADDRESS:  
57 Luddington Rd. - West Orange, N. J.

## ROBERT BAKER, Sac. Mus. Doc.

First Presbyterian Church, Brooklyn  
Temple Emanu-El, New York

Recitals — Instruction

## GARRETSON

Buffalo, N. Y.  
Helen Townsend, A.A.G.O. (Chm.)  
Parkside Lutheran Church  
DeWitt C., A.A.G.O. (Chm.)  
St. Paul's Cathedral  
Buffalo Seminary

## LINDSAY LAFFORD

F.R.C.O. (Chm.), F.A.G.O., F.T.C.L.,  
L.R.A.M., A.R.C.M., M.R.S.T.  
Director, Department of Music  
Hobart and William Smith Colleges  
Geneva, New York

## Brace Prince Joseph

Music Director  
Church of St. John the Evangelist  
60th Street at Victoria Avenue  
LOS ANGELES

## CHURCH OF SAINT MARY THE VIRGIN

New York

ERNEST WHITE  
Musical Director

EDWARD LINZEL  
Choirmaster and Organist  
MARIE SCHUMACHER  
Organist

For recitals by these players  
address

145 West 46th Street,  
New York 19, N. Y.

## Harry Wilkinson

CHURCH OF  
ST. MARTIN-IN-THE-FIELDS  
CHESTNUT HILL PHILADELPHIA

## HAROLD MUELLER

F. A. G. O.  
St. Luke's Episcopal Church  
S. F. Conservatory of Music  
SAN FRANCISCO

## ELIZABETH M. COMBS

Graduate of Peabody Conservatory  
11 WEST TENTH STREET  
NEW YORK 11, N. Y.  
EXCELLENT PRACTICE FACILITIES

## ROBERT ELMORE

Church of the Holy Trinity  
Philadelphia  
"An Instrumentalist of Consummate Powers"  
Musical Courier, New York

## J. Alfred Schehl, A.A.G.O.

St. Lawrence Church, R.C.  
Cincinnati 5  
Faculty: Archdiocesan Teachers' College  
Mus. Dir. The Singers Club  
Elder High School Glee Club

## RALPH A. HARRIS, D. Mus.

University of Miami  
Florida

## FRANK CEDRIC SMITH, LTCL

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

## GROVER C. FARRIS

BLACKBURN COLLEGE  
St. Paul's Episcopal Church  
Carlinville, Illinois

## BYR DELLA SANKEY FEELY Recitals

GRACE METHODIST EPISCOPAL  
Waterloo, Iowa

## Poitiers Cathedral Has Famous Clicquot Organ Built in 1791

[Robert Noehren was awarded a Carnegie grant under the auspices of Davidson College, where he is organist and professor of music, to make a study of the organs of the seventeenth and eighteenth centuries in France. During the summer of 1948 he and Mrs. Noehren traveled for seven weeks from one end of France to the other, visiting and studying some fifteen organs which remain wholly or partly intact from the great "classic" period of French organ building. The following article is part of the material for a book which Mr. Noehren is preparing on the subject of his recent studies.]

By ROBERT NOEHRN

Poitiers is a small city in the southwestern part of France, in the province of Vienne. It is built on a promontory at the confluence of the Boivre and Clain rivers and is thus almost surrounded by water, which in medieval times provided a vital means of protection. This ancient city has remained a place famous for its historic and artistic monuments. Among them is the notable Cathedral Church of St. Pierre, built between 1166 and 1271 on the ruins of a Roman basilica. The interior is an imposing rectangular room consisting of three naves, 308 feet long and eighty-nine feet high at the keystone of the vault. This magnificent church is distinguished not only for its exquisite remnants of stained glass and its beautifully carved choir stalls from the thirteenth century, but for its organ, which remains one of the most treasured examples of eighteenth century organ building to be seen and heard in France.

In 1791, on the eve of the Revolution, Francois-Henri Clicquot, the most famous builder of his time and one of the greatest of all times, completed the great organ in Poitiers Cathedral. It is a distinguished instrument. Notwithstanding its limitations, which were determined by the ideals of the period in which it was built, it stands as one of the most beautiful and noble instruments in all of France. Fortunately it is blessed with sympathetic care and continuous use in the services of the cathedral. The entire instrument is a superb piece of craftsmanship. It was the last instrument to be built by Clicquot, who is said to have received 92,000 francs for his work.

The organ stands on a handsome gallery, from the eighteenth century, located at the west end of the central nave. The main case consists of two large lateral towers, with a slightly smaller tower in the center separating a flat facade of pipes. A lovely angel figure of graceful proportions stands on the central tower. The smaller case of the positif, hanging from the balustrade, repeats the simplicity of the main case, with two towers framing a flat group of pipes. The wooden portions of the cases are marked by delicate carvings typical of the period.

The organ is of moderate size, but quite complete, having four claviers and pedal, forty-two registers in all. Following is the stoplist:

### GRAND ORGUE.

Montre, 16 ft.  
Montre, 8 ft.  
Prestant, 4 ft.  
Doublette, 2 ft.  
Fourniture, 5 rks.  
Cymbale, 4 rks.  
Bourdon, 16 ft.  
Bourdon, 8 ft.  
Flute Allemande, 8 ft.  
Tierce, 3 1/2 ft.  
Nasard, 2 1/2 ft.  
Quarte de Nasard, 2 ft.  
Tierce, 1 1/2 ft.  
Grand Cornet, 5 rks.  
Bombarde, 16 ft.  
Trompette, 8 ft.  
First Clarion, 4 ft.  
Second Clarion, 4 ft.  
Voix Humaine, 8 ft.

### POSITIF.

Montre, 8 ft.  
Prestant, 4 ft.  
Doublette, 2 ft.  
Plein Jeu, 7 rks.  
Bourdon, 8 ft.  
Flute, 8 ft.  
Nasard, 2 1/2 ft.  
Tierce, 1 1/2 ft.  
Cornet, 5 rks.  
Trompette, 8 ft.  
Cromorne, 8 ft.

### RECIT.

Flute, 8 ft.  
Cornet, 5 rks.  
Hautbois, 8 ft.  
Trompette, 8 ft.

### ORGAN IN POITIERS CATHEDRAL, FRANCE, BUILT IN 1791



### ECHO.

Bourdon, 8 ft.  
Flute, 4 ft.  
Trompette, 8 ft.

### PEDAL.

Bourdon, 16 ft.  
Bourdon, 8 ft.  
Flute, 4 ft.  
Bombarde, 16 ft.  
Trompette, 8 ft.  
Clarion, 4 ft.

The grand orgue chorus is dominated by a foundational quality of tone which is mild and smooth. The individual voices are characterized by a gentle singing quality and blend admirably. The montres, 16 and 8 ft., are remarkably soft and velvety, but with no suggestion of "thickness." The bourdons are very dark, but the tone is more transparent than that of the montres, particularly in the 8-ft. register. The prestant, 4 ft., and the doublette, 2 ft., carry upward the tone established by the montres, although they become slightly brighter in the upper registers.

The traditional mixtures, fourniture, 5 ranks, and cymbale, 4 ranks, produce more fullness than brilliance and help to suggest weight, which is the predominant characteristic of the entire division. These mixtures are voiced and finished with great skill. Unlike more commonly known mixtures, the individual ranks of each are designed and blended together to create a voice which focuses definitely on one pitch, giving the ear the sense that only a single voice is sounding. In fact, it is not easy to trace the individual ranks. Although these mixtures of the grand orgue yield a tone of mild character, the *plein jeu*\* creates a fine sense of fullness, weight and power. Such tone is infinitely more flexible than that of many organs of the nineteenth and twentieth centuries in which the individual foundation stops have been voiced to produce a more powerful tone.

The grand orgue at Poitiers Cathedral illustrates how real power is essentially an illusion and depends very much upon the builder's ability to create an intensity in the tone. Power without tension will fail to realize a climax of tone necessary for musical performance. Throughout the organ at Poitiers the individual stops are characterized by a quiet singing tone, but they are so skillfully proportioned and matched that when combined they appropriately create an intense and impressive sound of considerable weight and power.

Of secondary interest, but nevertheless of considerable importance, is the com-

plete set of mutations, whose function is to provide combinations useful for the performance of melodic passages. These mutations are represented by pipework of very wide scales and yield a tone which joins the tone of the unison stops in a delightful manner. One must hear the effect of these voices in combination, as they were commonly used in the performance of early French organ music, to realize what unusual color and beauty they provide. The tone of these mutation stops is slightly larger than that of the foundation stops. However, the *grosse tierce* is voiced somewhat softer than the higher tierce and the *quarte de nasard*, 2 ft., is a little stronger than the doublette, 2 ft., although the color of these two voices is quite opposed to each other.

The positif hangs in its traditional location on the balustrade of the tribune at the organist's back. Its flue chorus is a perfect complement to the grand orgue and reflects almost stop for stop the principal flue chorus, minus, of course, the 16-ft. tone. Again, the predominant tone color is mild and dark, but the scales are proportionately smaller. The *montre*, 8 ft., is slightly softer than its companion of the grand orgue, but some harmonic development is apparent. The *bourdon* is stopped only in the bass. From middle C upward the pipes are open. It is extremely fluty in character, like the *bourdon*, 8 ft., of the grand orgue, and is also very quiet. The *prestant* and *doublette* are remarkably soft when played individually, but are somewhat brighter than those of the grand orgue and create quite an intensifying effect. The mixture of the positif is termed "*plein jeu*" because it combines the usual individual fourniture and cymbale mixtures into one of seven ranks. It is a voice of superb quality and represents a strong contrast to the grand orgue when used in the chorus. As in the other chorus mixtures, the builder seems to have stressed the unisons and lightened the quints. There is not the disintegrated effect often typical of mixtures less skillfully made and voiced. This *plein jeu* mixture yields a wonderfully pointed and brilliant tone. It is "spiky," yet its tone does not seem at all forced and creates an intense effect.

Clicquot did not include a complete set of mutations on the positif, as was typical of the larger instruments of the period. It seems strange that the *larigot* was omitted in an organ of this size, since it was called for so frequently in the organ music of that time. The quality of the existing mutations is much the same as

those of the grand orgue, but softer.

The grand orgue and the positif each possesses an open flute of smooth and velvety quality. Each is stronger in sound than any other unison voice in its respective division, and was intended not to be included in the *plein jeu*.

It is always a problem to describe the tone of musical instruments. Tastes differ, and not everyone will be inclined to agree with the writer that Clicquot's artistry, which is so magnificently realized at Poitiers, represents one of the climaxes in the history of organ tone. Nevertheless, if one were to judge this instrument in the most objective terms possible, it might be feasible to say that Clicquot's tone is a type which admirably fulfills the demands made upon it by the music of the period. The flue tone is mild and sweet. There is little harmonic development, so it blends easily and finds a variety of uses. Finally, it succeeds most admirably in the choruses, which are distinguished by their weight and an effect of power, yet are clear and transparent. The tone is indeed beautiful, but, more important, it fulfills its intrinsic purpose and becomes a sympathetic medium for the performance of French "classic" organ music.

If the flues at Poitiers are so remarkable, the reeds of this impressive organ are its crowning glory. Clicquot's reeds cannot be surpassed for (1) an intonation of very sharp definition, (2) an attack which is so instantaneous that the effect is almost percussive, (3) a unique variety of color and (4) a tone which is light but intense and when used in ensemble creates a magnificent sense of power. Because the tone is light it is flexible (like the flues) and does not tire the ear.

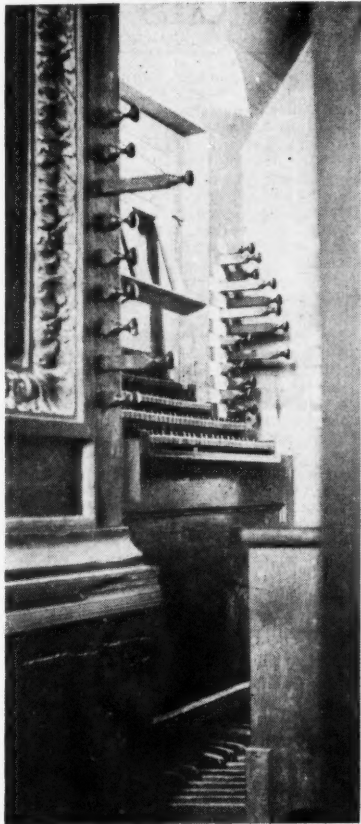
Once again it is difficult to describe this tone. There is an incisiveness and a certain "looseness" about it which perhaps characterizes it as well as can be done. As has been said of other examples of Clicquot's reeds, it is likely that one will be reminded of the harpsichord, particularly in the basses, where the percussive effect of the attack is most apparent. The *bombarde*, 16 ft., of the grand orgue goes down only as far as tenor C. It was originally a second *trompette*, but was moved down by one of the Dallery family, organ builders who were once associated with Clicquot and later succeeded him. This is supposedly the only change the organ has suffered since it was built. Considering the basic quality of the chorus reeds, this *bombarde* is fairly smooth and broad. The 8-ft. *trompette* likewise is similar in tone to the *bombarde* and does not add any particular brilliance. However, in the clarion, 4 ft., there is considerable contrast; contrary to the tone of the other grand orgue reeds, its quality is brilliant, sharp and forceful. The second clarion follows the example of the *trompette*, 8 ft., in strength and character. Again, one should hear this battery of reeds in the grand *jeu*† to realize what a tremendous feeling of power and weight they impart to the ensemble. Yet they do so without obscuring the flue work and, on the contrary, seem to amplify it.

The perfect counterpart to the grand orgue reeds is to be found in the positif *trompette*, 8 ft., which is one of the most distinguished registers of the entire organ. Here there is no attempt to suggest weight. The tone is very intense and sharp, of brilliant intonation, and when used with the mixture imparts a unique quality to the entire division.

The other two clavier divisions, as was typical, were not designed to include chorus voices. Moreover, these divisions have a compass which is limited to the treble register and thus are intended solely for solo use. But before discussing their registers it is important to describe certain other solo voices which are included in the grand orgue and positif divisions.

Over all the divisions there appear three cornets, each of which is composed of very large-scaled pipework represented by the following pitches: 8, 4, 2, 2 1/2 and 1 1/2 ft. In the positif and grand orgue the cornets are mounted on separate chests of their own. They sound only from tenor G and were to be used primarily as solo voices. (The mutations and cornets in the early French organs were never drawn with the *plein jeu*, although it may be inferred from the writings of Dom Bedos that there were then many organists who violated the rules of "good taste" and used such stops and the tremulant indiscriminately.) All three cornets of the organ at Poitiers (and again this was typical) are closely matched in quality and intensity, which might indicate that

CONSOLE AT POITIERS



at least one of these mixtures may have been included for the sake of flexibility. A further indication that such was the case was the frequent introduction in organs of that time of an extra manual, containing only one stop, which of course was the cornet. It may seem curious to us that all the solo voices in this organ yield a considerably larger tone than the foundation stops. The cornets, therefore, produce more tone than any one of the chorus mixtures. But, like the mutations, the quality is extremely fluty. Their individual ranks fuse admirably to create a single voice of smooth and full quality, but also somewhat suggestive of covered reed tone.

The cromorne, located in the positif, is fully as large as the trompette, but because of its character is not penetrating. Its quality is reminiscent of the clarinet, but is darker and reedier, with an open or somewhat "hollow" effect. This is a beautiful voice, with a tinge of melancholy about it.

In the recit there is an 8-ft. flute, very calm and quiet, and only half the strength of any other stop in the organ. The hautbois has a peculiar penetrating quality which offers still another contrasting reed color. The trompette, 8 ft., of this division is broad and smooth.

The fourth clavier commands the echo division. Here is contained a very large-sounding bourdon, somewhat more metallic than the other stops of its class. The flute, 4 ft., is open and still larger than the bourdon. Its tone is very smooth and velvety. The trompette, 8 ft., in contrast to the one in the recit, is sharp and pointed, and, surprisingly enough, introduces still another characteristic color quite unlike any of the other reeds.

In recent years we have heard many indiscriminate references to the so-called "trompette," and a certain distinguishable but limited type of tone has come to be associated with this label. A day at the organ of Poitiers Cathedral might serve to dispel this categorical impression and suggest the rich variety of color that was once achieved with this type of reed.

The compass of the pedal division ranges from AAA (below the modern compass) to C. The three flues of 16, 8 and 4-ft. pitch are light and match the grand orgue foundational tone. The three reeds of 16, 8 and 4-ft. pitch are not particularly powerful, but create a magnificent and impressive effect. Because the compass goes below that of modern organs, the lowest pipe of the 16-ft. bombarde is actually much longer than sixteen feet. Its support is aided by a very curious hook attached to the overhead framework.

The mechanical action of the Poitiers organ, although somewhat heavier than other existing examples of early French organ building, such as the large organ of Auch Cathedral, built in 1694, is amazingly light and responsive. The action of the grand orgue clavier is about as heavy as the action of a modern grand piano. With the positif coupled it perhaps becomes twice as heavy, but even so does not present any problems for an accomplished player.

There are no combination movements. Devices to assist the organist in drawing stops were not generally introduced before the nineteenth century. Organs such as the one at Poitiers were so designed that the player was able to set all the necessary combinations before beginning to play a composition. This accounts for the presence of a third, fourth and sometimes a fifth clavier (the Clicquot organ of St. Gervais, Paris), each representing a division containing no more than a few solo voices. This also explains the presence of three cornets in the organ at Poitiers (the organ of Auch Cathedral contains four cornets, one for each clavier), all of the same timbre and strength, and the mild tone of the entire organ, which does not tire the listener as many modern organs do (unless there is a constant shifting of color and dynamics).

It is a mistake to judge the French organ according to nineteenth century standards. Certain characteristics did hold over from earlier times, but the organs of Cavaille-Coll represent a vastly different instrument from those of the eighteenth century. In the attempt to develop more power the subtle beauty and restrained magnificence which characterized the earlier organs were lost. With the introduction of the tracker-pneumatic action in Cavaille-Coll's early instrument at the Church of St. Denis wind pressures were increased, which, in turn, made possible the use of harmonic pipes. The

whole manner of voicing was changed; more wind pressure and higher-cut mouths became the rule. The flue stops not only became louder, but produced a tone with considerably more harmonic development. The French voicing techniques of the nineteenth century became particularly objectionable in the mixture-work, where the presence of an abundance of upper partials caused the tone to scream and unfortunately reduced its blending possibilities. It became the ideal that the mixtures should reinforce the reed tone, instead of completing the flue chorus, as they had done in the "classic" organ. Cavaille-Coll was not especially successful with mixtures. In the organ he built for Rouen Cathedral in 1890, one of his last, there were only two chorus mixtures in the entire instrument of four clavier divisions and sixty-five registers. There was not even a 2-ft. stop, much less a mixture in the grand orgue itself.

The Cavaille-Coll reeds are a powerful affair; however, they not only are less manageable, but lack the fine restraint and color of the Clicquot reeds, and they are not nearly as incisive at the attack. One wonders how nineteenth century French organ building could have gone so far afield. How could it so easily forget the earlier organs, with their wealth of color, their marvelously designed choruses and, most important, the mild, singing character of the flue voices, which was the actual cornerstone of its art? The French have realized the loss and are pointing the way back. Such modern builders as Gonzales in the new instruments and restorations are once more practicing the principles of eighteenth century organ building. However, they are adopting a more nearly complete pedal division along Germanic traditions, which the early French organs lacked, and certain elements of the symphonic organ of Cavaille-Coll, which have become indispensable for the performance of certain later organ music.

The organ at Poitiers Cathedral has stood the test of time. It remains a great artistic achievement. Its wonderfully designed choruses, its gentle singing tone, its vivid colors and its magnificent grand jeu altogether mark it as one of the most distinguished organs of all time.

\*According to Dom Bedos, "plein jeu" was a standard combination of stops in which all the montres, bourdons, prestants, doublettes, fournitures and cymbales were drawn on the two principal manuals, grand orgue and positif, coupled together. In the pedal the trompettes and clarions were drawn without the flues. The plein jeu was to be treated with "grave and majestic movement."

†The grand jeu included all the cornets, prestants, trompettes and clarions of the grand orgue and positif coupled together. In the pedal the trompettes and clarions were drawn as for the plein jeu.

# ORGELECTRA



The first  
and only  
key action  
current  
designed and  
engineered  
specifically  
for pipe  
organ use

55 pounds of accurately controlled voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little voltage; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

6525 Olmsted Ave.

Chicago 31, Ill.

## Plenty of Power for All Your Organ Needs — and it's foolproof!



Green offers you the modern power supply you have been looking for... a foolproof source of direct current to overcome long lines, and with plenty of power for all your needs.

**Note These Green Features:**

- Compact for installation anywhere
- Completely encased in ventilated metal shield
- 5-10-15 volt tap switch
- 10-ampere capacity
- Ammeter built in
- Thermal cut-out for safety
- Quiet rectification... no moving parts
- Long, trouble-free performance
- Uses modern selenium metal rectifiers, no muss, no bulbs
- Instantaneous operation — no time delay
- Two or more units may be connected in parallel to supply extra large installations.

Green Model 1510 Rectifier is ideal for any organ. It is so small that you can install it in the console, if you wish. Yet it has ample voltage to overcome the drop in the lines if installed in the basement. And the thermal cut-out is a safety measure you should not overlook.

Free Literature on Request



W. GREEN ELECTRIC COMPANY, INC.

130 CEDAR STREET NEW YORK 6, N. Y.  
RECTIFIER ENGINEERS



# Programs of Organ Recitals of the Month

**Charles A. H. Pearson, Pittsburgh, Pa.**—Mr. Pearson, head of the department of music at Carnegie Institute of Technology, gave a recital at Bethany Presbyterian Church in Bridgeville, Pa., May 8 on the new two-manual organ. His program consisted of these compositions: Trumpet Tune, Purcell; Largo from "Xerxes," Handel; "Evening Bells and Cradle Song," Macfarlane; Allegro, Sixth Symphony, Widor; "Evening Angelus," Bonnet; Fantasia and Fugue in G minor, Bach; "The Bells of St. Anne de Beaupré," Russell; Scherzo in G minor, Bossi; "Evening Bells," Chauvet; "Carillon-Sortie," Mulet.

**Carl Weinrich, Princeton, N. J.**—Dr. Weinrich was presented in a recital at the First Presbyterian Church of Lancaster, Pa., May 4. His program was as follows: Prelude and Fugue in E major, Lubeck; Chorale Preludes, "In dulci Jubilo," "Lord God, Now Open Wide Thy Heaven," "A Mighty Fortress," "Lord Jesus Christ, unto us Turn" and "These Are the Holy Ten Commandments," Bach; Toccata, Adagio and Fugue in C major, Bach; Three Pieces for Mechanical Organ, Haydn; Nine Preludes, Milhaud; Third Movement from "The Ascension," Messiaen.

**Lester Berenbroick, New York City**—Mr. Berenbroick of the West End Presbyterian Church gave the following program at St. Mark's Church-in-the-Bowery May 7: Prelude and Fugue in G major, Bach; Chorale Preludes, "Erbarm Dich mein, O Herr Gott" and "Nun komm, der Heiden Heiland," and Vivace, Sixth Sonata, Bach; Fifth Concerto, Handel; Flute Solo, Arné; Fantasia in F, Mozart.

**William F. Spalding, Denver, Colo.**—Mr. Spalding, organist of St. Mark's Church in Denver, gave a recital at the Washington Cathedral after evensong April 3, presenting this program: Prelude in G major, Bach; Chorale Preludes, "Christ, Thou Lamb of God," "Whither Shall I Flee" and Passion Chorale, and Sinfonia to the Cantata "We Thank Thee, God," Bach; "Requiescat in Pace" and Meditation on a Passionist Hymn, Sowerby; Prelude on "Eudoxia," David Pew; Lenten Prelude on the Passion Chorale, Winfred Douglas; "Jesus Consoles the Women of Jerusalem," from "The Way of the Cross," and Prelude and Fugue in G minor, Dupré.

**Owen W. Brady, New York City**—Mr. Brady, organist and choirmaster of St. Stephen's Church, gave a recital at the Washington Cathedral after evensong May 1, playing: Fanfare Fugue in C and Prelude and Fugue in A, Bach; Concerto for Organ, in D (No. 6), Handel; Symphony in G, first movement, Sowerby; Chorale, Roger Sessions; Toccata on a Chorale, Tournemire; Prelude on the Tune "Canticum Reformationis," Darwin Leitz.

**Marie Schumacher, New York City**—Miss Schumacher, organist of the Church of St. Mary the Virgin, gave a recital at the Methuen Memorial Music Hall, Methuen, Mass., April 20, on the former Boston Music Hall organ. Her program consisted of these works: Chorale Preludes, "Wir glauben All an Einen Gott" and "Wie schön leuchtet der Morgenstern," Pachelbel; Fantasia in F minor, Mozart; Partita, "Sei gegrüßet, Jesu gütig," Bach; Adagio, Second Symphony, and Scherzo, Fourth Symphony, Widor; "Clair de Lune" and Grave and Finale, Fifth Symphony, Vierne.

**Joseph L. Sullivan, Grand Rapids, Mich.**—Mr. Sullivan, organist and choirmaster of the Grand Rapids Cathedral, played the following dedicatory recital on a two-manual organ in the Church of St. Stanislaus, Ludington, Mich., Sunday afternoon, May 1: "Vision," Rheinberger; Fughetta, Dubois; Adagio, First Sonata, Mendelssohn; Allegro Maestoso, Peeters; "Friere du Matin," Jongen; "Grand Choeur" in D, Lemmens. Mr. Sullivan was assisted by soloists from St. Stanislaus' Church choir.

**David S. Alkins, Mus.D., New Haven, Conn.**—Dr. Alkins, organist at St. Luke's Chapel of the Berkeley Divinity School at Yale University, played the following at solemn evensong in Dwight Chapel at Yale, May 4: "Benedictus," Couperin; "Chant de Mai," Jongen; Berceuse, Vierne. The postlude was Bach's Fantasia and Fugue in G minor. The choral litany was sung a *cappella* by the seminarians of the divinity school and was attended by the Anglican Orthodox Society.

**Henry F. Seibert, Mus.D., New York City**—In a recital May 1 at the Lutheran Church of the Holy Trinity Dr. Seibert played: "Christ Triumphant," Yon; "Easter Dawn," Hodson; Caprice, Sturges; Prelude to "Parsifal," Wagner; "Christus Resurrexit," Ravanello; "Melody for the Bells of Berghall Church" and "Finlandia," Sibelius.

As a part of the celebration of the twenty-fifth anniversary of the Westchester County Recreation Commission

Dr. Seibert gave a recital March 27 at the County Center in White Plains, playing: Chorale, "If Thou but Suffer God to Guide Thee," Sonatina from "God's Time Is Best" and "Crucifixus," from Mass in B minor, Bach; "Christus Resurrexit," Ravanello; "Dreams," McAmis; Variations on "Peyel's Hymn," Burnap; Meditation, Bubeck; "Adoration," from "The Holy City," Gaul; "On the Lake of Galilee," Barton; "To the Evening Star," Wagner; "Finlandia," Sibelius.

**Marshall Bidwell, Mus.D., Pittsburgh, Pa.**—Dr. Bidwell gave his spring series of recitals on Saturday evenings in April and May at Carnegie Music Hall, with the assistance of several school and church choirs and soloists. Among his offerings were the following:

April 10—"Chant Triomphale," Gaul; Chorale, "All Glory, Laud and Honor," Teschner-Bach; Chorale Prelude, "Farewell I Gladly Give Thee," Bach; "Gethsemane," Malling; Con Moto Moderato, Symphony No. 4, in A (Italian), Mendelssohn; Prelude to "The Afternoon of a Faun," Debussy; "Paques Fleuries" and Toccata in D minor, Mally; "The Palms," Faure; "Angelus," Lemare; Springtime Sketch, Brewer; "By the Waters of Minnetonka," Lieurance; "Festal Time," Walton.

April 17—"Awake, Thou Wintry Earth," "Christ Lay in Bonds of Death" and "The Blessed Christ Is Risen Today," Bach; "Easter Morning on Mount Rubidoux," Gaul; "In Springtime," Kinder; Toccata on "O Fili et Filiae," Farnam; Transformation Scene from "Parsifal," Wagner; "Resurrection Morn," Johnston; "Dawn," Jenkins; Reverie, "I Know That My Redeemer Liveth," from "The Messiah," Handel; "Resurrexit," "The Strife Is O'er," Palestrina-Lacey; Pastorale and Finale from Symphonic Poem, "Death and Transfiguration," Strauss.

**Mario Salvador, St. Louis, Mo.**—Mr. Salvador gave the dedicatory recital on a Wicks organ, presented in memory of Father George Gordon McHardy, at Spring Hill College, Mobile, Ala., May 8. His program consisted of these works: Festival Postlude on "Veni Creator Spiritus," Van Hulse; Allegretto, Parker; Prelude and Fugue in E flat major, Bach; Improvisations on the Lourdes Hymn, Salvador; "Danse des Acolytes," Bedell; Gig Fugue, Bach; Cantilene, Widor; Pastorale, Franck; "Legende," from Suite in B minor, Douglas; "Impromptu," Vierne; "Tu es Petrus," Mulet.

**Louis Hollingsworth, St. Petersburg, Fla.**—A program on which composers from eight nations were represented was played by Mr. Hollingsworth for the Brooksville, Fla., Music Club at the First Methodist Church Sunday afternoon, May 1. The offerings were these: "Water Music" Suite, Handel; "Siciliano," Bach; Gavotta, from Twelfth Sonata, Martini; "Solemn Melody," Davies; "Greensleeves," Purvis; "In a Persian Garden," Ketebej; "Belgian Mother's Song," Courboin; Prelude from Third Sonata, Guilmant; "The Last Spring," Grieg; "Daguerreotype of an Old Mother," Gaul; Rhapsody on "Now Thank We All Our God," Hollingsworth.

**Klaus Speer, Harrogate, Tenn.**—The Knoxville Chapter, A.G.O., presented Mr. Speer in a recital May 1 at the First Baptist Church of Knoxville. He was assisted by the Lincoln Memorial University choir. The organ program included: Prelude and Fugue in E major, Lubeck; Chorale, "Come, Holy Spirit, Lord God," Buxtehude; Sonata No. 2, Hindemith; Pastoral, Milhaud; "Florentine Chimes," from "Harmonies of Florence," Bingham; Trio-Sonata No. 3, in D minor, Chorale Preludes on Easter Hymns, "Today the Son of God Triumphs" and "Jesus Christ, Our Saviour, Who Death O'ercame," and Prelude and Fugue in C major, Bach.

**Frank K. Owen, Kalamazoo, Mich.**—At the special spring meeting of the Michigan Music Teachers' Association, held at Kalamazoo College April 19, a recital by Mr. Owen in Stetson Chapel was a feature. Mr. Owen played: Prelude in G, Bach; Sinfonia to the Cantata "Wailing, Crying, Mourning, Sighing," Bach; Adagio from Fifth Symphony, Widor; Two Pieces from "Plymouth Suite," Whitlock; "Marche," "Idylle" and Toccata, Peeters; Chromatic Study on "B-A-C-H," Piston; Toccata, de Maleingreau.

**Alfred C. Kuscha, Harrisburg, Pa.**—Mr. Kuscha, organist and choirmaster of the Cathedral Church of St. Stephen, gave a Lenten recital at St. James' Church, Lancaster, Pa., March 26, presenting the following program: Chorale Prelude, "Liebster Jesu," Purvis; Prelude and Fugue, de Pearsall; Arioso, Pasquet; Prelude and Fugue on the Name "B-A-C-H," Liszt; "Cantilene Pascale," Benoit; Sketch in F minor, Schumann; "The Old Chapel by Moonlight," Beach.

**Walter E. Buszin, M.S.M., St. Louis, Mo.**—Professor Buszin was heard in a recital at St. Paul's Lutheran Church in Vernal, Ill., May 1, playing the following com-

positions: Prelude and Fugue in F minor, Handel; Aria, Tenth Concerto, Handel; Four Chorale Preludes, Bach; Chorale Variations, "Jesus, Priceless Treasure," Walther; Toccata in D minor, Reger; Prelude, Clerambault; "Benediction," Karg-Elert; Variations on an Old Carol-tune, Shaw; Chorale Preludes, "A Mighty Fortress Is Our God," Pachelbel, and "Abide, O Dearest Jesus" and "Praise God, from Whom All Blessings Flow," Walther.

Four choir numbers were sung a *cappella* under the direction of the Rev. Carl A. Mennicke.

**Claire Coltrin, Santa Rosa, Cal.**—Miss Coltrin presented the following program at the Methodist Church Sunday afternoon, April 10: Chorale Prelude, "Sleepers, Wake," Bach; Allegro Assai Vivace, Sonata 1, Mendelssohn; "By the Waters of Babylon," Karg-Elert; Prelude in D minor, Clerambault; Andante Cantabile, Fourth Symphony, Widor; Rhapsody No. 3, on a Breton Melody, Saint-Saens; "Chartres" ("Noel Varie"), Purvis; "Primavera," Bingham; Toccata on "St. Theodulph," Diggle.

**Jack Fisher, West Point, N. Y.**—Mr. Fisher, a student at Union Theological Seminary, New York, gave a guest recital at the chapel of the West Point Military Academy April 24 and presented a program which included: "Grand Jeu," du Mage; Vivace from Sixth Trio-Sonata, Bach; Prelude and Fugue in B minor, Bach; Pastorale, Franck; Symphonic Chorale No. 3, Karg-Elert; Scherzo from Second Symphony, Vierne; "Ave Maria," Schubert; Toccata, Reger.

**Rollo F. Maitland, Mus.D., F.A.G.O., Philadelphia**—Dr. Maitland played the following programs in connection with four special Sunday evening services at the Church of the New Jerusalem:

March 20—"Psalm 19," Marcello; Chorale Prelude, "I Call to Thee," Bach; Toccata and Fugue in D minor, Bach; Gavotte in A major, Gluck-Brahms-Maitland; "The Bells of St. Anne de Beaupré," Russell; Meditation on the tune "Olivet"; "Angelus," Massenet.

March 27—Fantasia and Fugue on "Ad Nos," Liszt; Meditation on the tune "Eventide"; Concert Overture in A, Maitland.

April 3—Trumpet Voluntary, Purcell; "Piece Heroique," Franck; Toccata in F, Bach; Spring Song, Hollins; Meditation on "O Love That Will Not Let Me Go"; "Finlandia," Sibelius.

April 10—Second Sonata (two movements), Mendelssohn; Chorale Preludes, "My Heart Is Filled with Longing," Bach, and "O World, I'en Must Leave Thee," Brahms; Pastorale, Wachs; Allegretto, Lemmens; Meditation on "St. Theodulph"; "Hosannah" (Chorus Magnus), Dubois.

**Everett J. Hilty, M.Mus., Boulder, Colo.**—Mr. Hilty, organist of the University of Colorado and the First Congregational Church of Boulder, played the dedicatory recitals on two new Reuter organs. The first recital was given May 1, at the First Presbyterian Church, Gordon, Neb.; the second was played May 2 at the First Baptist Church, Rapid City, S. D. The program at both churches was as follows: Variations on "Jesus, Joy and Treasure," Walther; Concerto for Organ, "The Cuckoo and the Nightingale," Handel; "Come, Sweet Death" and "Anna Magdalena's March," Bach; "Piece Heroique," Franck; "Landscape in the Mist," Karg-Elert; "Ronde Francaise," Boellmann; "Land of Rest," Donovan; "Swing Low, Sweet Chariot," Diton; "Thakay Yama" (Japanese Chime Clock), Miller; Sixth Symphony, Widor.

**John T. Erickson, Mus.D., A.A.G.O., New York City**—At a recital sponsored by the Brotherhood of Emmanuel Congregational Church, New Haven, Conn., May 8, Dr. Erickson played the following numbers: Toccata in D minor, Bach; Bourree, from Suite in E flat, Bach-Whitehead; "Now Thank We All Our God," Bach-Means; Trumpet Fanfare, Handel; Sortie in F, Rene L. Becker; "Rigaudon et Musette," Bedell; "Psalm 42," Otto Olsson; "Chant Pastorelle," Franck; "Epithalamium," H. J. Stewart; piano solo, "March of the Crusaders," Liszt, arranged by J. T. Erickson; Festival Toccata, Fletcher.

**Marilyn Penner, Yankton, S. D.**—Miss Penner, teacher of organ and piano at Yankton College, gave a faculty recital at the college auditorium April 25. Her program was as follows: Trumpet Tune, Purcell; "Sheep May Safely Graze" and "Fugue a la Gigue," Bach; Chorale in A minor, Franck; "The Legend of the Mountain," Karg-Elert; "Ronde Francaise," Boellmann; Fugue and Chorale, Honneger; Gavotte from "Mignon," Thomas; Toccata, "Tu Es Petra," Mulet.

**Berdelle Moch Linberg, St. Louis, Mo.**—In a Mother's Day recital May 8 Mrs. Linberg, organist and choir director of Eden-Immanuel Evangelical and Reformed Church, presented the following

program on the three-manual Reuter organ: Ballade in D, Clokey; "A Shepherd's Prayer," Kountz; "The Little Shepherd," Debussy; Echo Caprice, Mueller; "Piece Heroique," Franck; "Belgian Mother's Song," Courboin; "Old Aunty Chloe," "Grandmother Knitting" and "Grandfather's Wooden Leg," from "Fire-side Fancies," Clokey; "The Musical Clocks," Haydn; Allegro Vivace (from First Symphony), Vierne.

**Helen Henshaw, Schenectady, N. Y.**—The following recital was played by Miss Henshaw April 3 in Ballston Spa, N. Y.: Toccata, Adagio and Fugue in C, Bach; Chorale Prelude, "My Heart Is Filled with Longing," Bach; "Jesus Comforts the Women of Jerusalem," Dupré; Prelude to "Lohengrin," Wagner; "When I Survey," arranged by Reynolds; "Morning," "Peer Gynt" Suite, Grieg; "A Rose Breaks into Bloom," Brahms; "Chant de Mai," Jongen; Spring Song, Mendelssohn; Allegro and Finale, First Symphony, Vierne.

**John M. Sayre, Van Nuys, Cal.**—Mr. Sayre, organist of the First Methodist Church of Van Nuys, played for the service of dedication of the rebuilt organ in the First Methodist Church of North Hollywood on the evening of April 24. His offerings included: Toccata in G, Dubois; Adagio, First Sonata, Mendelssohn; "Ein feste Burg," Faulkes; Serenade, Schubert; "Jesus, Joy of Man's Desiring," Bach; Medley of Hymns, Sayre; "Cornelius March," Mendelssohn; Toccata, Boellmann.

**William Sprigg, Frederick, Md.**—Hood College presented Mr. Sprigg, the college organist, and a string quartet in a program at Brodbeck Hall March 25. Mr. Sprigg and the quartet played Mozart's Sonatas No. 13 and No. 15. The organ numbers were the following: Concerto in A minor, Vivaldi; Chorale Preludes, "Sleepers, Awake," "I Call to Thee" and "Rejoice, Christians," Bach; Fantasia and Fugue in G minor, Bach; "My Heart Is Filled with Longing," Brahms; "Carillon-Sortie," Mulet; Sonatina, Sowerby.

**Parvin Titus, Cincinnati, Ohio**—Among Mr. Titus' programs for his vesper recitals at Christ Church have been the following:

April 1—French composers: Elevation ("Tierce en Taille") and "Sister Monica," Couperin; Chorale in B minor (by request), Franck; Cantabile, Eighth Symphony, Widor.

April 8—"Psalm 19," Marcello; "Jesus, Joy of Man's Desiring" (by request), Bach; Fugue in A flat minor (by request), Brahms; "Benedictus," Rowley; "Carillon," Sowerby; "Ariel," Op. 10, No. 3, Bonnet; Second Meditation, in F sharp minor, Guilmant.

**Charles Poole, Jr., Marietta, Ga.**—Mr. Poole marked his first six months as organist of St. James' Episcopal Church with a recital played May 17. This is the first recital to be played on the new Möller organ since its dedication two years ago. The program included: Rigaudon, Campra; Toccata in E minor, Pachelbel; "Sleepers, Awake," "In Thee Is Joy," "Come, Sweet Death" and Prelude and Fugue in E minor, Bach; Passacaglia, Powell Weaver; "Romance sans Paroles," Bonnet; "Belgian Mother's Song," Courboin; "In Summer," Stebbins; "Benediction" and "Now Thank We All Our God," Karg-Elert; "Piece Heroique," Franck; Toccata, Fifth Symphony, Widor.

**Jessie Clark Copp, Detroit, Mich.**—Mrs. Copp, organist and choir director of the Nardin Park Methodist Church, gave a recital as a requirement for the master of music degree at Adrian College May 6, playing: Allegro Vivace, Sammartini; Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; "Symphonique," Spencer; Prelude in G minor, Dupré; Nocturne, "The Fountain," Delamarter; "Chinese Boy and Bamboo Flute," Spencer; Toccata, Sowerby.

**W. Arnold Lynch, Winfield, Kan.**—Mr. Lynch was presented in a recital at the First Presbyterian Church of Arkansas City, Kan., May 1 and was assisted by Phyllis Ann Henry, flautist. The organ selections included: Voluntary in E minor, Stanley; "Nun komm, der Heiden Heiland," "Tidings of Joy" and Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; "Greensleeves," Purvis; Allegro from Second Symphony, Vierne.

**James Taylor, Mattapan, Mass.**—The following organ numbers were played at special services in Holy Week and on Easter Sunday at the Church of the Holy Spirit by Mr. Taylor, organist and choirmaster: "The Strife Is O'er," Allanson G. Y. Brown-Palestrina; Chorale in E major, Franck; "The Palms," Faure; "Hosannah," Dubois; "O Sacred Head," "Come, Saviour of the Gentiles" and "Jesus, Joy and Treasure," Bach; Pastorale and Allegro Moderato, A minor Sonata, Rheinberger; Fantasia on "All Glory, Laud and Honor," McKinley; "Carillon-Sortie," Mulet; "The Heavens Declare the Glory of God," Marcello; "Alleluia, Pascha Nostra," Titeomb.

# Programs of Organ Recitals of the Month

**George F. Hamer, Mercersburg, Pa.**—Mr. Hamer gave a recital in the chapel of Mercersburg Academy on the four-manual Skinner organ, April 9. Mr. Hamer is head of the physics department as well as organist and choirmaster of the academy. His program consisted of these compositions: Air with Variations, Martini; "The Legend of the Mountain," Karg-Elert; Sicilienne, "Come, Sweet Death" and Fugue in D, Bach; "The Squirrel" Weaver; Allegro from Fifth Symphony, Widor; "Belgian Mother's Song," arranged by Courboin; "Carillon," Mulet.

**Frederick James Kent, Miami, Fla.**—On the evening of April 22 Mr. Kent played the following program for the Miami Chapter, A.G.O., at Trinity Episcopal Church: "Noel" with Variations, d'Aquin; Chorale, "Our Father, Who Art in Heaven," Buxtehude; "The Fifers," d'Andrieu; Dorian Toccata, Bach; Sonata in F and Sonata in C for organ and strings, Mozart; Chorales, "Behold, a Rose Is Blooming" and "My Heart Is Filled with Longing," Brahms; March, Op. 27, No. 2, Dupré; "The Fountain," DeLamarter; Meditation on "Picardy," Sowerby; Pastorale, Recitativo and Chorale, Op. 92, No. 3, Karg-Elert.

**William H. Barnes, Mus.D., Evanston, Ill.**—Dr. Barnes of the First Baptist Church gave a recital at St. Luke's Church May 10, playing a program consisting of the following compositions: "The Heavens Declare the Glory of God," Marcello; "Water Music," Handel; Sonatina, "God's Time Is the Best," Bach; Dialogue for Two Trumpets, Clerambault; "Air Tendre," Lully; "Ronde Francaise," Boellmann; "Poeme Mystique" and Communion, Purvis; Toccata ("Deo Gratias"), Richard Keys Biggs; Three Short Pieces, Whitlock; Andante ("Grande Piece") and Chorale in E major (abridged), Franck.

**G. Leland Ralph, Sacramento, Cal.**—For his organ vespers at the First Baptist Church April 24 Mr. Ralph selected the following program: "Water Music," Handel; Cantabile, Franck; Dorian Toccata in D minor, Bach; "Kamennoi Ostrow," Rubinstein; Communion, Purvis; Andantino in D flat, Lemare; "Grandfather's Wooden Leg," Clokey; Allegro Vivo ("Sonata Gothique"), Diggie.

**Mrs. Wayne Lambert, Arkansas City, Kan.**—Mrs. Lambert played the following program at the First Presbyterian Church, with the assistance of Mrs. Edwin Maier at the piano, on April 10: Paraphrase on the Easter Hymn "St. Kevin," Miles; "Jesu, Joy of Man's Desiring" and "Hark! A Voice Saith All Are Mortal," Bach; organ and piano, Easter Melody, Bartlett; "Air Varie," Demarest; Siciliano, Bach; "Easter Morning on Mount Rubidoux," Gaul; "Gethsemane," Frysinger; "Paeon, of Easter," Mueller.

**Richard Tumilty, Memphis, Tenn.**—Mr. Tumilty, a pupil of Adolph Steuterman, gave the following program at Calvary Church under the sponsorship of the Memphis College of Music April 24: "Sheep May Safely Graze" and Passacaglia and Fugue in C minor, Bach; "Benedictus," Reger; "Carillon" and "Comes Autumn Time," Sowerby; Sonata on the Ninety-fourth Psalm, Reubke.

**Franz Engle, Princeton, N. J.**—The organ department of Westminster Choir

College presented Mr. Engle, a first-year organ student under L. B. Hedgpeth, in a recital at the college chapel April 25. The program included: "How Brightly Shines the Morning Star," Pachelbel; "Fugue a la Gigue," Bach; Toccata and Fugue in D minor, Bach; "My Heart Is Filled with Longing" (second setting), Brahms; "Cortege et Litanie," Dupré; "Litanies," Alain; Finale, Symphony No. 2, Vierne.

**Mary A. Atcheson, Reno, Nev.**—Mrs. Atcheson gave a recital on the Baldwin electronic organ in the Hotel El Cortez April 5 and made use of the following compositions: Prelude and Fugue in B flat major, Bach; Offertoire and Toccata, Dubois; Prelude and Sarabande, Corelli; Sketch in D flat major, Schumann; "Rimembranza," Yon; Intermezzo, Szaliti; "Benediction," Saint-Saens; Pastorale, Corelli; "Piece Heroique," Franck; "In Paradisum," Dubois; "Finlandia," Sibelius.

**Frederick Boothroyd, Mus.D., Colorado Springs, Colo.**—For his Easter program in the series of memorial recitals at Grace Church Dr. Boothroyd selected this program: Prelude, Egerton; Toccata, Farnam; Sinfonia from Cantata "Christ Lay in Death's Dark Prison," Bach; First Movement, Concerto in F, Handel; "Intercession," from Suite for Organ, Bingham.

**Ralph H. Brigham, Rockford, Ill.**—Mr. Brigham gave a recital at Rockford College April 24, with the following program: Overture to "Martha," Von Flotow; Serenade in G, Lucian Chaffin; "Sunrise on the Mountain," Gaston Borch; Andante from Fifth Symphony, Beethoven; Third Sonata, first movement, Gullmunt; Concert Variations on a Theme by Rousseau, William Felton; Prelude and Fugue in E minor and "Jesu, Joy of Man's Desiring," Bach; A Scotch Idyl, Felton; Toccata in C major, d'Evry.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—The following recital will be played at Union College Chapel Sunday, June 5, at 4 p.m. by Dr. Tidmarsh: Prelude in B minor, Bach; Prelude and Fugue in G minor, Dupré; Gavotte, Martini; "Landscape in the Mist," Karg-Elert; Berceuse and Finale from "Firebird Suite," Stravinsky; "Evening Song," Bairstow; "The Bells of St. Anne de Beaupré," Russell; Roulade, Bingham; Rhapsody, Cole.

**Laurence Dilsner, Asbury Park, N. J.**—In a recital broadcast from FM station WJLK May 10 Mr. Dilsner played: "Dreams," McAmis; "Messe Basse," de Maleingreau; Canon, Purcell; "Before the Image of a Saint" and "In Memoriam," Karg-Elert; "Adoration," Arabolaza; "Have Mercy on Me, O God," Bach.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson played the following works at the Church of the Pilgrims in May: Fantasia in F minor, Goss-Custard; Three Preludes on Welsh Hymn-tunes, Parrish; Seventeenth Sonata, Rheinberger; Double Fugue on "Lauda Sion," Hubert Cuypers; Pastorale, Jean Henry; Ascension Day Offertory, Cellier; "Trauerode," Op. 145, Reger.

**Amy Cleary Morrison, New Castle, Ind.**—Mrs. Morrison gave the following program at the First Methodist Church on the evening of May 8: Trumpet Tune, Purcell; Menuetto, Beethoven; Prelude and Fugue in E minor, Bach; Chorale

Preludes, "My Heart Is Filled with Longing," "Sleepers, Wake" and "Now Comes the Gentiles' Saviour," Bach; Sonata No. 2, Mendelssohn; "Evening Bells," Kinder; "Will-o'-the-Wisp," Nevin; "Autumn Song," Elmore; Toccata in G minor, H. Alexander Matthews.

**Douglas Breitmayer, Tiffin, Ohio**—At a graduation recital at Heidelberg College, played May 1 at Trinity Evangelical and Reformed Church, Mr. Breitmayer presented this program: "In Dir ist Freude," Bach; Fugue in E flat major, Bach; "Noel," d'Aquin; "La Nativité," Langlais; "Carillon," DeLamarter; Toccata, Sowerby; Sonata on the Ninety-fourth Psalm, Reubke.

**Richard T. Neikirk, Columbus, Ohio**—The Capital University Conservatory of Music presented Mr. Neikirk in a recital at Mees Hall May 12. He played these works: Concerto No. 2, in B flat, Handel; "Benedictus," Reger; Fugue in E flat ("St. Anne"), Bach; Allegro Vivace, Fifth Symphony, Widor; "Carillon," Sowerby; Chorale in E, Franck; "Neptune" (Sea Sketches), Stoughton; "Wunderbarer Koenig" (with trumpets and trombones), Karg-Elert.

**Dorothy Lee West, Columbus, Ohio**—Miss West gave her graduating recital at Ohio State University April 22, playing the following program at the Tenth Avenue Baptist Church: Prelude and Fugue in A minor and "I Call on Thee, Lord Jesus Christ," Bach; "Noel" No. 1, d'Aquin; Sonata 6, Mendelssohn; Pastorale, Franck; Scherzo, Fourth Symphony, Widor; "You Raise the Flute to Your Lips," DeLamarter; Toccata, Sowerby.

**Lois Gainer, Columbus, Ohio**—For her graduation recital at Ohio State University Miss Gainer played this program at the Tenth Avenue Baptist Church May 2: Fantasia and Fugue in G minor and "O God, Be Merciful to Me," Bach; "Grande Piece Symphonique," Franck; Scherzo, Second Symphony, Vierne; Elegie, Peeters; "Comes Autumn Time," Sowerby.

**Nancy Sterling, Dover, Del.**—Miss Sterling, a senior in high school, gave her first complete organ program at Wesley Methodist Church May 8, playing: Pastorale, Pastoral Sonata, Rheinberger; Adagio, Sonata No. 1, Mendelssohn; Chorale and Minuet from "Gothic Suite," Boellmann; "Song of the Basket-Weaver," Russell; Toccata in G, Dubois; "Cyprian

Idyl," Stoughton; Andante, Sonata 1, Borowski; Magnificat, from "Vepres du Commun," Dupré; "Finlandia," Sibelius; Pastorale, Gullmunt; "Chinese Boy and Bamboo Flute," Spencer; Toccata, Rogers.

**York City L. Bedell, Ph.D., Mus.D., New York City**—For his recitals in May at the Brooklyn Museum Dr. Bedell selected the following programs among others: May 23—Scherzo in G minor and Pastorale, Bossi; Fughetta, Ravanello; Aria, Yon; "Alleluia-Finale," Bossi.

May 30—Toccata, Fourth Symphony, Widor; Pastorale, Second Symphony, Widor; "Marche Triomphale," Karg-Elert; "In Paradisum" and "Fanfare d'Orgue," Bedell.

**John Hermann Loud, F.A.G.O., Boston, Mass.**—In a recital for the New Hampshire Chapter, A.G.O., at the Congregational Church of Laconia, N. H., May 3 Mr. Loud played: Prelude and Fugue in A minor, Bach; First Sonata, in D minor, Gullmunt; "Speranza" ("Hope"), Yon; "Romance," from Fourth Symphony, Vierne; "In Springtime," Kinder; Concert Etude, George E. Whiting.

**John McDonald LYON RECITALS**  
Address:  
1431 Minor Ave.  
Seattle 1, Washington

**ROBERT M. STOFER**  
Organist and Choirmaster  
**The Church of the Covenant**  
Cleveland  
Conductor of the Singers' Club

**Helen Westbrook**  
Chicago

**ST. LUKE'S CHORISTERS**  
LONG BEACH, CALIFORNIA  
William Ripley Dorr, Mus. Bac. B.S., Dir.  
Latest Motion Picture Engagements:  
"MR. SOFT TOUCH,"  
"WEEP NO MORE,"  
"IT'S ONLY MONEY."

**IRENE ROBERTSON**  
Mus. D. F.A.G.O.  
ORGANIST  
University of Southern California  
Los Angeles

**Don't Miss A Beat**  
CLIP and MAIL THIS AD TODAY. FIND OUT HOW A  
**FRANZ**  
**ELECTRIC METRONOME**  
WILL HELP YOU ACHIEVE PERFECT PERFORMANCE  
  
**FRANZ ELECTRIC METRONOME** Guaranteed \$15 for 5 years  
Dept. D — FRANZ MFG. CO., INC.  
53 Wallace St., New Haven 11, Conn.  
 Enclosed \$15.00 for Metronome  
 Enclosed \$1.00 for Book *Metronome Techniques*  
 Send Free Literature  
Name .....  
Address .....

**ORGAN MUSIC**  
by CONTEMPORARY COMPOSERS

BOROWSKI, FELIX Third Sonata in D..... 2.00	COLE, ROSSETTER G. (Cont'd)
BROWN, ALLANSON G. Y. Festive Alleluia..... .60 Old French Melody "Astrance"..... .50 Prelude on the Tune "Aufrance" Two Meditations on Themes by Palestrina..... .50	Rhapsody..... .75 Song of Consolation..... .60 Song of Gratitude..... .75 Summer Fancies..... .60
CALVER, F. LESLIE Fantasy on Favorite Hymn Tunes..... .60 Finale Jubilant..... .50 Finale on "Leoni"..... .50 *Forest Chimes..... .45 *Improvisation on "Pilgrims"..... .50 *Minster Chimes..... .60 Postlude on "Hanover"..... .50 Postlude on "Nicaea"..... .50 Postlude on "Pro Omnibus Sanctis"..... .50	KRAMER, A. WALTER Eklag..... .45
CANDLYN, T. FREDERICK H. Prelude on "Divinum Mysterium"..... .50 Prelude on a Gregorian Tone..... .75 Sonata-Rhapsody	MILES, RUSSELL HANCOCK Three Improvisations (on Communion Hymns)..... .75
1) Fantasie-Impromptu..... 1.00 2) Evensong..... .75 3) Toccata..... 1.00	MILLIGAN, HAROLD V. Allegro Jubilant..... .50 Berceuse Bretonne..... .50 Idyll..... .60 A Russian Rhapsody..... .65
COKE-JEPHCOTT, NORMAN Miniature Trilogy (Toccata on St. Anne, etc.)..... .75	NOBLE, T. TERTIUS Autumn..... .60 Fantasy on a Welsh Tune..... .60 Introduction and Passacaglia..... 1.50 Prelude Solemn..... .60 Seven Choral Preludes..... 2.00 (Also Published Separately)
COLE, ROSSETTER G. Fantasie Symphonique..... .75 Heroic Piece..... .75 Hymnus..... .60	SHURE, R. DEANE *Larkwood Idyl..... .45

\*With Chimes  
**SUITES**  
CLEWELL, RALPH E.—Suite..... 1.00  
HOLLOWAY, F. W.—Op. 57 Suite Arabesque..... 1.00  
MOE, BENNA—Op. 12 Alpine Suite..... 1.00

**THE ARTHUR P. SCHMIDT CO., 120 Boylston St., Boston, Mass.**

KATHRYN HILL RAWLS, Mus. B.  
A.A.G.O.  
**HAMLIN**  
WASHINGTON, D. C.

**H. AUGUSTINE SMITH**  
Conductor, Lecturer  
(Church Music)  
Boston University, Boston 16, Mass.

**SEARLE WRIGHT**  
F.A.G.O.  
Recitals — Instruction  
Chapel of the Incarnation  
New York City

**Adolf Torovsky, A.A.G.O.**  
Organist-Choirmaster  
Church of the Epiphany  
Washington, D. C.  
Composer of the familiar carol  
"Softly the Stars Were Shining"

Letters to the Editor

**Inventions in Nineteenth Century.**  
Philadelphia, Pa., May 7, 1949.—Editor of THE DIAPASON, Dear Mr. Gruenstein: The article about the rebuilding of the Christ Episcopal organ in Tarrytown in your May issue interested me because I serviced it with many others between New York City and Troy, including the one at St. James' Church, where I witnessed a 12-year-old F.D.R. along with some other boys in the early nineties playing pranks on the sexton at Hyde Park.

It is remarkable that an organ should be rebuilt by the same firm that had built the original eighty-one years previously. There are some statements in the article which seem to support my belief that the Odells were the most advanced organ builders of the nineteenth century. Of the many accessories introduced in Odell organs of that period the two outstanding were the combination and reversible piston action, both of which were patented in 1866. As patents of that time had a twenty-year duration it enabled them to be twenty years in advance of other organ builders. They had introduced many other innovations, giving them the same advantage over their contemporaries.

In 1879 the Odells built the then most modern organ in the West in the Second Baptist Church of St. Louis. In addition to their patented mechanical devices they introduced for the first time in that locality the following innovations: Extended console, vox humana, high pressure reed, the melody cornet on special chest, ten-inch wind, orchestral bells and a snare drum. According to the late H. F. Berkeley, a St. Louis authority, the organ was "quite a revelation to St. Louis music-lovers. A joy to ear and eye alike." It was finally removed and rebuilt in the new Second Baptist Church by C. C. Kilgen. I was privileged to see this organ at the A.G.O. convention of 1948.

Perhaps if it were not for the Odell inventions of the piston system we would not enjoy in this day the reversible dimmers on our automobile headlights, or the reversible pull chain on our electric fixtures. In passing it might be interesting to know that the first railroad switch tower system was built by an Odell organ mechanic, using an old type organ mechanical drawstop action consisting of rods, levers and squares to operate the track switches some distance away.

Washington Irving's Sleepy Hollow, on the Albany Post Road, near Tarrytown, proved not so sleepy to me, for the present William Odell's grandfather and I, during a spring thaw, were stuck in the mud there all of one night, while taking an organ in four horse-drawn trucks, in 1896, to the Sheppard estate above Tarrytown.

Some of your readers may well wonder at my interest in the organ business after being retired eleven years. However, by reading THE DIAPASON thoroughly each issue not only am I taken back to the events and personalities of sixty or more years ago, but I am kept abreast of the developments of the present day.

Yours very truly,

GEORGE W. TILL.

[During his long, active career Mr. Till was one of the eminent organ experts of his generation. For many years he was on the staff of John Wanamaker and it was he who recommended to Mr. Wanamaker and brought about the purchase for his Philadelphia store of the great organ built for the St. Louis Exposition, which since then has been enlarged into the world's largest organ.]

**Organ in Bach Passion.**

Wooster, Ohio, April 19, 1948.—To the Editor:

The performance of Bach's "St. Matthew Passion" which we gave Good Friday evening in Memorial Chapel at the College of Wooster was, I believe, unique in one respect—we used organ only, to play the figured bass part, instead of harpsichord or piano with the solos, and

organ with choruses only, as is usually done. The division into cembalo and organ is a purely arbitrary one, stemming from the well-meaning but misinformed Max Seiffert, who prepared the parts for the New Bach Society. Nowhere in the score does Bach mention cembalo; wherever he mentions an instrument, it is "organo." Those who find it hard to believe that Bach knows more about his own music than Max Seiffert should get some friend to read for them Arnold Schering's "J. S. Bach's Leipziger Kirchenmusik," in which Schering proves beyond any possibility of doubt that Bach used not one organ, but two, in the "Passion," and that he was forbidden to use the cembalo in sacred works. Incidentally, using organ only as the keyboard instrument (unfortunately we could not have cello on the secco recitative because of the immovability of the organ console) did just what I knew it would do, and what Bach knew it would do—it cemented the performance and helped greatly with character delineation, because of its great possibilities of tone color.

I heartily recommend that other conductors try this experiment and prove to themselves that the composer knew more about his music than the editor.

RICHARD T. GORE.

**Plea for the Oboe.**

Berryville, Ark., April 21, 1949.—Dear Mr. Gruenstein:

I wonder if I may be permitted to say a word for the lowly oboe stop, which is so rapidly fading out of the scene today. Just what has happened to the organ builders, and why, has never been explained to me. Instead of the oboe now, as everybody knows, we have a horribly shrill trumpet (if you please) which, though good enough for the fanfare starting Mendelssohn's Wedding March and the "Tannhäuser" March, is of little use for anything else, especially on small organs. The result is pitiful, for, as anybody knows who has played on the usual small two-manual, the oboe is the only solo stop! Now, we have none. Yes, we have no oboes any more and I am wondering if any of the profession or trade can explain why. Maybe it could be done editorially in your excellent magazine.

The organ I learned on many years ago had sixty sets of pipes (believe it or not) and I remember clearly an oboe, clarinet, corneopane; and a trumpet (on the great, where it belongs) on an organ large enough to support one. Also that organ had two great 8-ft. diapasons and at least three on the swell, and I believe there was but one 4-ft. coupler on the whole organ. Now, imagine, if you can, the modern organ in comparison, whose great diapason is merely a weak shadow of that on the swell, so that we have to fall back on the multitude of super-octave couplers to attain a forte organ.

I wonder if some bright manufacturer might leave out some of the tin whistles and give us a true organ tone for a change—that is, if anybody remembers as far back as that—somewhere around 1900—when such could be heard.

But, to return to the poor oboe, the only place where I have seen one of late years has been on the Hammond. Maybe that is why it has disappeared from the pipe organ!

Sincerely yours,  
REGINALD W. MARTIN, A.A.G.O.

**Addenda to Review.**

Chicago, May 12, 1949.—Dear Mr. Gruenstein:

In the review of "Eighty Chorale Preludes" on page 27 of the May DIAPASON, lack of space caused important omissions indicated by italics in the following two sentences: (1) " \* \* \* twenty-three of the sixty-six chorales can be located in 'The Hymnal, 1940' of the Episcopal Church under various titles, in different keys, and in other rhythms in some instances." (2) "They can also serve judiciously as offertories or postludes, as well as preludes preceding a burial service (see Numbers 3, 7, 8, 13, 19, 20, 41, 42, 43, 45, 47, 55, 56, 64, 71-76, and 78)."

Yours very truly,  
H. D. BRUENING.

A NEW WICKS organ, the gift of "a generous member, or members," has been presented to the Coates Street Presbyterian Church of Moberly, Mo. The organ, which contains ten ranks of pipes, was installed during the month before Easter and it was planned to use it for the first time on Easter Sunday, 1950. The donors prefer to remain anonymous.

"I have just finished the installation of the set of chimes you sent me for the North Community Church of Ridgewood, N. J.

"The Chimes are so very nice in all respects that I cannot help reliving the pleasure I had to do this installation. You deserve compliments in your achievement of perfect tone, and in the mechanical action.

"This particular installation was most difficult, since the Church is very small, and the chimes had to be installed in the open. We have made them very soft, and yet with the expression mechanism you have sent me, we can still make the chimes heard over the entire organ if we want them to sound that loud."

**ALL OVER AMERICA**

men like M. Lavallee—men who really know church music and the instruments that produce it are acknowledging the quality, the superiority of Maas Genuine Cathedral Chimes and Carillons. Their perfect tuning, their clean, instant action, their moderate cost—all these and many other features place them in the top rank of modern church and institutional musical instruments. NOW—MAAS CHIMES AND CARILLONS and the MAAS-ROWE PERCUSSIONS are all "Octamonomically tuned." This means *even more value for* at the same moderate cost.

ASK YOUR ORGAN DEALER FOR A DEMONSTRATION

MAAS CATHEDRAL CHIMES CARILLONS  
MAAS-ROWE VIBRACHIMES HARP VIBRACHORD

WRITE FOR DESCRIPTIVE LITERATURE AND NAME OF YOUR NEAREST DEALER

**MAAS CATHEDRAL CHIMES**  
Div. of Maas-Rowe Electromusic Corp.  
Dept. 29, 3015 Casitas  
Los Angeles 26, Calif.

Please send complete literature: \_\_\_\_\_ Maas Car-  
illons \_\_\_\_\_ Cathedral Chimes \_\_\_\_\_ Vibrachimes  
\_\_\_\_\_ Harp Celeste \_\_\_\_\_ Vibrachord.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Type organ you have \_\_\_\_\_

**Complete Organ Service**

New Organs - Tuning - Repairs - Rebuilding  
Organ Chimes - Amplified Tower Chimes  
Maintenance, Modernizing, and Additions to Old Organs

**JULIUS C. THIEMER**  
Organ Builder since 1909

8 Edward St., Lynbrook, L.I., N.Y. Phone Lynbrook 9-0824  
1104 Carnegie Hall, New York City Phone: Plaza 9-2550

**Wilfrid Lavallee**  
Casavan Representative, will design practical organ for your Church, guaranteed saving.

**FAST DELIVERY**  
The Film "SINGING PIPES" available free to GUILD CHAPTERS: Write:  
325 College Road, New York 63, N. Y.

Ruth Barrett **ARNO**  
THE FIRST CHURCH OF CHRIST, SCIENTIST  
BOSTON



**LITURGICAL MUSIC AWARD  
TO DOM GREGORY HUEGLE**

The Society of St. Gregory announces that Dom Gregory Huegle, O.S.B., of Conception Abbey, Mo., has been nominated for the *Catholic Choirmaster* liturgical music award of 1949.

This year marks the first time the award has been given to a member of the clergy, the earlier recipients being the late Nicola A. Montani, founder of the society, and Justine B. Ward. When the executive board of the society established the award it was founded primarily for the encouragement of the laity.

Dom Gregory is in the front rank among the pioneers in raising musical ideals in the Roman Catholic Church, but he never has sought to publicize his work. He was born in Lulluconger, Archduchy of Baden, Germany, Sept. 10, 1866. At the age of 14 he began study at Engelberg Abbey, Switzerland, and his musical talents led to his appointment as organist in 1883. In 1885, on the invitation of Abbot Frowin Conrad, he went to Conception Abbey in Missouri, where he was professed in 1886 and ordained by Bishop John Joseph Hogan in 1890. Some of the more important events that marked his career were his appointment as abbot of Conception Abbey, his editorship of the *Cœcilia* magazine and the publication of valuable treatises on church music. These include the volume "Spotlight on Church Music," published in 1935, and his "Catechism of Gregorian Chant."

**NATIONAL GUILD  
of  
PIANO TEACHERS**

**Suitable Incentives  
Dignified Auditions  
Balanced Repertoire  
Lasting Prestige**

Box 1113 Austin, Texas

**CARL WIESEMANN, Mus.D.**  
Organist and Choirmaster  
GRACE CHURCH  
Newark 2, New Jersey

**FREDERICK SCHLIEDER**  
School of Sacred Music  
Union Theological Seminary, New York  
IMPROVISATION  
Summer Courses from Coast to Coast  
853 Seventh Ave., New York 19, N. Y.

**RUSSELL BROUGHTON**  
F.A.G.O.  
St. Mary's School  
Raleigh North Carolina

**Harry H. Huber**  
M. Mus.  
Kansas Wesleyan University  
First Christian Church  
SALINA, KANSAS

**CORLISS R. ARNOLD**  
M. Mus.  
Organist and Director of Music  
First Methodist Church  
El Dorado, Arkansas

**HAROLD HEEREMANS**  
F.A.G.O. (CHM) F.T.C.L.  
NEW YORK UNIVERSITY  
CHURCH OF THE SAVIOUR  
BROOKLYN, N. Y.

**Harold Fink**  
Recitals  
Box 242, Englewood, N. J.

**Harold Tower**  
Organist and Choirmaster  
The Church of Our Saviour  
Akron 3, Ohio

**HOWARD KELSEY**  
Second Baptist Church  
Saint Louis

ARTHUR B.  
**WATSON**  
Gen. Mgr. Mich. Pipe Organ Co.  
Box 195, Grand Rapids, Mich.  
MICHIGAN'S ORGAN EXPERTS

**Norman Caldwell Coombs 111**  
Bachelor of Arts  
Organist and Master of the Choir  
St. Mark's Church  
Philadelphia

**SHELDON FOOTE**  
F.A.G.O.  
1720 West Montecito Avenue  
Phoenix, Arizona

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director of Music,  
The Brick Church.  
Director-Emeritus of the School of Sacred  
Music, Union Theological Seminary,  
1149 Park Avenue, New York

**CHARLES H. FINNEY**  
A.B., Mus. M., F.A.G.O.  
HOUGHTON COLLEGE and  
WESLEYAN METH. CHURCH  
HOUGHTON, NEW YORK

**HARRY E. COOPER**  
Mus. D., F. A. G. O.  
Raleigh, North Carolina

*William F. Spalding*  
Organist, St. Mark's Church  
Denver, Colo.

CHARLES F.A.G.O.  
**CRAIG**  
Instructor in Organ, Richmond Professional  
Institute College of William and Mary  
All Saints Church, Richmond, Virginia

**RUSSELL G. WICHMANN**  
Chairman, Department of Music  
Pennsylvania College for Women  
Shadyside Presbyterian Church  
Pittsburgh

**Edward Eigenschenk**  
American Conservatory, Chicago  
Second Presbyterian Church, Chicago  
Concert Mgt., Frank Van Dusen  
Kimball Hall, Chicago

*Julius*  
**MATTFELD**  
Columbia  
Broadcasting System  
New York

**ERNEST WILLOUGHBY**  
A.R.C.M.  
Organist and Choirmaster  
CHURCH OF THE REDEEMER  
BRYN MAWR, PA.  
Director of Music  
Baldwin School, Bryn Mawr, Pa.

**Newton H. Pashley**  
First Presbyterian Church  
Oakland, California

**ELLA LEONA GALE, A.A.G.O.**  
Professor of Organ  
Olivet Nazarene College  
Kankakee, Illinois  
Instruction Recitals

**WILBUR HELD, F.A.G.O.**  
Ohio State University  
Columbus, Ohio

William G.  
**BLANCHARD**  
ORGANIST  
POMONA COLLEGE  
CLAREMONT CALIFORNIA

**CYRIL BARKER**  
Ph.D., M.M., A.A.G.O.  
Detroit Institute of Musical Art  
(U. of Detroit)  
FIRST BAPTIST CHURCH — DETROIT

**JAMES PHILIP JOHNSTON, F.A.G.O.**  
Organist and Choirmaster  
CATHEDRAL CHAPEL  
QUEEN OF ALL SAINTS  
BROOKLYN, N. Y.

Charles Dodsley Walker

**JOHN GROTH**  
Broadway Tabernacle Church  
New York City

**Walter Flandorf**  
CHICAGO

**W. A. GOLDSWORTHY**  
Composers' Consultant  
42 Remsen St., Brooklyn 2, N. Y.

A.A.G.O. M.S.M.  
**LUIS HAROLD SANFORD**  
Organist and Choirmaster  
SECOND PRESBYTERIAN  
CHURCH  
NEWARK, NEW JERSEY

**ROBERT KNOX CHAPMAN**  
Instruction Recitals  
Cathedral Church of the Nativity  
Bethlehem, Pennsylvania

School of Music  
**UNIVERSITY OF ILLINOIS**  
RUSSELL H. MILES  
PAUL S. PETTINGA  
Organists — Recitalists

**ELAINE BROWN**  
Director of "Singing City Project"  
Sponsored by Temple University, Fellowship  
House and The Philadelphia Inquirer  
Address: Elaine Brown  
3319 N. 22nd St., Philadelphia 40

**Oliver Herbert**  
Mus. D.  
The First Church in Albany  
Albany, New York

**Henry Fusner**  
M.S., A.A.G.O.  
Recitals — Instruction  
EMMANUEL BAPTIST CHURCH  
Brooklyn 5, N. Y.

**CLARENCE  
MADER**  
Recitalist - Teacher  
Immanuel Presbyterian Church  
Los Angeles, Calif.

**GEORGE C. WEBB**  
Instruction, Theory,  
Harmony, Correspondence  
14 Morningside Avenue  
New York 26, N. Y.

**Harold Reeves Yarroll**  
Organist - Choir Director  
Central Presbyterian Church  
Washington, D. C.  
Instruction—Singing, piano, organ  
Recitals

HERBERT S. SAMMOND



**HERBERT S. SAMMOND FETED  
BY CHORAL CLUB HE FOUNDED**

Herbert Stavelly Sammond, founder and for thirty years conductor of the Morning Choral, a group of Brooklyn, N. Y., woman singers, was the guest May 10 at a banquet in the Towers Hotel, arranged as a farewell party for Mr. Sammond, who is retiring from the directorship. On behalf of the Choral, its president, Elizabeth Selden Shipman, presented Mr. Sammond with a \$1,000 U. S. bond and a gold watch fob. Many prominent Brooklyn musicians were among the 180 persons at the dinner. The Royal Male Quartet of the Apollo Club of Brooklyn sang some of Mr. Sammond's favorite songs, with Alfred Boyce, director of the club, playing the accompaniments. Other music was rendered by Augusta S. Tollefsen, pianist, and Anita Palmer, violinist, with E. Harold DuVall accompanying. Mr. Sammond led the chorus in three selections, one his own composition "Night Is Like a Gypsy Maiden," Miss Palmer and Carl F. Tollefsen providing the violin obbligato, and Claire Ross, the group's accompanist, at the piano. George Mead, choirmaster of Trinity Church, New York, and conductor of the Downtown Glee Club, was toastmaster. Among those who paid tribute to Mr. Sammond were the Rev. Ernest R. Palen, S.T.D., pastor of the Middle Collegiate Church, Manhattan; Gena Branscombe, conductor of the Branscombe Choral; Amelia Gray Clarke, conductor of the Chaminade; Charles Haubiell, pianist, and Mrs. Maybelle Leonard.

Mr. Hammond led the Morning Choral May 3 for the last time. He will be succeeded by Howard Kasschau. Mr. Sammond will continue as organist and choirmaster of the Middle Collegiate Church in New York, a post he has occupied for the last twenty-eight years. He hopes to devote more time to teaching and to painting, a hobby he has taken up recently.

Preceding the concert Frank Cedric Smith gave a short program of organ music.

Mr. Kasschau is well known as a choral director in Ridgewood and Montclair, N. J., where he directs singing groups.

**PIPE ORGANS**

Yearly Maintenance Contracts

REBUILDING  
ADDITIONS  
REPAIRS  
TUNING

*Courteous and Dependable  
Pipe Organ Service*

by  
Factory Trained Experts

**Chester A. Raymond**

Organ Builder  
44 Spring St. Princeton, N. J.  
Phone 935

**JUDSON RAND  
RECITALS**

Organist and Director of Music  
St. Paul's Episcopal Church of  
Flatbush, Brooklyn

Conductor of  
Jersey City Choral Society

Riverdale Temple,  
Riverdale, New York

Carnegie Hall — Studio 915  
New York City

**For Better Pipe Organ  
Service**

in  
Metropolitan Area of Chicago  
Consult

**D. S. WENTZ**

3146 Rhodes Ave. Calumet 8341

*A complete stock of parts available  
for all makes of organ*

**GEORGE B. ARNOLD, JR.**

Organist and Choirmaster

—  
Epiphany Lutheran Church  
Brooklyn, New York

**JOSEPH W.  
CLOKEY**

**VALENTINA WOSHNER  
FILLINGER**

Pittsburgh

**A. Eugene Douth, M. M.**

Huron College  
Huron, S. Dakota

**FRED WILLIAMS**

A.B. F.A.G.O. M.Mus.

Fourth Church of Christ, Scientist  
Cleveland

Mount Union College, Alliance, Ohio

*Vincent E. Slater*

Organist and Choirmaster

Plymouth Congregational Church  
Fort Wayne, Ind.

**Katharine Fowler, M. Mus.**

Church of Our Saviour  
Washington, D. C.

**GLEN C. STEWART**

M. Mus.

Alma College  
Alma, Michigan

**The CHARLES W. McMANIS Company**

*Organ Builders*

TENTH AND GARFIELD

KANSAS CITY 2, KANSAS

**GORDON E. YOUNG**

TEXAS CHRISTIAN UNIVERSITY

**HEINZ ARNOLD, MUS. M., F. A. G. O.**

FACULTY, STEPHENS COLLEGE  
COLUMBIA, MISSOURI

Recital tour England and continent, 1949-50

Address: 35 Craven Hill Gardens, W.2, London, England

**GEORGE A. JOHNSON, A. A. G. O.**

ON TOUR 1948 - 1949

DIRECTION—ANTRINN BUREAU—PHILADELPHIA, PENNA.

Eastern Address:

206 WATER STREET

WARREN, PENNA.

**Thomas H. Webber, Jr., A.A.G.O.**

IDLEWILD PRESBYTERIAN CHURCH

MEMPHIS,

TENNESSEE

**FRANK VAN DUSEN**

Director School of Church and Choir Music—  
American Conservatory

Professor of Organ, Piano and Theory—Wheaton College

Address Kimball Hall, Chicago, Ill. Tel.: WEBster 9-0620

**EDWIN ARTHUR KRAFT**

will be teaching in Cleveland throughout the summer.

Two practice organs available.

Address all inquiries to Trinity Cathedral, Cleveland, O.

**ADOLPH STEUTERMAN**

Fellow of the American Guild of Organists

Professor of Organ—Southwestern University

Organist and Choirmaster

Calvary Episcopal Church — Memphis, Tennessee

**Arthur C. Becker, Mus. D., A. A. G. O.**

Lessons in Organ and Service Playing

De Paul University School of Music

64 E. Lake Street, Chicago

**OBERLIN CONSERVATORY OF MUSIC**

Exceptional opportunities for the Organ Student. Four Specialist Teachers  
Department of choral singing and choir direction  
Cultural advantages of Oberlin College

Twenty-three Pipe Organs for Teaching and Practice

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

**ALFRED GREENFIELD**

Conductor

Oratorio Society of New York

Chairman, Department of Music, University College—New York University

**THE HYMN SOCIETY OF AMERICA, INC.**

President—The Rev. Deane Edwards, New York.  
 Chairman Executive Committee—William Watkins Reid.  
 Corresponding Secretary—J. Vincent Higginson, 140 East Second Street, Brooklyn 18, N. Y.  
 Recording Secretary—Walter N. Hewitt.  
 Librarian—William W. Rockwell, D.Th., New York.  
 Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.  
 Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McCall, 2268 Sedgwick Avenue, New York 53, N. Y.

**Salvation Army Gives a Thrilling Program for the Hymn Society**

In recent years new emphasis has been laid in the Salvation Army on its vocal and band music, including adequate training for band and chorus leaders and the development of skilled composers among its practical musicians. All who attended the demonstration of this music given at the army's centennial memorial hall in New York May 13 had an unforgettable experience. The hall was well filled and on the platform sat the twenty-eight musicians in the headquarters staff band with the combined choirs, male and mixed, which made an impressive picture.

The rich sonority of the all-brass band was shown in the opening march, written by its bandmaster, William E. Bearchell. After the singing by all present of "Yet Once Again, by God's Abundant Mercy," to the tune "Pilgrims," by Smart, and a prayer and Scripture reading, a fiery cornet trio was played, written by the territorial music director, Captain Richard E. Holz, who was chiefly responsible for the impressive showing of "The Renaissance of Sacred Music in the Salvation Army," which followed. In introducing the program he stated the objectives of the new training system and outlined the search for new music composed within the army's ranks.

The program continued with several numbers for the band alone, in a variety of styles. First came a fine meditation on "Rockingham," including free-flowing passages before each repetition of the tune. The air was given chiefly to the cornets, with free descant and skillful counterpoint. A thrilling climax was built on the last stanza, with rich ornament in the bass.

From a prominent British composer for the "Army," Eric Ball, came a dramatic series of episodes on the Messiah. The first of these, the Birth, employed the old French melody "Dans cet Etable"; while the Healing Mission of Christ introduced a lovely euphonium solo. The Intercension from the Cross, given to the cornet, was followed by a crashing Resurrexit, using an army tune, and the ending employed the tune "Diademata," with a brilliant cornet obbligato. Excellent scoring marked an "Air Varie," "The Valiant Heart," by Cateinet, who built the final strains around the song "Dare to Be a Daniel." The music rises from low bass passages to a great climax on a symphonic scale.

The final instrumental number was a tone poem, "The Divine Pursuit," by Colonel Bramwell Coles, based on Francis Thompson's "The Hound of Heaven." After the first movement on the Fear, with its suggestive atmosphere, came the Flight. Written in five-four rhythm, its

melody is marked by dramatic intervals. The third section, on the Tireless Follower, took the form of a poignant chorale, repeated with increased intensity and definiteness of harmonic treatment. Last came the Surrender, into which the tune "St. Margaret" ("O Love That Will Not Let Me Go") was woven skillfully to indicate the fruition of the soul's longing—"I Am He Whom Thou Seekest!" The combined male chorus and the temple mixed chorus sang one anthem, in which the flexibility and moderation of the band accompaniment were admirable. The male group added two spirited choruses.

The appreciation of what should be called the congregation—rather than audience—was voiced by our president, the Rev. Deane Edwards. The society was well represented.

Copies of the program of the demonstration may be obtained from the secretary, and those interested in other publications of the society should send for the latest listing of its literature.

We have inquired about recordings of some of the music now being introduced in this "renaissance," and find that there are effective recordings made by this and other important staff bands, and Captain Richard E. Holz has consented to answer requests for information about them. He may be reached at 120 West Fourteenth Street, New York 11, N. Y.

REGINALD L. MCALL.

**MR. AND MRS. RICHARD BIGGS HEARD BY 65,000 AT SERVICE**

Mr. and Mrs. Richard Keys Biggs provided the musical portion of the great Catholic service, entitled "Mary's Hour," held May 1 at the Los Angeles Coliseum. An audience of 65,000 attended the service.

Recordings of Mr. Biggs' playing on the Blessed Sacrament Church Casavant organ opened the service, being amplified by twenty huge speakers. Miss Marguerite Biggs read an article which she had written on the "Revelations of Our Lady of Fatima" and Anne Marie Biggs sang the Bach-Gounod "Ave Maria." The combined choirs of Blessed Sacrament, St. Paul's and Villa Cabrini Churches participated. A Wurlitzer electronic organ sustained the choirs and the congregation.

**LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE**

2899 Valentine Ave., New York 58, N. Y.  
 Telephone: Sedgwick 3-5628  
 Night and Day

Emergency Service—Yearly Contracts  
 Harps — Chimes — Blowers

Expert Overhauling

"An Organ Properly Maintained Means Better Music"

**ALFRED G. KILGEN Organ architect and builder An organization of nationally-known expert organ artisans.**

Factory and Studio: 1639 West Adams Boulevard, Los Angeles 7, Calif.  
 Ph. REpublic 7521

Designer St. Patrick's Cathedral, Carnegie Hall Organs, New York City. Member Los Angeles Chamber of Commerce.

**EDWARD A. HIGGINS PIPE ORGAN BUILDER**

Rural Route No. 5 Peoria 8, Ill.

**A NEW MUSICAL INSTRUMENT Invented.**

A working model is in our store, and can be seen by interested manufacturers of pianos and Sales Organizations. Correspondence solicited.

**WEYERS CAVE PIANO STORE**  
 Weyers Cave, Virginia

**JEROME B. MEYER & SONS, INC., MFRS. QUALITY ORGAN PIPES**

Pipes Scientifically Scaled, Artistically Voiced. Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince.  
 Milwaukee 7, Wisconsin

**You can count on KINETIC**



- QUIET
- COOL OPERATION
- ALL-METAL RUGGEDNESS
- LOW CURRENT CONSUMPTION
- EASY INSTALLATION
- VERSATILITY

**VERSATILE CONSTRUCTION**—designed so that any number of stages or fans can be assembled from stock parts to suit special requirements. • **EASILY INSTALLED**—all parts can be installed or dismantled without special tools; all are readily accessible for adjustment or lubrication. • **ALL-ANGLE OUTLET**—rotating outlet section allows adjustment to any angle within 180°, eliminating unnecessary pipe and elbow connections. Model and price list now available—write today!

**KINETIC BLOWERS**  
 DIVISION M. P. MOLLER, INC. HAGERSTOWN, MARYLAND

**EDGAR S. KIEFER TANNING CO.**  
 (Hand Leather Division)  
 TANNERS OF  
**LEATHER for the PIPE ORGAN and MUSICAL INSTRUMENT TRADES**  
 Send for Samples. Phone Franklin 0082  
 223 W. LAKE ST., CHICAGO, ILLINOIS

School of Music  
**UNIVERSITY OF REDLANDS**  
 LESLIE PRATT SPELMAN Ph.D., F.A.G.O. MARGARET WHITNEY DOW M.S.M., F.A.G.O.

Church and Residence Organs  
**I. D. Morris Organ Company**  
 Mechanical Designers-Builders of Artistic  
 Experts FINE PIPE ORGANS Tone  
 Factory, 1768-70 Morse Avenue, Chicago 26, Ill.  
 Telephone: Briarcliff 4410

**HAGERSTOWN ENGRAVING CO.**  
 Successors to  
**DENISON BROS.**  
 Manufacturers of ORGAN STOP KNOBS FOR CHURCH AND REED ORGANS  
 Name Plates, Pistons, Tilting Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory  
 Established 1877.  
 233 E. FRANKLIN ST., HAGERSTOWN, MD.

**Dennison Organ Pipe Co.**  
 Reading, Mass.  
 We Specialize in Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops  
 1847 1949

**MAYLAND CHIMES & HARPS**  
 SINCE 1866  
 BROOKLYN NEW YORK

**WHITE, SON COMPANY**  
 Specialists in the Manufacture of  
**ORGAN LEATHERS**  
 655 Atlantic Ave. Boston, Mass.

**A. R. Temple & Associates**  
 TUNERS - TECHNICIANS  
 ORGANS - ELECTRONICS  
 3952 WEST LAKE STREET  
 Chicago 24, Ill. Tel. Kedzie 3136

**C. HAROLD EINECKE**  
 Mus. D., Mus. B., F.W.C.C.  
 First Presbyterian Church  
 Santa Ana, California

**WILLIAM SELF**  
 ALL SAINTS' CHURCH  
 WORCESTER, MASS.  
 Organist of the Worcester Art Museum

JEANNETTE C. SAYRE



AN EXCELLENT EXAMPLE of what a devoted church musician can do in the out-of-the-way places is offered at Logan, W. Va., where Jeannette C. Sayre, A.A.G.O., has brought the standard choral works and church music of the best quality to the people of a mining community and has created a discriminating taste among the people. On the evening of Easter Sunday the choirs of the Nighbert Memorial Methodist Church of Logan and the Methodist Church of Holden, a few miles from Logan, united to sing "Olivet to Calvary." This was the latest musical offering under Miss Sayre's direction, annual oratorio and cantata performances having been presented for the last ten or fifteen years, always with local talent. Logan, a county seat, has a population of less than 10,000 and Holden is only half as large. Both of them are mining towns, hidden among the hills of the state.

The moving spirit in all this, Miss Sayre, is a graduate of the Metropolitan College of Music, Cincinnati, under the leadership of Dr. W. S. Sterling and Dr. Sidney C. Durst. She has done post-graduate study at Columbia University and at the New England Conservatory of Music. Since locating in Logan after a brief period as assistant to Dr. Sterling and filling important posts in and around Cincinnati, she has won a reputation as a teacher of piano, organ and harmony and is now established in a studio in Charleston two days a week.

RICHARD ELLSASSER WAS organ soloist May 19 at the Pasadena, Cal., civic spring music festival. His program included the Toccata and Fugue in D minor and several other Bach compositions and the Finale from the Fifth Handel Concerto, the Three Sketches from his ballet, "Greenwich Village," which won the Henry Levitt award of 1946, and the first performance of the Sonata in classical style by the young Estonian composer, Kaljo Raid. This work of four movements is dedicated to Mr. Ellsasser. Mr. Ellsasser was organist also at the annual music festival in Ojai, Cal., of which Thor Johnson, conductor of the Cincinnati Symphony Orchestra, is general director.

A BOY OF 11 YEARS with a musical background extending back three or four generations has been attracting favorable attention as an organ recitalist despite his tender years. He is Karl Moyer of Hershey, Pa., son of Mr. and Mrs. Samuel Moyer. Since last year he has been playing a two-manual organ and on the evening of April 30 he gave his first public recital at the Iona, Pa., Evangelical United Brethren Church.

**C. GRIFFITH BRATT**  
Mus. M. — A.A.G.O.  
St. Michael's Episcopal Cathedral  
Boise Junior College  
BOISE, IDAHO

**HARRIETTE SLACK RICHARDSON**  
RECITALS  
Emmanuel Lutheran Church  
Rochester, N. Y.

**J. HENRY FRANCIS**  
Mus. D.  
DIRECTOR OF MUSIC EDUCATION  
CHARLESTON, W. VA.

**Stanley R. Avery**  
Cathedral Church of St. Mark  
MacPhail College of Music  
MINNEAPOLIS

**HARRY WILLIAM MYERS**  
A.A.G.O.  
Recitals  
St. Paul Methodist Church  
Louisville 5, Kentucky

**MARION HUTCHINSON, F.A.G.O.**  
MacPhail College of Music  
Central Lutheran Church  
MINNEAPOLIS, MINN.

**CHARLES J. KIDDER**  
PIPE ORGAN RESEARCH  
ACOUSTIC & AERODYNAMIC  
BINGHAMTON, N. Y.

**Harris S. Shaw, A.A.G.O.**  
Piano — Organ  
Musicianship  
Address: 175 Dartmouth St., Boston, Mass.

**GEORGE L. GANSZ**  
Lehigh University  
Bethlehem, Pa.

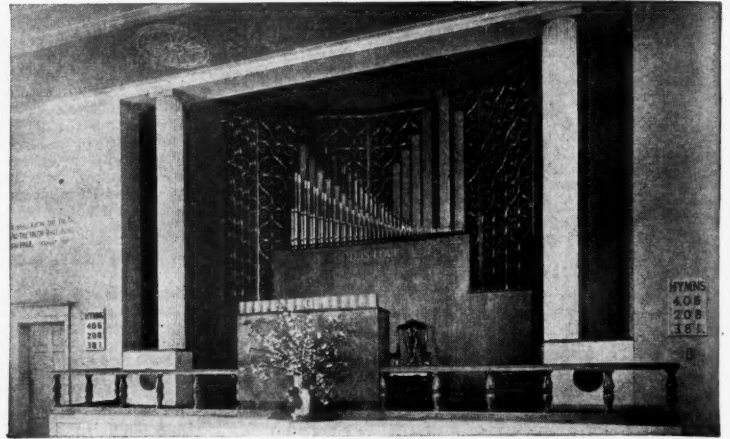
**Claude L. Murphree**  
F.A.G.O.  
University of Florida  
GAINESVILLE :: FLORIDA

**WHITMER BYRNE, MUS. B.**  
Eighteenth Church of Christ, Scientist  
RECITALS AND INSTRUCTION  
7439 Luella Ave.  
CHICAGO

**MARSHALL BIDWELL**  
Carnegie Institute  
Pittsburgh  
AVAILABLE FOR RECITALS

**HILARY J. BURKE**  
Voicing, tuning and finishing  
520 N. Cogswell Rd.  
El Monte, California

**DAVID L. MACY**  
PIPE ORGAN BUILDER  
COMPLETE PIPE ORGAN SERVICE  
MIDDLEVILLE, MICHIGAN



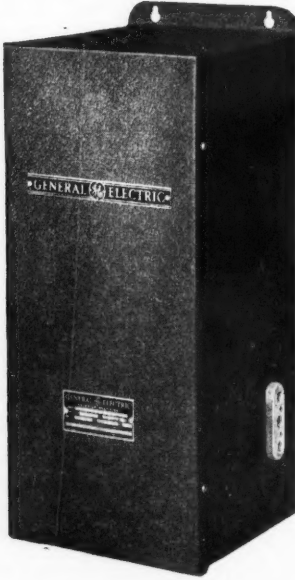
**The ORGOBLO IN CLEVELAND HEIGHTS, OHIO**

This unusual organ installation was made in First Church of Christ, Scientist at Cleveland Heights in 1947. We illustrate the Great of this three manual Holtkamp instrument which is blown by a 1½HP ORGOBLO.

Spencer Orgoblos have been standard for Holtkamp Organs since 1904. Thousands of Orgoblos are used in churches, colleges and theaters. Quietness through smooth airflow, and high-efficiencies without surges at all loads, are Spencer features. Orgoblo demands a minimum of service attention.

392C

**SPENCER ORGOBLO**  
HARTFORD FOR CHURCHES, THEATRES AND HOMES  
THE SPENCER TURBINE COMPANY, HARTFORD 6, CONN.



The ORGAN SUPPLY CORP. is proud to introduce to the organ trade the **GENERAL ELECTRIC ORGAN POWER UNIT**

Designed by GE engineers especially for the pipe organ, it makes effective use of Selenium Plates which have been recently developed and which have proven superior to earlier types.

Available from stock in 10, 15, and 20 amp. sizes. Write for prices.

**PIPE ORGAN Parts and Supplies**

For repairing, modernizing and enlarging pipe organs

**ORGAN SUPPLY CORPORATION**  
540-550 E. Second St. Erie, Penna.  
*Member of the Associated Organbuilders of America*

**CONGRESS OF PHILOSOPHY  
IN ARGENTINA HEARS DOTY**

E. William Doty, dean of the University of Texas College of Fine Arts and chairman of the department of music, attended the international congress of philosophy at the University of Cuyo, Mendoza, Argentina, March 30 to April 10. He was on the program for a recital at the Franciscan Cathedral April 7 and addressed University of Cuyo students after their commencement exercises April 9, speaking on opportunities for advanced study in the arts in North America.

The congress was attended by 800 guest professors and graduate students from all parts of the world. Mr. Doty attended the congress at the invitation of Dr. Francisco Curt Lange, director of the Institute of Musicology at the University of Cuyo.

For his recital Mr. Doty selected the following program: Trumpet Voluntary, Purcell; Preludio, Gigault; Scherzetto, Cabezon; "Wie schön leuchtet der Morgenstern," J. C. Bach; "Seventh Psalm," Van Noordt; "Les Cloches," LeBegue; "St. Anne's" Fugue, Bach; Allegretto Grazioso, Bennett; "Mist," Doty; "Promenade," Haynes; "Sportive Fauns," d'Antalfy.

**HARRISBURG LENTEN SERIES  
AT ST. STEPHEN'S CATHEDRAL**

Alfred C. Kuschwa arranged a series of Lenten recitals at the Cathedral Church of St. Stephen in Harrisburg, Pa. These recitals took place on Saturday afternoons and those who played were Robert S. Clippinger of Grace Methodist Church, Mrs. Robert K. Jones, former organist of St. Mark's Church; Frank A. McConnell, F.A.G.O., of St. James' Church, W. William Wagner of the Pine Street Presbyterian, Miss Marion Fern Hackman, assistant organist of St. Stephen's, and Mr. Kuschwa, who gave the last recital April 9, with the assistance of the cathedral choir. On this occasion the choir sang "The Greatest of These Is Love," by Roberta Bitgood; "The Last Supper," Forsyth, and the spiritual "Were You There?", while Mr. Kuschwa played Liszt's symphonic poem "Weinen, klagen," an Introduction and Fugue by de Pearsall and the Meditation on "O Saving Victim," by Sowerby.

**DEAN H. CRAFT**

Pipe Organ Service

Indiana Area  
Repairs, Rebuilding, Additions  
Tuning, Maintenance and Tonal  
Improvements. All Makes.  
Installations.

2116 Park Ave. Indianapolis  
Wa. 9656

**PORTER HEAPS**

RECITAL ORGANIST

Chicago

**Anne Versteeg McKittrick**

F.A.G.O., Ch.M., F.T.C.L.

Preparation for A.G.O. and T.C.L.  
Examinations

A limited number of pupils by mail

Grace Church, Brooklyn Heights  
50 Grace Court, Brooklyn, N. Y.

**Horace M. Hollister**

M.S.M.

ORGANIST - DIRECTOR  
MT. LEBANON METHODIST CHURCH  
PITTSBURGH, PA.

**Kenneth Cutler**  
RADIO STATION WILL

THE UNIVERSITY OF ILLINOIS,  
URBANA

**CLYDE A. NEWELL**

Organist - Choirmaster

St. Patrick's R. C. Church  
Brooklyn, New York

Teacher Voice - Organ

**RICHARD PURVIS**

Organist and Master  
of the Choristers

Grace Cathedral San Francisco

**HENRY OVERLEY**

KALAMAZOO COLLEGE  
INSTITUTE OF MUSICAL ART

KALAMAZOO (49), MICH.

**FREDERICK MARRIOTT**

Organist-Carillonneur

ROCKEFELLER MEMORIAL CHAPEL  
University of Chicago

**VINCENT H. PERCY**

ORGANIST AND CHOIRMASTER

The Euclid Avenue Congregational  
Church  
CLEVELAND, OHIO

**WILLIAM H. BARNES**

MUS. D.  
ORGAN ARCHITECT  
ORGANIST AND DIRECTOR  
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF  
"THE CONTEMPORARY AMERICAN  
ORGAN" (FOUR EDITIONS)

1112 SOUTH WABASH AVENUE  
CHICAGO 5

**RUTH HARSHA**

M.S.M., Mus. D.

Sunset Park Methodist Church  
The Methodist Hospital  
Brooklyn

RECITALS INSTRUCTION

Katharine E. Lucke, F.A.G.O.  
Peabody Conservatory of Music  
Baltimore, Md.

Preparation for A.G.O. Examinations  
in Harmony, Keyboard Harmony  
and Counterpoint  
Keyboard Harmony Books Nos. 1 & 2

**GEORGE WM. VOLKEL**

SAC. MUS. DOC., F.A.G.O.

All Angels' Church  
New York City

Faculty, School of Sacred Music, Union Theological  
Seminary, N. Y.  
Organist, Chautauqua Institution, Chautauqua, N. Y.

**FRANKLIN MITCHELL**

LINFIELD COLLEGE  
McMinnville, Oregon

**FRANKLIN  
COATES**

A.A.G.O., LT.C.L.

LITTLE CHURCH  
AROUND THE CORNER  
Instruction in Boy Choir Training and Organ  
1 EAST 29TH ST., NEW YORK CITY 16

**J. H. OSSEWAARDE**

M.Mus., A.A.G.O.

Organist and Choirmaster  
Calvary Church  
New York City

**DAVID G. BABCOCK**

Minister of Music

Main Street Methodist Church  
Suffolk, Virginia

**MARIE BRIEL HUMPHRIES**

M. MUS., A.A.G.O.

Chicago Temple  
FIRST METHODIST CHURCH  
Chicago

**ERNEST E. HARDY**

All Saints' Church  
Belmont, Mass.

Conductor of Student Nurses's Glee Club at  
N. E. Deaconess Hospital, Boston

**WAYNE FISHER**

COLLEGE OF MUSIC  
Cincinnati, Ohio

Lester W.  
**BERENBROICK**

Organist and Choirmaster  
West End Presbyterian Church, New York City

**HERBERT E. HYDE**  
RECITALS

OLIVET COLLEGE  
Olivet, Michigan

**GEORGE NORMAN TUCKER**

MUS. BAC.

SAINT PAUL'S CHURCH  
STEUBENVILLE,  
OHIO

- INSTRUCTION -

**GEORGE FAXON**

Church of the Advent  
Boston

**Catherine M. Adams**

School of Music

University of Washington  
Seattle 5, Washington  
Organ Recitals Contralto Soloist

**G. RUSSELL WING**

M.S.M.

Organist and Director  
Presentations in  
Sacred Art and Architecture  
First Congregational Church  
La Grange Illinois

**VINCENT PARIS FISH**

3rd Presbyterian Church  
Elizabeth, New Jersey

**FEDERAL LEE**

**Whittlesey**  
MINISTER OF MUSIC  
CHURCH OF THE COVENANT  
ERIE, PA.

**Richard Keys Biggs**

Blessed Sacrament Church,  
Hollywood

Address 6657 Sunset Blvd., Hollywood

**C. Albert Scholin, M.M.**

Organist - Composer

Kingshighway Presbyterian Church  
5010 Cabanne Ave.  
St. Louis 13, Mo.

**VAN DENMAN THOMPSON**

Mus. Doc., F.A.G.O.

DEPAUW UNIVERSITY  
GREENCASTLE, IND.

**Robert F. Crone**

MUS. BAC.

Organ and Theory Instruction  
St. Andrew's Church  
Louisville, Ky.

**PHILIP MALPAS**

M. Mus.

Organist and Choirmaster  
Carillonneur

CHRIST CHURCH CRANBROOK  
Bloomfield Hills Michigan

**LUDWIG ALTMAN**

Organist, Temple Emanu-El, San Francisco  
Organist, S. F. Symphony, Pierre Mentoux Conductor  
Organist, Second Church of Christ, Scientist,  
Berkeley.

**CHICAGO CLUB  
OF WOMEN ORGANISTS**

President: Marion E. Dahlen

M.S.M. F.T.C.L.

**MAURICE GARABRANT**

ORGANIST AND MASTER OF THE CHOIRS  
THE CATHEDRAL OF THE INCARNATION  
GARDEN CITY, N. Y.  
ORGANIST, ADELPHI COLLEGE  
COND., LONG ISLAND CHORAL SOCIETY

**Clyde English**

University of West Virginia  
Morgantown, W. Va.

**READ NEW THESIS!  
Organ Repertoire and Ideas**

By Margaret L. Carroll

Up-to-date compilation and Ideas on organ  
literature for church and concert. Large and  
small organs. Send \$1.00 for thesis.

RECITALS INSTRUCTION  
141 So. Norton Ave., Los Angeles 4, Calif.

JOHN CARRE



JOHN CARRÉ CELEBRATED his twenty-eighth year as organist and director of music of the First Presbyterian Church of Racine, Wis., May 1. The large three-manual organ of the church was presented in honor of Mr. Carré by Mrs. Helen Converse Johnson as a memorial to her husband, Herbert F. Johnson, owner and president of the Johnson Wax Company of Racine.

**GRINNELL COLLEGE OPENS ORGAN; RECITALS BY FOX**

Virgil Fox was presented in a recital marking the presentation and dedication of the new Aeolian-Skinner organ in Herrick Chapel at Grinnell College, Grinnell, Iowa, May 19. President Samuel N. Stevens of the college delivered the presentation speech and Joseph F. Rosenfield of Des Moines, president of the board of trustees, made the acceptance address. Mr. Fox played a second recital Friday morning, May 20. Featured at both recitals was a Grinnell fanfare for organ and brass written by Harry Cowell, distinguished American composer.

Catharine Crozier of the faculty of the Eastman School of Music, who was to have appeared in recital April 24, will be presented Saturday afternoon, June 4, as one of the features of commencement week.

The organ is the gift of President and Mrs. Stevens, with the chime and harp sections given by Vice-president and Mrs. Louis G. Chrysler and Mrs. Magdalena Stoltenberg. The new organ is a three-manual of 3,554 pipes. A full description of the instrument was published by THE DIAPASON in May, 1946.

**SUMMER CLASSES FOR CHOIRMASTERS**

Two Identical Ten-Day Sessions  
JULY 11 - 22  
AUGUST 8 - 19, 1949

Complete Instructions for Leaders of Boy Choirs and Children's Choirs

TERMS AND FULL INFORMATION ON REQUEST

**G. DARLINGTON RICHARDS**  
ST. JAMES' CHURCH  
Madison Avenue at 71st Street  
New York 21, N. Y.

**Arthur Jennings**

Recitals

UNIVERSITY OF MINNESOTA

Plymouth Church  
Minneapolis, Minnesota

**Felix F. Schoenstein & Sons** Pipe Organ Builders  
SAN FRANCISCO, CALIF.

**HENRY L. ROXBEE & SON, MFRS.**  
Metal, Flue, and Reed ORGAN PIPES  
Scientifically scaled—Expertly made. Masterfully voiced.  
1910 178 LOWELL ST., READING, MASS. 1948

**ANDRÉ MARCHAL**

Organist, St. Eustache, Paris

Available

OCTOBER through JANUARY

Single concerts. Comprehensive series covering the development of organ literature and forms. Series of Bach recitals to mark the 200th Anniversary. Private teaching and Master Classes.

Representative

Eleanor Wingate Todd, Cleveland Museum of Art

**JOHN FINLEY WILLIAMSON**

Announces . . . MASTER CLASSES

for Singers, Organists, Conductors, and Music Supervisors and VOCAL CAMPS for Young People of High School and Junior College Age  
July 25 to August 14

at WESTMINSTER CHOIR COLLEGE

Claire Coci will be available for organ lessons

Address all inquiries to Rhea B. Williamson, Registrar, Princeton, N. J.

**THE RESTORING OF A CHURCH ORGAN**

#3 in the series

When the action work of a twenty-five-year-old organ is studied it will be found that the present leather has lost its life and that the organ must be releathered throughout. It will also be found that the contacts of the organ may show signs of wear, or owing to thousands and thousands of times of use, the very tiny arc caused by the low voltage electricity may have eaten into the contact wires so that it will be necessary to renew them. While on this question of electrical contacts, if the original contacts were of bronze, it will probably be advisable to change these contacts to silver, as silver has demonstrated its superiority over brass or bronze.

Bearing in mind the above statements, the following procedure has been worked out, and there are no short cuts or omissions to be made in this procedure if the work is to be successful, and when the work has been successfully accomplished there is an improvement in clarity and volume of tone of at least 25%.

(PROCEDURE to follow in series #4)

**LA MARCHE BROTHERS**

George E. La Marche  
6525 Olmsted Ave.

Ernest L. La Marche  
NEWCASTLE 1-2071

Chicago 31, Ill.

A Chicago Concern Since 1919

**ALLEN ...**

*First in the Field of*

**ELECTRONIC ORGANS**

**ALLEN ORGAN CO.**

INCORPORATED  
ALLENTOWN, PENNSYLVANIA

CLASSIFIED ADVERTISEMENTS

WANTED—MISCELLANEOUS

ORGAN HELPER WANTED — THE U. S. Military Academy, West Point, N. Y., is creating the new position of organ maintenance mechanic helper. It requires an all-round organ mechanic, with some experience in tuning and regulating pipes. Salary, approximately \$2,600 to start with. Temporary U. S. civil service appointment on or after July 1, with possibility of permanency. Standard forty-hour week, with five and one-half weeks' annual vacation. Applicants may write to Civilian Personnel Officer, West Point, N. Y., for official application blank, which must be used in submitting an application.

WANTED—CHURCH IN PENNSYLVANIA city of 15,000 seeks director of music. Salary substantial, with opportunity for teaching piano, organ and voice. Both organ and pianos in parish-house available for teaching. Comfortable income assured. Address D-13, THE DIAPASON.

WANTED — PLAYER ROLLS FOR three-rank Kilgen Petit Ensemble. Send list. Also A-1 vox humana, ready for use, on 4-inch wind, 61 pipes. Copy Audsley's "Organ of the Twentieth Century." Also interested in getting Möller Artiste player. Send list of Möller Artiste rolls. Address F-2, THE DIAPASON.

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—TWO-H.P. 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. Fred H. Meunier, 1500 East Twenty-first Avenue, Denver, Colo.

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—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. [tf]

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

WANTED—HAMMOND ORGAN, ANY model, for cash. Advise model, price, condition in first letter. Glenn Davis, 132 Melrose, Elmhurst, Ill.

**Abba Leifer**  
**RECITAL ORGANIST**  
**CHICAGO SINAI**  
**CONGREGATION**  
**ROOSEVELT COLLEGE,**  
**CHICAGO, ILL.**  
*"Remarkable ear for registration."*  
*—Chicago Daily News.*

**FARLEY K. HUTCHINS**  
**MUS. B., M.S.M.**  
**MISSISSIPPI SOUTHERN**  
**COLLEGE**  
**COURT STREET**  
**METHODIST CHURCH**  
**Hattiesburg, Mississippi**

**CHARLES HARLAN CLARKE**  
*Organist and*  
*Master of the Choirsters*  
**St. Mark's**                      **Evanston, Ill.**

**ARPARD E. FAZAKAS**  
**Church Organ Builder**  
**1 Cathedral Avenue**  
**Nutley, New Jersey**  
**Established 1917**

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 DESIRED—EXPERIENCED organist-director wishes position in New York City vicinity for 1949-1950. Regular services, multiple choirs, organ recitals, hymnology and religious drama. Personal interview possible. Address F-5, 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 — ORGANIST, choir director, experienced in liturgical services, desires position in vicinity of Cleveland. Available Sept. 1. Fine recommendations. Address F-6, THE DIAPASON. [8]

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 — ORGANIST-choirmaster, age 28. Best references. Candidate for M.S.M. at Union Theological Seminary '51. Northern Jersey. Address F-7, THE DIAPASON.

FOR SALE

FOR SALE—VOX HUMANA. MODERN Möller pipes, 5-inch pressure, 61 pipes, \$50 f.o.b. Möller vox celeste (tenor C) with slide tuners, 5-inch pressure, \$35 f.o.b. Write Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

FOR SALE—A TWO-MANUAL TUBULAR-pneumatic action, eleven ranks pipe organ, with case, motor and blower. Douglas M. Schulte, 3465 West Ninety-fifth Street, Cleveland 2, Ohio.

FOR SALE — A 2-H.P. KINETIC blower, Century single-phase, 110-220 volts. Make an offer. Douglas M. Schulte, 3465 West Ninety-fifth Street, Cleveland 2, Ohio.

FOR SALE—ONE WURLITZER PIPE organ, good for theater or church use; price, \$2,000.00. Must be sold before July 1. Write First Baptist Church, Madison, Wis.

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 — ORGANS NEW AND used; parts new and used; organ books. Florida Organ Company, Box 687, Lake Wales, Fla.

FOR SALE—MODERN FOUR-MANUAL church organ console, in excellent condition, complete, ready for use. Address F-11, THE DIAPASON.

FOR SALE—GOOD UNIT CHESTS, 3-h.p. single-phase Orgoblo, generator, chimes and action. Address F-12, THE DIAPASON.

FOR SALE—SPENCER ORGOBLO, ¼-h.p., r.p.m. 1,750, pressure 3-inch. Price \$50. Robert H. Cathcart, 2354 East Sergeant Street, Philadelphia 25, Pa.

FOR SALE—USED PIPE AND REED organs; also parts and new chimes. F. J. Wagner Pipe Organ Service, 6910 Wise Avenue, St. Louis 10, Mo. [tf]

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

FOR SALE—A THIRTY-TWO-NOTE radiating concave pedal keyboard (used). Douglas M. Schulte, 3465 West Ninety-fifth Street, Cleveland 2, Ohio.

FOR SALE — AEOLIAN DUO-ART two-manual and pedal electric player, with relays and player rolls. Address F-8, THE DIAPASON.

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

FOR SALE

FOR SALE—TWO-MANUALS, NEWLY recovered and refinished by Organ Supply, complete with mounting frames and walnut cheeks and both chopper bars wired, with swell to great couplers; switches have electro-pneumatic action and there are spare wires on all contact blocks. Many ranks from Pfeffer, Barckhoff and Hook & Hastings organs. Following from 6-inch 1929 Kilgen: 8-ft. quintadena; 8-ft. diapason; 8-ft. doppelflöte; 8-ft. choir horn and 8-ft. great tromba, with pedal trombone extension (wooden resonators). Marr & Colton harmonic trumpet, 8 ft. t.c., on 8-inch wind. 1925 Wicks 16-ft. open bass chests, 32 notes, A-1 shape. Also 1-h.p. single-phase Kinetic blower, good shape. Address F-3, THE DIAPASON.

FOR SALE—KIMBALL THREE-MANUAL unified electro-pneumatic pipe organ. Very suitable for church or residence. Contains thirty-two stops, thirteen ranks of pipes (950), chimes action. Also prepared echo organ on console. Detached console, rolltop, oak finish. Thirty-two-note pedal. Wind pressure 5½. Organ completely overhauled in shop. Can be divided into two chambers. Excellent condition. Organ set up in shop for demonstration. Extraordinary reed and wood stops. Selling organ complete without installation. Price \$6,900 f.o.b. Write Otokar F. Bernardin, 342 East Sixty-seventh Street, New York City, N. Y.

FOR SALE—ONE ELECTRO-PNEUMATIC pedal chest, 12-note, \$25.00. One 61-note electro-pneumatic chest, \$35.00. One Hillgreen-Lane six-stop swell motor, \$30.00. One 30-note and one 32-note pedal keyboard, \$25.00 each. Four sets 61-note keyboards, \$15.00 each. One swell and great Hillgreen-Lane console coupler action, \$75.00. Prices as stated, cash, f.o.b. Dallas. Additional used equipment. Write Ralph Wood, 7340 Fisher Road, Dallas 10, Tex.

FOR SALE—THREE-MANUAL PIPE organ, designed for residence, but suitable for church; ten sets of pipes, five of them reeds. Deagan harp and chimes. Organ recently releathered. Excellent condition. Built by Marr & Colton. Price \$5,000. Address F-4, THE DIAPASON.

FOR SALE—TWELVE-RANK, ELECTRIFIED tracker two-manual organ, with new oak console, roll top. With 1-h.p. Kinetic blower and rectifier. In good condition. Specification on request. Best offer. Shrock Organ Service, Middlebury, Ind.

FOR SALE — WURLITZER FLUTE with bourdon extension, 96 pipes, \$50. Swell shades with actions, \$50. Regulator, wind trunk and tremolo, \$40. Direct action magnets, 30 cents. Paul Tilley, 1508 South Lamar, Austin, Tex.

FOR SALE—USED PIPES OF ALL kinds, reconditioned and revoiced 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. [tf]

FOR SALE—E. M. SKINNER SOLO reed pipes, four sets: Clarinet, vox humana, French horn, trumpet. Very good condition. Price \$500 for all four sets plus crating and freight. Donald Willing, 212 Ivy Lane, San Antonio, Tex.

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. [tf]

**CHARLES A. GARO**  
*Organist and Choirmaster*  
**CHRIST EPISCOPAL CHURCH**  
**FELLSWAY WEST, SOMERVILLE, MASS.**  
 Mail Address:  
 P. O. Box 414, Reading, Mass.

**ETHEL SLEEPER BRETT**  
*Organist and Recitalist*  
**First Methodist Church, Sacramento, Cal.**

**RACHEL PIERCE**  
**M.A., M.S.M., F.A.G.O.**  
**Professor of Organ**  
**Limestone College**  
**Gaffney, South Carolina**

FOR SALE

**GUARANTEED ORGAN FOR SALE**  
**Four to Forty Ranks**  
**Two to Four Manuals**  
**Austin, Estey, Hook & Hastings, Kimball, Möller, Skinner**  
**New Organs**  
**Rebuilding**  
**Maintenance**  
*Write us of your organ problems*  
**CANNARSA ORGAN COMPANY**  
**HOLLIDAYSBURG, PENNA.**

**CONSOLES**  
 Manufactured to Your Specifications  
 Six Weeks' Delivery  
*For particulars write:*  
**ROSTRON KERSHAW CO.**  
**10-12 Pierce Street**  
**READING, MASS.**

**FOR SALE**  
**THE MAGNIFICENT ORGAN**  
 recently removed from the  
**CHARLES M. SCHWAB MANSION**  
 New York  
 Superb pipework by Aeolian Co.  
 Suitable for church or auditorium.  
 Specification on request.  
 Price with modern four-manual console greatly reduced; or would divide into two two-manual church organs, each with Aeolian console.  
 Address P.O. Box 147, Camden, Maine.

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—AEOLIAN ORGAN, FOUR manuals and antiphonal, eighty-two stops and three percussions; completely rebuilt and enlarged in 1931, with new console and player. Cost \$65,000; will be sold for \$10,000, not including cost of removal and reinstallation. Address inquiries to Eugene Kingman, Director, Joslyn Memorial, Twenty-second and Dodge Streets, Omaha 2, Neb.

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—ESTEY PIPE ORGAN. Two manuals, tubular-pneumatic action, six ranks on the swell, four on the great, three on the pedal, together with the usual couplers; blower included. Good condition. Price \$1,500. Write Theodore R. Bloom, 6 Sunnyside Place, Newport, R. I. [7]

FOR SALE—WEST POINT MÖLLER console and coupler relay. Console has approximately 300 stopkeys and 300 tilting tablets. Available July 1. Address Organist, U.S.M.A., West Point, N. Y.

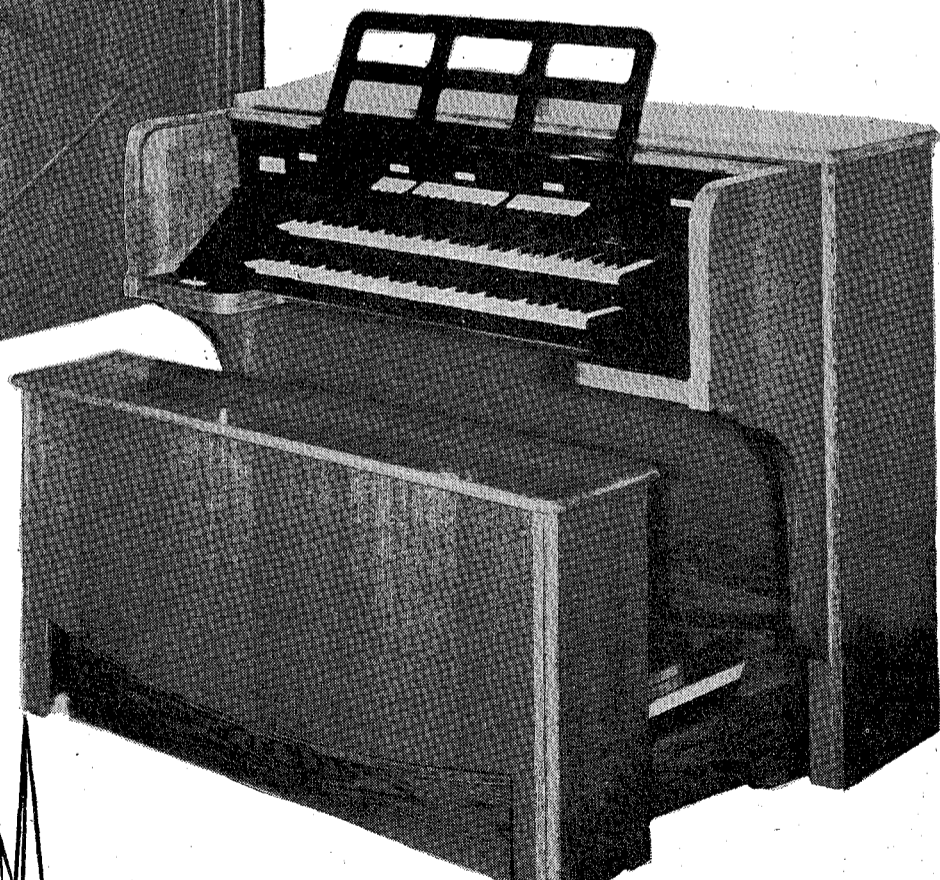
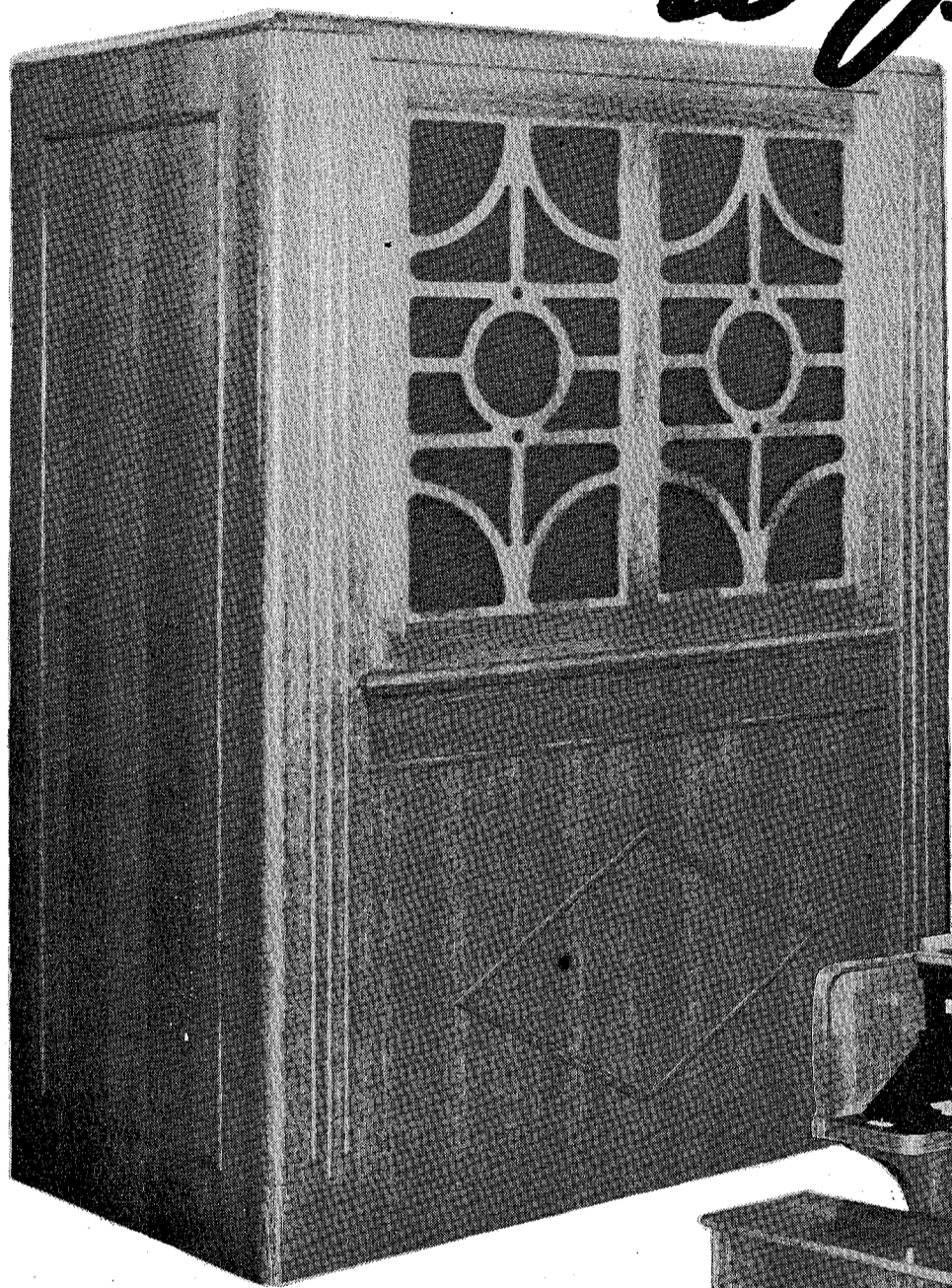
FOR SALE—ORGOBLO, 7½-H.P., A.C. Twenty-one chimes and electro-pneumatic action. Address F-10, THE DIAPASON.

# WICKS *is proud* *to present-*

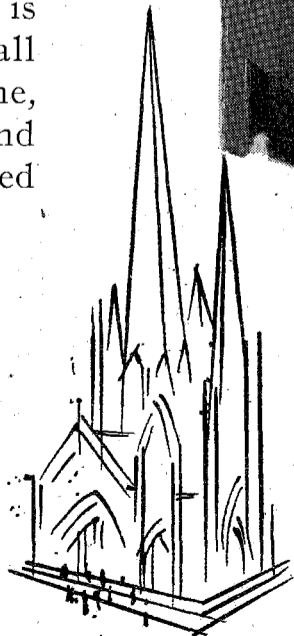
## A NEW FUGA DE LUXE MODEL.

Here at last is the pipe organ answer to a nationwide demand for a compact, complete instrument, reasonably priced.

Designed strictly to A.G.O. specifications, with the famous Wicks Direct Electric Action, this organ is supplied with the detached standard two-manual console illustrated. Every inch of this fine instrument is constructed of the same materials and by the same skilled artisans who build the world-famous Wicks Cathedral Organs.



An elaborate brochure is now being prepared giving all details, but in the meantime, complete specifications and prices will gladly be supplied upon request.



HIGHLAND, ILL.

# WICKS ORGANS