

THE DIAPASON

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BATTLE CREEK, MICH., STIRRED BY RECITALS

INTEREST PUBLIC IN ORGAN

"Sunday Symphonettes" in Kellogg Auditorium by Local and Visiting Organists Make Use of Large Four-Manual Instrument.

A series of organ recitals in Battle Creek, Mich., has been concluded under the sponsorship of the board of education and a committee of civic-minded citizens. The W. K. Kellogg Auditorium, owned by the Battle Creek public schools, houses a four-manual Aeolian-Skinner organ, which in recent years has not been used except for occasional programs and a series of weekly broadcasts. To bring organ music to the people of the community a series of Sunday afternoon performances called "Sunday Symphonettes" was scheduled. Each program featured a local or guest organist and a choral or instrumental group or guest artist as an additional attraction. Church choirs and service clubs contributed funds to support the venture, while printing houses supplied all the programs and local florists provided flowers for each program. All the participating musicians and organists donated their services, so that the only expense was for transportation of out-of-town groups. The auditorium and its facilities were made available by the public schools and radio station WELL-WELL-FM produced excellent public relations support. All in all the venture received the enthusiastic assistance of representative organizations from the entire community.

The series opened Feb. 27 with Paul H. Eickmeyer of Lansing as guest organist. His program consisted of the "Fireworks Music," Handel-Biggs; "Come, Sweet Death" and "Sheep May Safely Graze," Bach; "Noel," d'Aquin; "Evening Bells and Cradle Song," Macfarlane; Canon in B minor, Schumann; "Carillon," Sowerby, and "Thou Art the Rock," Mulet. The men's glee club of Michigan State College, directed by David F. Machtel, appeared on the program.

For the second program, March 6, Paul Humiston of Marshall was at the organ, playing Mendelssohn's Second Sonata, "Flute Solo," Arne; "The Fifers," d'Andrieu; Fantasia and Fugue in C minor, Bach; "The Tragedy of a Tin Soldier," Nevin; "In Summer," Stebbins; Scherzo, First Sonata, Rogers, and the Finale from the Second Suite by Boellmann. The assisting artist was Muriel Matthews, faculty member of the Western Michigan College of Education and concert cellist, who played the Tschalkowsky "Rococo Variations."

On March 13 the third program featured James Autenrith, minister of music at the First Congregational Church, who played: "Psalm 19," Marcello; Sonata, Mozart; Trumpet Tune, Purcell; Prelude and Fugue in B minor, Bach; "Meditation a Ste. Clotilde," James; Chorale, Honegger; "Benedictus," Reger; "Abide with Us," Weinberger, and Allegro Maestoso, Third Sonata, Guilman. The varsity choir of Western Michigan College in Kalamazoo, under the direction of Dr. Elwyn Carter, was the guest group for this program.

The series was resumed April 10 with Clark B. Angel, organist of St. Thomas' Church, Battle Creek, playing: Caprice on the First Tone, Strungk; settings of the Passion Chorale by Buxtehude and Brahms; "The Last Supper," Weinberger; Second Sonata, Hindemith; "The Valley of Behorleguy," Bonnal, and two movements from the Sonata in G, Robert Russell Bennett. The Olivet College sextet, under the direction of Nils Falk, sang two groups.

The fifth program, on Easter Sunday, was played by Mr. Autenrith, whose selections were: "St. Anne Fugue," "Come, Saviour of the Gentiles," Fantasia on the Passion Chorale and Little G minor Fugue, Bach; "Lord Jesus

SCENE AT CONVENTION BANQUET IN MINNEAPOLIS



TWO RECITALS IN YPSILANTI OPEN ORGAN BY HOLTkamp

Two dedicatory recitals followed the completion of a two-manual organ built by the Votteler-Holtkamp-Sparling Company for St. Luke's Episcopal Church in Ypsilanti, Mich. Miss Marilyn Mason of the University of Michigan faculty played the first on May 22 and William B. MacGowan gave the second on Sunday afternoon, June 5. The instrument is one of nineteen stops and has delighted those who have heard it, according to reports from Ypsilanti. Next fall it is planned to have a series of ten recitals on successive Sundays. Mrs. John B. Chaddock is the church's organist.

In her program Miss Mason included these compositions: Allegro Moderato, Fourth Concerto, Handel; Allegro from Fifth Sonata, "I Stand at the Threshold," and Toccata and Fugue in D minor, Bach; "Let All Mortal Flesh Keep Silence," Maekelberghe; Prelude and Fugue on "B-A-C-H," Liszt; "Autumnal," Dorothy James; "Ave Maris Stella," Dupré.

Mr. MacGowan's program was as follows: Trumpet Tune and Air, Purcell; "When Thou Art Near," Bach; "From Heaven on High the Angels Came," Pachelbel; "Sheep May Safely Graze" and Prelude and Fugue in B minor, Bach; Chorale Preludes, "A Lovely Rose Is Blooming" and "O Blessed Jesus," Brahms; Pastorale, Milhaud; Aria, Peeters; "The World Awaits the Saviour," Dupré.

F. C. WICHLAC & SON TO SELL REUTER ORGANS IN CHICAGO

F. C. Wichlac & Son are now the Chicago representatives of the Reuter Organ Company of Lawrence, Kan., and will engage in the sale of organs in the city and surrounding territory. The senior Wichlac has been known among organists and organ builders for many years as a first-rank organ technician. His son, Frank C. Wichlac, Jr., has been in the United States Army, but will return to civilian life Aug. 4. He will then come to Chicago from Fort Sill, Okla., where he has been stationed. The new firm will install and render service on Reuter organs in addition to sales activities.

MR. AND MRS. RAYBURN TAKE POSITIONS IN LOS ANGELES

Anna Shoremount Rayburn, formerly of New York City and a member of the council of the American Guild of Organists, has been appointed organist of the First Lutheran Church of Los Angeles, Cal. Her husband, Ray B. Rayburn, has been appointed organist and choirmaster of All Saints' Episcopal Church there.

A MEMORIAL CONCERT in honor of William J. Gompf, for many years a prominent Buffalo organist, was given by the Binghamton, N. Y., Oratorio Society in Kalurah Temple April 19. The chorus was conducted by M. Searle Wright of New York. Mr. Gompf resided in Buffalo, but commuted to Binghamton to carry on his work as organist and choir director of the First Presbyterian Church of that city. In 1934 he founded and assumed the directorship of the Binghamton Oratorio Society.

ELLSASSER IS ORDAINED AS A METHODIST MINISTER

Richard W. Ellsasser, the young concert organist, received his ordination in the Methodist Church June 2nd as part of the closing convocation of the annual Southern California-Arizona Conference. Mr. Ellsasser took part of his theological training at the Boston University School of Theology and then transferred to the University of Southern California. He has preached in various cities. At present he is minister of music at the Wilshire Methodist Church in Los Angeles and with his deacon's orders will become a part of the ministerial staff of that church. These duties will begin officially in July, when he preaches at the morning services July 10 on the unique topic "Oh, to Be a Horse." He will continue as minister of music and director of the five choirs.

JOHN J. BECK, A.A.G.O., DIES SUDDENLY IN MINNEAPOLIS

John Jacob Beck, A.A.G.O., organist and choir director of the Basilica of St. Mary, Minneapolis, for more than twenty-five years, died May 30 of a heart attack.

Mr. Beck was a native of Minneapolis and at one time was sub-dean of the Minnesota Chapter. He was chairman of the Minneapolis Music Teachers' Forum, professor of piano and organ at the MacPhail School of Music, accompanist for the Apollo Club and a member of the Knights of Columbus. Prior to assuming his position at the Basilica he had been organist at St. Stephen's and St. Elizabeth Churches.

Mr. Beck had been very active in Guild work. He wrote the reviews for THE DIAPASON of the organ recitals in the artist series sponsored by his chapter.

NEW WORK BY MARRIOTT TO HAVE PREMIERE JULY 26

A new ensemble work by Frederick Marriott, organist and carillonneur of Rockefeller Chapel at the University of Chicago, will be featured at a recital by Mr. Marriott on the evening of July 26 at the chapel. This composition, a "Tryptique" for organ and strings, in three movements, will be performed with the assistance of a string quartet. This will be the first public performance of the "Tryptique." Other numbers for the organ to be played by Mr. Marriott are: Prelude and Fugue in C minor, Bach; "My Soul Exalts the Lord," Bach; Allegro from Fifth Concerto, Handel; Fantasia in F minor, Mozart; "Grande Piece Symphonique," Franck; Symphonic Meditation for the Ascension, Messiaen.

NEW WORK BY LEO SOWERBY PLAYED BY E. POWER BIGGS

An untitled composition for English horn and organ, completed last month by Leo Sowerby, was played for the first time anywhere by E. Power Biggs on his CBS recital from the Harvard Germanic Museum Sunday, June 12, with Louis Speyer as solo instrumentalist. The work was dedicated to Mr. Speyer, whose playing in a recent performance of Sowerby's new symphony won the composer's enthusiastic admiration.

NEW YORK PROGRAM ATTAINS THE HEIGHTS

REGIONAL CONVENTION HELD

Services at Cathedral of St. John the Divine and St. Bartholomew's—Thrilling Recital by Dickinson with Timpani.

New York City rewarded a large group of visitors, as well as members of the American Guild of Organists in the metropolitan area, with a program of high merit and distinction, arranged for the regional convention May 23 to 26, and every item on the program gave evidence of the high standards the organ fraternity is maintaining.

Monday afternoon the convention got under way. The first scheduled event was the regional semi-finals of the Guild competition in organ playing. This was held at Calvary Episcopal Church. The judges were Carl Weinrich, Harold Friedell and Andrew Tietjen. Four entrants, winners of their local preliminaries, participated in the competition. They were Richard Bennett of the Central New York Chapter, Wilma Jean Hoyle of the Rochester Chapter, Emily Williams of the Binghamton Chapter and John Upham of headquarters. The playing showed a good sense of style and considerable manual and pedal facility. All of the players gave readings of their chosen works which displayed innate musicality. Richard Bennett, a pupil of John Baldwin, Grace Church, Utica, and a student at Hamilton College, was unanimously awarded first place. Mr. Bennett is only 18 years old.

In the evening a large number of Guild members and friends gathered at Schrafft's on Fifth Avenue for the convention dinner. Dr. Carl Wiesemann, regional chairman, introduced President S. Lewis Elmer and Vice-president Seth Bingham, who extended greetings. Delegates from chapters in New York and northern New Jersey in turn conveyed greetings from their chapters.

After several brief reports from Guild officers the evening was turned over to Edward Margetson, A.A.G.O., and his Schubert Music Society. Mr. Margetson's large Negro chorus gave a beautifully balanced program ranging from madrigals of Morley and Farmer to contemporary works by Percy Grainger and William Schuman. The Negro work-song, "Music in the Mine," arranged by R. Nathaniel Dett, was one of the most charming of the folksongs performed. Mr. Margetson's singers brought a warmth and intensity to each work that was thrilling to hear.

Tuesday morning many of the early birds set out on a pilgrimage to St. Mark's-in-the-Bouwerie and St. George's Church. David F. Hewlett, organist of St. Mark's, was on hand to demonstrate the organ and show the visitors the points of interest in his historic church. George Kemmer, organist of St. George's, likewise gave a brief recital on the organs of both church and chapel and after showing the Guild members about the large church told of the step by step development of the imposing musical program carried on at St. George's.

The afternoon was opened with a lecture on "Dom Benoit, the Man and His Music," at the First Presbyterian Church by Dr. Howard D. McKinney, whose books and papers as a historian and lecturer have made him a national figure among those interested in all phases of music. Dr. McKinney gave an intimate picture of the priest-composer based on a visit to him.

Burnett Andrews, organist and choir-master of St. Peter's Church in Morris-town, N. J., then gave a recital. A program of high calibre was played with taste and technical proficiency. His offerings included: Chorale, "Lobe den Herren," Walthor; Chorale, "Von Gott will ich nicht Lassen," Buxtehude; Fantasia and Fugue in C minor, Bach; Two Chorale Preludes on "Allein Gott in der Höh' sei Ehr," Bach; Chorale in E major, Franck; Chorale Preludes, "O Gott, Du frommer

Gott" and "O Welt, ich muss Dich lassen," Brahms; Toccata, Sowerby.

The festival service Tuesday evening at the Cathedral of St. John the Divine drew the largest public attendance ever placed on record at a Guild event in New York and both the singing and the organ numbers were such as one has learned to expect in this great edifice. John Alves, F.A.G.O., played Bach's Prelude and Fugue in C and two movements of Widor's Eighth Symphony, Harold Heeremans, F.A.G.O., played an Ostinato by James and Frank C. Smith Reger's "Benedictus" as the prelude. Patricia Garrigus, A.A.G.O., played Simonds' Dorian Prelude on "Dies Irae" for the offertory and Dr. Hugh Porter the Bach Prelude and Fugue in E minor as the postlude. Walmisley's Magnificat and Nunc Dimittis in D minor were sung, the Te Deum was Marchant's in G and the anthems were: "Surely the Lord Is in This Place," Coke-Jephcott; "O Come, O Come, Emmanuel," Candlyn; "We Love the Place, O God," McKittrick, and "I Have Considered the Days of Old," James. Evan A. Wood, A.A.G.O., played the service accompaniments.

The choirs participating were those of St. Thomas' Church, New York City, T. Frederick H. Candlyn, Mus.D.; Grace Church, Brooklyn Heights, Anne V. McKittrick, F.A.G.O.; the Church of St. Luke and St. Matthew, Brooklyn, Frank C. Smith, L.T.C.L., and the Cathedral of St. John the Divine, New York City, Norman Coke-Jephcott, Mus.D., F.A.G.O., F.R.C.O.

Wednesday morning at the Community Church the Rev. Donald Harrington spoke to the organists and David Walsh played the organ. Immediately thereafter, at the Church of the Transfiguration, the Rev. Dr. J. H. R. Ray told of the history of his famous "Little Church around the Corner" and Franklin Coates, the organist and choirmaster, played.

Mrs. Nellie Gordon Blasius, in charge of the panel discussion entitled "The Organist-Composer Meets the Music Publisher and Editor," at the Central Presbyterian Church Wednesday afternoon, introduced Dr. Carl Wiesemann, who presided.

Asked just how he goes about composing and submitting an organ work for publication, Seth Bingham described the process in detail. For the editors Frank Campbell-Watson said that of 10,000 manuscripts he examined over a two-year period not one was accepted. Harold Friedell related how he composed his prize-winning "King of Glory" while baby-sitting. Dr. Carl F. Mueller took exception to the proposal to write simpler pieces for volunteer choirs. He believes that the best singing, even of difficult choral music, is being done by volunteer choirs "west of the Hudson." George Mead recommended a thorough grounding in harmony and counterpoint before attempting original writing. Donald Gray stressed two motives guiding the publisher—quality and saleability. He will readily accept a manuscript by an unknown composer provided it measures up. The average cost of publishing an anthem, he said, is about \$300.

The general impression of the meeting was that in the domain of church music most publishers display a genuine, friendly interest in the composer and do a great deal to give new and promising composers a "break."

After the regional meeting, at which Buffalo was designated for the 1951 regional convention, the organists assembled in the Central Presbyterian Church to hear a recital by John L. Baldwin, Jr., A.A.G.O., organist and choirmaster of Grace Church, Utica, N. Y. It was four years since the writer last heard this splendid young artist. In the interval he has attained finer technical perfection and grown noticeably in musical stature and sensitivity.

Mr. Baldwin's program was refreshingly unacknowledged in content and in the order of presentation, beginning with Alain and ending with Bach. The Alain Suite, though written in the composer's early twenties, nevertheless proclaims his rapidly maturing genius. It was done superbly. The introduction, variations and scherzo merit study and performance by any competent recitalist. Not as much can be said for the Durufé Prelude and Fugue on the name Alain—a composition artfully and devotedly worked out, but lacking the spiritual urge of its predecessor. Two delightfully short, playful and lively chorale preludes by Pepping served to emphasize the performer's unerring

flair for color and contrast. They were followed by Percy Whitlock's Carol in the familiar flowing, faintly modal style of that composer, occasionally verging on Delius, and by a work of considerably more significance and vitality—the Prelude and Finale of Berrien Shute. A sort of "descending staircase" theme, modestly announced and intriguingly developed in the prelude, asserts itself more aggressively in the finale and presses on with increasing vehemence to the end. It was brilliantly played.

Sweetinck's "Echo" Fantasia was persuasively set forth with nice dynamic balance. Then came two transcriptions by Mr. Baldwin—a sprightly Gagliarda by Galilei, foreshadowing the idiom of Purcell and Fellows, and a Siciliano by an unknown sixteenth century writer, beautifully orchestrated with piquant mutations by Mr. Baldwin, who may also have been responsible for a charming canonic part. Bach's E minor Prelude and Fugue (The Wedge) concluded the program. The excessive use of staccato and very thin registration made the prelude sound too light and trivial, but the player's clarity and incisive rhythm were an unflinching delight here as elsewhere. Altogether it was an inspiring and distinguished recital of fine organ music.

On Wednesday evening the Brick Church on Park Avenue was filled to capacity for the recital played by Dr. Clarence Dickinson, assisted by a brass choir and timpani, under the direction of Arthur Christmann. In contrast to the usual organ recital, it was a ceremonial in which the music followed a dramatic pattern describing the liturgical movement of a church service. At a time when theologians, liturgists and church musicians seem to have become increasingly aware of the necessity for more drama in the church service, this recital comes to demonstrate how something old can be transformed into something new, dramatic and significant. No one has been more vitally concerned with liturgical and musical matters than Doctors Clarence and Helen Dickinson, who have contributed so richly to the improvement and expansion of these important aspects of the church's life. The device of using the form of a church service as the basis of a program proved effective.

It would be difficult to add anything new to the laurels and acclaim that have accompanied the career of this distinguished organist. As a colorist he is without peer and many a person must have wished for the secret to the vitality of his playing. While many recitalists may have encompassed as many notes as were played that evening, it is difficult to believe they could have done any more with them.

Dr. Dickinson's program included: "Perpetuum Mobile" (pedal organ and timpani), Middelschulte; "Carillon," Vierne; "Sonata Pian e Forte" (brass and organ), Gabrieli; "The Garden," Alain; "The Fountain," DeLamarter; "Wunderbarer König" (brass, timpani, organ), Karg-Elert; "Qui Tollis Peccata Mundi," Couperin; "Joy of the Redeemed," Dickinson; "The Shepherds" ("La Nativite"), Messiaen; "Ad Nos ad Salutarem undam," Liszt; "Credo," Bach; "The Adoration of the Lamb," de Maleingreau; "Domine Salvum Fac" (brass, timpani, organ), Widor; "The Grace of Our Lord Jesus Christ," Anderson; "Feierlicher Einzug" (brass, timpani, organ), Strauss.

Thursday afternoon could not help but be of interest, with the setting at the great Riverside Church and Virgil Fox at the organ, while Kamiel Lefevre, who presides over the great carillon in the tower, played for the visitors. Mr. Fox, always brilliant and interesting, presented the following program on the organ recently rebuilt by the Aeolian-Skinner Company: Prelude and Fugue in F sharp minor, Buxtehude; "O Man, Lament Thy Grievous Sin," "Have Mercy on Me, O Lord God," Sinfonia, "We Thank Thee, God," and Prelude and Fugue in E minor (the Wedge), Bach; Prelude to "The Blessed Damselle," Debussy-Christian; "Absente," Vivet; Roulade, Bingham; Prelude and Fugue in C minor, Vaughan Williams.

Six choirs, uniting for the annual Ascension Day festival service at St. Bartholomew's Church, made a superb climax for the convention. With the exception of the postlude, all of the works heard were by Americans. M. Searle Wright's Magnificat, conducted by the composer, a work of brightness, dignity and power, made a fine impression. It

SALVADOR RECEIVES DEGREE



will make an excellent addition to the repertoire of any choir.

The major choral work, written especially for this occasion, was Seth Bingham's "The Canticle of the Sun." Mr. Bingham's experienced hand as a choral writer is again evident in this score. The various moods of the poem are set forth in a wide variety of tonal colors, short bits allotted to a solo quartet being used as foils to the powerful paeans of the chorus. While not of the ultra school, the idiom of this work is modern and its difficulties will offer a challenge to any well-organized chorus. The soloists, choirs, brass choir and accompanists united under the competent direction of Harold Friedell to give this cantata an outstanding performance. The organ accompaniment to the Bingham cantata was played by Searle Wright. Everett Titcomb's "Victory Te Deum" and Mr. Friedell's "King of Glory, King of Peace" were fitting companions to the other distinguished compositions on this program. Dupré's Prelude and Fugue in B, brilliantly played by Mr. Friedell, was used as the postlude.

The choirs participating were those of All Saints' Church, Great Neck, Hugh McEdwards, organist; Chapel of the Incarnation, New York, M. Searle Wright, organist; Emmanuel Baptist Church, Brooklyn, Henry Fusner, organist; Madison Avenue Presbyterian Church, New York, Seth Bingham, organist; St. Stephen's Church, New York, Owen Brady, organist, and St. Bartholomew's Church, New York, Harold Friedell, organist.

AT THE SUNDAY vesper service May 29 the Palestrina Society of Connecticut College, under the direction of Paul F. Laubenstein, presented, in Harkness Chapel, New London, William Byrd's "Mass for Five Voices." This was the society's second offering of its eighth season. One of the "giants" in the field of sacred polyphony, it comes from Byrd's most mature period. Arthur W. Quimby, college organist, played music by English composers of the period.

SALVADOR WINS DOCTOR'S DEGREE WITH HIGH HONORS

Mario Salvador, prominent concert organist and composer, and choir director of the St. Louis New Cathedral, received the doctorate emeritus in music degree, with the mention *summa cum laude* from the University of Montreal, Que., June 3. This is a degree conferred on the completion of a rigid course of study.

The University of Montreal is in the English educational system and has the same rigid academic requirements for a doctor's degree as Oxford University. Dr. Salvador presented a symphonic suite in four movements as his thesis.

Dr. Salvador received the licentiate in Gregorian chant from the Pontifical School of Sacred Music in Rome in 1933 at the age of 14 years. Returning to this country he acquired his master's degree in music in both organ and composition from the American Conservatory of Music in Chicago in 1940. That year he also received his bachelor of arts degree from Loyola University.

Dr. Salvador began his concert career at the age of 10 in Chicago and at that time was hailed as a genius. He is in demand as a recitalist, having played in many cities in this country, Canada and Europe. Among his published compositions are an anthem for mixed chorus, "All the Ends of the Earth"; three "Religious Meditations for Organ" and a Scherzo for organ. Other compositions are in process of publication. The Gregorian Institute of America has published his book entitled "A New Method for Organ." He is now completing another textbook on diatonic harmony which will be published by the Gregorian Institute.

TWO RECITALS TO DEDICATE KANSAS CITY FOUR-MANUAL

Dedication of the large four-manual organ built by M. P. Möller for the Second Presbyterian Church of Kansas City, Mo., was marked by recitals by Richard J. Helms, minister of music of the church, and Claire Coci. The stoplist of this organ was published in THE DIAPASON in May, 1947. The organ and the new chancel were dedicated at the same time.

On the evening of March 20 Mr. Helms played the following selections: "The Heavens Declare the Glory of God," Marcello; Flute Solo, Arne; Trumpet Dialogue, Clerambault; Cathedral Prelude and Fugue in E minor, Chorale Prelude, "O God, Be Merciful to Me," and Gigue Fugue, Bach; "Landscape in the Mist," Karg-Elert; "Carillon," DeLamarter; "Night Music," Sifer; "Carillon" and Berceuse, Vierne; "Ronde Francaise," Boellmann; Toccata, Fifth Symphony, Widor.

Miss Coci was the guest recitalist April 1 and her program was as follows: Prelude and Fugue in A minor, "My Soul Doth Magnify the Lord" and Sinfonia from Cantata No. 29, Bach; Sonata on Ninety-fourth Psalm, Reubke; Berceuse, "Fileuse" ("Suite Bretonne"), "Crucifixion" ("Passion Symphony") and Variation on a Noel, Dupré.

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**ORGAN FOR CATHEDRAL
IN DAVENPORT, IOWA**

KILGEN WILL BE INSTALLED

Alteration Being Made in Choir Loft at Sacred Heart Edifice for Three-Manual to Be Completed Late This Summer.

Sacred Heart Cathedral in Davenport, Iowa, is having extensive alterations made in the choir loft to prepare for two chambers to house the new organ. The organ, ordered from the Kilgen Organ Company of St. Louis, is planned for installation the latter part of the summer. The pastor, Msgr. Martin Cone, V.G., conducted negotiations with the Chicago factory branch office of the company. The scheme was prepared by Eugene R. Kilgen, president of the firm, in collaboration with the Rev. Cletus P. Madsen of St. Ambrose College, Davenport.

Chamber plans call for the opening of the entire front of each chamber with frames for expression louvres double-decked, permitting the maximum tonal flow from each section. Chambers will be screened by grilles.

The stop specification of the organ is as follows:

GREAT ORGAN.

(Enclosed in Chamber II.)

- Diapason, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.

SWELL ORGAN.

(Enclosed in Chamber I.)

- Rohr Bourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Plautino, 2 ft., 61 pipes.
- Plein Jeu, 3 rks., 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

(Enclosed with Great in Chamber II)

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.

- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Zartflöte, 4 ft., 73 pipes.
- Nasard, 2 3/4 ft., 61 pipes.

PEDAL ORGAN.

(Enclosed in Chambers I and II.)

- Sub Bourdon (low 12 Resultant), 32 ft., 32 notes.
- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohr Bourdon (from Swell), 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute (extension 16-ft. Bourdon), 8 ft., 12 pipes.
- Rohrflöte (from Swell), 8 ft., 32 notes.
- Super Octave (extension 8-ft. Octave), 4 ft., 12 pipes.
- Blockflöte (extension 8-ft. Bass Flute), 4 ft., 12 pipes.
- Doublette (extension 4-ft. Super Octave), 2 ft., 12 pipes.
- Plein Jeu (from Swell), 3 rks., 32 notes.
- Trombone (extension 8-ft. Trompette), 16 ft., 12 pipes.
- Trompette (from Swell), 8 ft., 32 notes.

Wind will be provided by a five-horsepower Orgbbo.

CHICAGO CLUB OF WOMEN ORGANISTS HOLDS BANQUET

The annual banquet of the Chicago Club of Women Organists, held at the Cordon Club on the evening of June 6, was attended by fifty members and their guests. Among the guests were representatives of the other organ clubs in the city and of the Federation of Music Clubs, city and state.

Annual reports read by the officers showed a steady growth both in members, activities and funds. Incoming officers and new members were introduced and a vote of thanks was tendered to the social committee and the retiring officers.

The entertainment portion of the program included vocal selections by Glenn Jorian, known as the "singing G.I.," and an interesting and entertaining talk by Mrs. Neysa Smith, astrologer.

The last concert of the Chicago Club of Women Organists for the season took place May 22 at St. Luke's Lutheran Church in Logan Square. Mrs. Eva Lucas, Miss Vera Mara and Mrs. Wilma Leamon played organ numbers and the guest soloist was Mr. Kemper, baritone. The program was followed by tea and a social hour in the church parlors.

INDIVIDUALITY

With very few exceptions organ specifications today follow a system of design that was considered to be radical ten years ago. We are now in some little danger of drawing specifications from a point of view that may become too narrow in its range.

All places where organs are to be installed cannot be served by the same means. The uses and requirements are too diverse.

It is now the more important that you have your organ planned and built by men who have demonstrated that they have the skill to work on a basis of quality and individuality.



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William Lester, review in June, 1949, THE DIAPASON

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By RALPH SHOEMAKER

The regional convention of the Missouri, Iowa, North Dakota, South Dakota and Minnesota Chapters of the American Guild of Organists was held in Minneapolis and St. Paul June 14, 15 and 16. In addition to the states named there were registrants from Wisconsin, Illinois, Ohio, Indiana and Pennsylvania. Although there were 143 registrations, the meetings were open to the public and attendance, especially at the recitals, was swelled to a much greater figure. Ideal weather and a remarkable spirit of friendliness blessed the convention.

The opening event was the regional final contest in the national A.G.O. organ competition, held at the Park Avenue Covenant Church in Minneapolis. D. Byron Arneson of Minneapolis, a pupil of Arthur B. Jennings, won the contest with the Bach Prelude and Fugue in D major, which he played with vigor and vitality. The only other contestant was Lucy Anne McCluer of St. Louis, a student of Paul Friess, who played the Bach Fugue in A minor and the recently published Pascaraglia in D minor by Gardner Read. She played with great steadiness, indicating a sound background and much promise for the future. The judges were George Markey, Mario Salvador and William H. Barnes.

An outstanding part of the convention program was the number of excellent recitals and choir concerts. It is seldom that one hears so much fine music by so many fine musicians. The twin cities are fortunate also in having available so many large and beautiful instruments.

Wilbur Held, F.A.G.O., a member of the faculty of Ohio State University and dean of the Central Ohio Chapter, played the four-manual Welte organ at St. Mark's Cathedral, Minneapolis. His recital was masterly and dignified. The nobility of his playing was consistent with the lofty Gothic architecture of the cathedral.

In the evening an organ and choir concert was given at the Hamline Methodist Church, St. Paul. Edward Berryman of the music department of the University of Minnesota played with fluency the Widor Sixth Symphony on the four-manual Hook & Hastings organ. The combined choirs of the Hamline and Dayton's Bluff Methodist Churches, Gloria Dei Lutheran and House of Hope Presbyterian sang a program of contemporary anthems under the artistic direction of Rupert Sircom, organist and director at Westminster Presbyterian Church, Minneapolis, ably accompanied by Mrs. A. J. Fellows, organist and choir director at the Hamline church. This program was presented in the form of a Guild service. The speaker of the evening was Dr. H. R. Anderson, president of Hamline University. The entire performance was an inspiration to its hearers.

The second day there was a recital on the four-manual Aeolian-Skinner organ of Plymouth Congregational Church, Minneapolis, by Paul Manz, organist and choir director of the Mount Olive Lutheran Church, Minneapolis. Mr. Manz's playing is characterized by the techniques of the symphony orchestra, bringing out remarkable tone color by his interesting registrations.

Virgil Fox played an exciting concert to an audience of nearly 2,000 that evening at the Minneapolis Municipal Auditorium on the five-manual 144-rank Kimball organ. This organ had not been used in concert for twenty-one years and, through the untiring effort of local Guild members, it was reconditioned for this performance. That the people liked it was proved by whistles and tremendous applause, demanding four encores.

On the last day the organists were privileged to hear Mario Salvador, Mus.D., A.A.G.O., organist and choir director of the St. Louis Cathedral, play the four-manual Skinner organ at the House of Hope Presbyterian Church in St. Paul. His playing was sincere and beautiful, achieving the almost impossible combination of steady, correct tempo with warm vibrancy. Included in his program

were two recent compositions—his own Scherzo and the world premiere performance of "Sur le Tombeau de Jean-Sebastien," by Van Hulse.

The Roosevelt High School choir of Minneapolis was heard under the direction of C. Wesley Andersen, A.A.G.O. The program consisted of both a *cappella* and accompanied anthems. The choir's singing showed excellent training. It is encouraging to hear high school groups well trained in the best music. If they receive the best in school, they will demand the best in church.

The last of the recitals was played by George B. Markey, head of the organ department at the Eastern Baptist Seminary. Mr. Markey played the four-manual Aeolian-Skinner organ at Northrop Auditorium, University of Minnesota. He showed an amazing technique, accompanied by sound musicianship. As a stunt he presented Bach's "Fugue a la Gigue," starting with the 8-ft. flute and building up entirely by hand until he had drawn the resources of the full organ.

Following this was the closing vespers service at Plymouth Congregational Church. The service was conducted by the Rev. T. F. Stoerker, associate minister of the church, and the choir, under the direction of Arthur B. Jennings, A.A.G.O., organist and director, provided the music. The performance was magnificent.

One not only listened to fine music during the convention, but he learned a great deal from the lecturers. C. A. Jensen, A.A.G.O., head of the music department of Macalester College, St. Paul, lectured on the Guild examinations. He gave specific ways to approach the study, pointing out that it takes not only technical knowledge but musicianship to pass. He made his listeners feel that the examinations were not easy, but were well worth the effort. Dr. William H. Barnes spoke at two sessions on electronic and pipe organs. He demonstrated different kinds of pipes, showing how the timbre is determined, and set up ideal specifications for a ten-rank organ. After the second speech the group went on an organ tour, observing a five-rank two-manual Möller, a fifteen-rank three-manual Möller and a four-manual sixty-three-rank Kimball, thus giving an opportunity to the organists present to see and hear excellent examples of the small, medium and large organ.

The Rev. Father Francis A. Missia, professor of music at St. Paul Seminary, lectured on plainsong. He sketched its historical development and present place in the service, and played beautiful recordings of plainsong. Those present came away with a new appreciation of the beauty of this music.

Eugene Nordgren, organist and choir director of the House of Hope Presbyterian Church, St. Paul, lectured on children's choirs and the value of a graduated choir system. He explained his attendance system, which rewards perfect attendance with prizes directly related to the choirs, such as hymnals. With all of his choirs devotion to the church is emphasized, even the rehearsals being closed with a prayer of consecration.

At the same church Russell Harris, head of the department of music of Hamline University, spoke on the subject "The Place of the Organist in the Protestant Church Service." He laid down high requirements for the organist, such as his ability to transpose fluently, to improvise and to modulate, not in the usual fashion, but with musicianship. Through illustrations of actual situations he had known he demonstrated how an organist can make a service more effective through the use of these talents.

The convention concluded with a spirit of fellowship at a gala banquet in the Curtis Hotel. The toastmaster for the evening was John Ford, program director of station WTCN. Additional entertainment was presented by Arley Haberle, impersonator, from the same station, who amused her listeners with stories about some of the more important people at the convention. No less entertaining was the speaker of the evening, Wilbur Swanson, A.A.G.O., of the music department of Gustavus Adolphus College. He pointed out that most colleges spend a year in teaching students the history of music, but that by streamlined methods he had condensed the course to something under forty-five minutes. He demonstrated the progress of musical form, using the tune "Turkey in the Straw," playing it first in the manner of Gregorian chant, then Organum, Palestrina, Bach, Haydn, Beethoven, Chopin, Wagner, Strauss, De-

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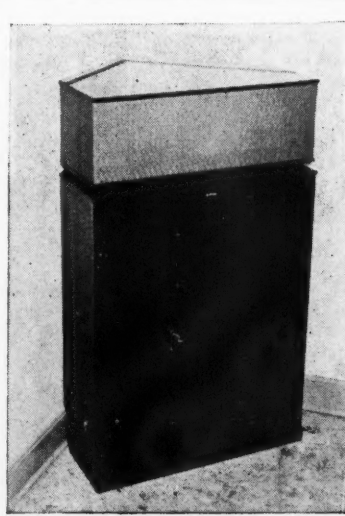
After busy days of convention going, one needed some relaxing moments before retiring. These were provided every evening at an informal reception at the Curtis Hotel after the evening session. Tuesday evening Earl Barr presented an impersonation of a female star singing "Ah, Sweet Mystery of Life." The real highlight was Ed Berryman's impersonation of Virgil Fox at the console, complete with red-lined cape, after Mr. Fox's Wednesday evening recital. The impersonation was so good that Mr. Fox awarded him one of his own special five-scoop milkshakes.

PUPILS OF ETHEL W. KENNEDY, for the last thirty-one years organist and director at the First Presbyterian Church of San Diego, Cal., gave a recital at her church May 9. Those who played are Elizabeth Gehring, Arden Clute, Isabel Tinkham, Eleanor Hunt Godels, Elizabeth Edson and Barry Hatch. Three of these young people hold church positions.

AMERICAN CONSERVATORY GIVES DEGREES IN ORGAN

The sixty-third annual commencement concert of the American Conservatory was held at Orchestra Hall, Chicago, on the evening of June 14. Forty students received master of music degrees and eighty the degree of bachelor of music. Organ students receiving master degrees are Lorraine Storz, Malcolm Benson, Thomas Ritchie and Marjorie Jackson. Bachelor of music degrees in organ went to Herbert Garske, Barbara Nelson and Robert Rayfield. Robert Lodine, a pupil of Edward Eigenschenk, represented the organ department in the concert by playing the Toccata and Fugue in D minor by Bach.

Dr. Frederick Schlieder of New York conducted a master class in improvisation during the week of June 13 at the American Conservatory of Music. A large class from the organ classes of Dr. Frank Van Dusen and Dr. Edward Eigenschenk was enrolled for this special course. Dr. Schlieder also gave the class a demonstration of the art of improvisation.



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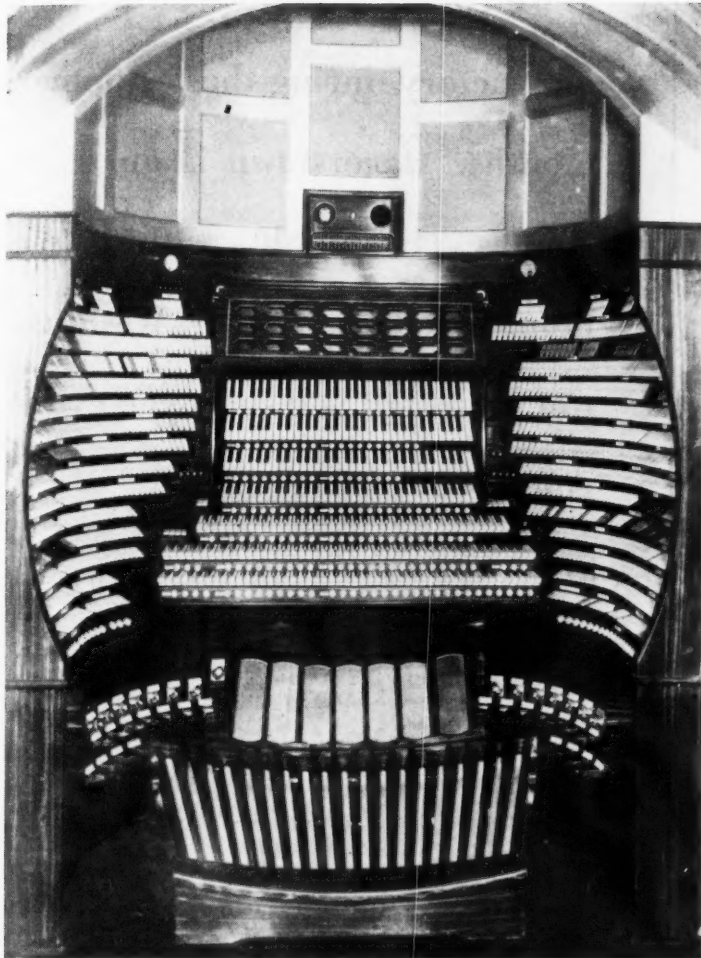
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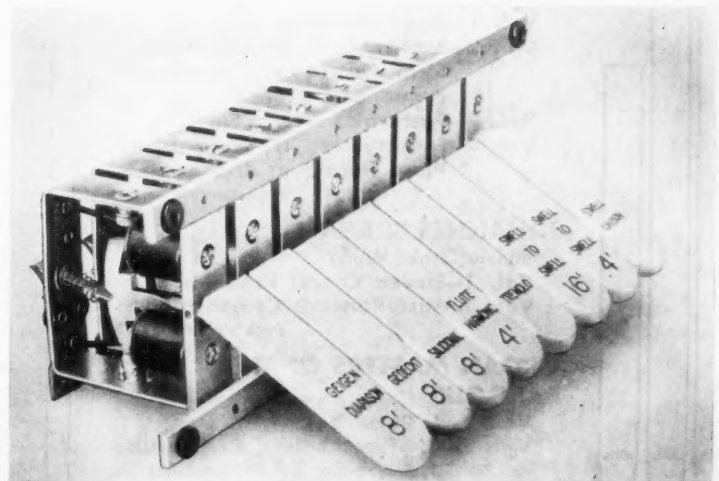
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At the commencement of the School of Sacred Music, Union Theological Seminary, held May 17 in New York, Dr. Hugh Porter presented two candidates for the degree of doctor of sacred music, twenty-five candidates for the degree of master of sacred music and one candidate for the certificate in sacred music. The recipients of the degree of doctor of sacred music are Allen Eugene Ellsworth, associate professor at Wagner College, Staten Island, N. Y., and Francis Hobert Hopper, on the faculty of the University of Louisville, Ky. Those upon whom the master's degree was conferred are:

- Harold Landis Abmyer, organist-choirmaster, South Congregational Church, Middletown, Conn.
- Carl Edmund Amt, organist, Peddle Memorial Baptist Church, Newark, N. J. (on leave from faculty of Oklahoma A. and M. College).
- William Hubbard Baxter, Jr., director at Community Church, Garden City, L. I.
- Hugo Owen Bornn, organist-choirmaster, St. Andrew's Episcopal Church, New York City.
- James Roger Boyd, organist-choirmaster, First Reformed Church, New Brunswick, N. J.
- Glenn Shields Daun, organist-choirmaster, First Presbyterian Church, Goshen, N. Y.
- James Rankin Douglas, organist-choirmaster, St. John's Episcopal Church, Elizabeth, N. J.
- Jack Berry Fisher, organist-choirmaster, Christ Church, Episcopal, South Amboy, N. J.
- Helen Lorenz Graeff, organist-choirmaster, Grace Lutheran Church, Bayonne, N. J.
- Jean Elizabeth Halbing.
- Eldon H. Hasse, organist-choirmaster, First Church of Christ, Congregational, Fairfield, Conn.

Russell Eugene Hayton, organist-choirmaster, St. James' Episcopal Church, Upper Montclair, N. J.

Marian McNabb Herrington, organist-choirmaster, First Baptist Church, Yonkers, N. Y.

John Robert Huston, organist-choirmaster, Church of the Holy Trinity, Brooklyn, N. Y.

Henry Murlin Kelsay, assistant organist-director, General Theological Seminary, New York City.

Anna Beth McClelland, organist-choirmaster, First Presbyterian Church, Baldwin, L. I.

Robert Mathews McGill, organist-choirmaster of the church school choirs, Madison Avenue Presbyterian Church, New York.

Roger Jay Rietberg, organist-choirmaster, First Methodist Church, Red Bank, N. J.

Ruth Louise Rudebock, organist-choirmaster, St. Luke's Methodist Church, Long Branch, N. J. Under appointment to First Presbyterian Church, Baldwin, L. I.

Vida Faye Rumbaugh, organist-choirmaster, First Congregational Church, South Norwalk, Conn. Under appointment to the Presbyterian Board of Foreign Missions as a missionary to Siam.

Harold Christian Schlegel, choir singer at St. George's Episcopal Church, New York City.

Roberta Adeline Shaw, organist-choirmaster, Washington Park Methodist Church, Bridgeport, Conn.

Kenneth Floyd Simmons, organist-choirmaster, Old South Congregational Church, Worcester, Mass.

Eva Martin Staples, organist-choirmaster, St. Paul's Lutheran Church, Elizabeth, N. J. Under appointment to the First Baptist Church, High Point, N. C.

Boles Eugene Whitcomb, organist-choirmaster, Christ Church, Episcopal, Lexington, Ky.

The candidate for the certificate in sacred music was Vernon Druckenmiller Johnson, director of music at Trinity Evangelical and Reformed Church, Pottstown, Pa.

A program of original compositions written by candidates for the master's degree was presented on the evening of May 9 in James Memorial Chapel. Six of these were performed the following day as part of the alumni day program on the twenty-first anniversary of the founding of the School of Sacred Music.

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WILKES-BARRE HOST TO FINE CONVENTION

PROGRAM FILLS TWO DAYS

Federal Whittlesey, Canon West and Lara Hoggard Speak—Recitals by Marie Schumacher, Clifford Balshaw, Paul Callaway.

The regional convention of the American Guild of Organists for Pennsylvania, Delaware and southern New Jersey, held in Wilkes-Barre, Pa., June 13 and 14, was pronounced a great success in every respect. The recitals and lectures were of a superb quality and the friendships made and renewed will be remembered for many years. The regional chairman, Dr. Rollo F. Maitland, remarked that this convention reminded him pleasantly of the N.A.O. conventions held some years ago, and he spoke from a rich experience of convention attendance. The committee was proud to present the program and feels that it did much toward bringing the A.G.O. to the respectful attention of the local public. Delegates and representatives were present from the Pennsylvania, Northeastern Pennsylvania, Lehigh, Lancaster, Pittsburgh, Erie, Williamsport, Southern New Jersey and Wilmington, Del., Chapters.

Time did not "hang heavy" and interesting programs interfered with the hours allotted for sightseeing. The Wilkes-Barre Chapter has always been convention-minded in its comparatively short life of fifteen years and is already planning to attend the national convention in Boston next year and the regional in Atlantic City, whose invitation was accepted for 1951.

The semi-final competition in organ playing aroused interest. The two contestants were J. Earle Ness and Lettie Gearhart of Pittsburgh. The judges and those who heard these young people were impressed with their mature musicianship. The competition was in charge of the regional chairman, Dr. Rollo F. Maitland, and the judges were Harry Wilkinson of the Pennsylvania Chapter and Marion E. Wallace of the Wilkes-Barre Chapter. Mr. Ness was the winner. It had been announced that the winner would play in the afternoon but it was unanimously agreed that both contestants should be heard, which proved to be a happy decision. The competition was held at the First Baptist Church, on a three-manual Austin organ.

The committee in charge of meals, with Mrs. Peter Broadt as chairman, got off to a fine start at the luncheon Monday. A tiny corsage of garden flowers was at each place, with a miniature organ made by the committee, of cardboard, with keys inked in, and pipes of blue drinking straws of graded lengths. Song sheets were at each place containing lyrics composed by Mrs. Broadt and set to familiar tunes, which proved to be the "hit" of the convention on the lighter side. Even the mayor—who brought the city's welcome to the delegates—asked if he might take the souvenir for future use, changing a word here or there to fit the occasion. The songs were sung at each meal and different and equally clever decorations were used each time.

The lecture on "Choral Techniques" by Dr. Lara Hoggard of Fred Waring's Pennsylvanians offered a valuable two-hour session to delegates who have choral tone and diction problems in their choirs. Dr. Hoggard's "cures" were very practical and up to date.

Canon Edward N. West, D.D., of the Cathedral of St. John the Divine, New York City, and national chaplain of the A.G.O., was the speaker at the dinner at St. Paul's Lutheran Church. Canon West took us back in thought to the beginning of Christianity and told of the problems of the church people of that early day as to what a church edifice should be, where the choir should be placed and how through the ages we have digressed from the plan, in many cases missing the mark because of a lack of understanding of the significance of such things.

Next the delegates went to the First Presbyterian Church, where a goodly number of local people had gathered for the recital by the Singers' Guild of Scranton and Marie Schumacher, organist, from New York. Miss Schumacher opened the program with the Chorale in E major by Franck and later in the program played the Fantasia in F minor,

Mozart; Scherzetto, Vierno; Andante Sostenuto (Gothic Symphony), Widor, and Finale (Fifth Symphony), Vierno. Miss Schumacher plays with clarity of tonal line and brings out the subtle beauty of the instrument as well as its majestic power. The chorus, under the very capable direction of Charles Henderson, organist of the First Presbyterian Church, sang: Cantata No. 106, "Gottes Zeit ist die allerbeste Zeit," Bach, and the Faure "Requiem." Solo parts were sung by Gwyneth Thomas, soprano; Samuel Smith, tenor of the chorus, and Christopher O'Malley, baritone, from New York. Helen Bright Bryant provided artistic accompaniments at the organ, showing skilled musicianship and a keen understanding of the instrument. Many expressed the opinion that Mr. Henderson's reading of the "Requiem" was especially beautiful and musically satisfying, achieving aesthetic quality in the sopranos and perfect blending in unison singing. A social hour in the church parlor was in charge of Ruth Turn Reynolds and her committee. Sociability and a cool drink sent the delegates to their lodging places completely satisfied with the first day of the convention.

Dr. Federal Lee Whittlesey of the Church of the Covenant, Erie, Pa., who has accepted a position in a large Methodist Church in Dallas, Tex., was the speaker at the luncheon, held at the Irem Country Club Tuesday. Dr. Whittlesey has had rich experience and notable success in organizing and training choirs, and all were intensely interested in hearing him explain his graded choir system. Church programs and literature were available for all the guests and "work books" kept by the younger choirs and other records were shown.

Clifford Balshaw, F.A.G.O., organist and choirmaster of St. Stephen's Church, and Wilbur Isaacs, bass soloist at the Church of the Heavenly Rest, New York, gave a recital in St. Stephen's Church Tuesday afternoon. Mr. Balshaw played: Tenth Concerto, Handel; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck, and Wedding March, Mendelssohn, and accompanied Mr. Isaacs, who sang: "Te Deum," Handel; "Thou Shalt Bring Them In," Handel; "The Almighty," Schubert; "By the Waters of Babylon," Dvorak; "Sing Ye a Joyful Song," Dvorak; "So I Returned," Brahms, and "Though I Spake with the Tongues," Brahms.

Greetings and reports from chapters were given or read at the dinner in the Kingston Methodist Church Tuesday evening.

The final event was the recital in the same church by Paul Callaway, organist and choirmaster of the Washington Cathedral, who played: Prelude and Fugue in E flat major, Bach; Sonata No. 4 in E minor, Bach; Chorale Prelude, "Allein Gott in der Höh' sei Ehr," Bach; Introduction, "Epitaph" and Toccata, Pinkham; Fantasy and Fugue, Keller; Prelude on "Peel Castle," Leitz; "Piece Heroique," Franck. The Bach was magnificently played. The modern numbers were interpreted in such a manner as to captivate even those who are reluctant to accept this style of writing.

The social hour that followed the recital was a happy one, but with a tinge of sadness in it because it was the last event of two full days of rich experiences.

HIRST LEAVES OHIO CHURCH AFTER TWENTY-EIGHT YEARS

Walter Hirst, A.A.G.O., who for the last twenty-eight years has been organist and choirmaster of Christ Church, Warren, Ohio, has resigned. After Sept. 1 Mr. Hirst will hold a similar position at St. Christopher's-by-the-River, Gates Mills, Ohio, where he will be associated with the Rev. John R. Pattie, a former rector of Christ Church in Warren. At Warren Mr. Hirst will be succeeded temporarily by Stephen Bedner of Newton Falls, Ohio.

IN OBSERVANCE OF national music week a mixed chorus of eighty voices presented Maunder's "Olivet to Calvary" before a capacity audience in the Methodist Church of Wilmore, Ky., home of Asbury College and Asbury Theological Seminary. Participants included seminary students, augmented by members of the senior choir of the church. Professor J. S. Tremaine, minister of music at the church and professor of church music at the seminary, directed the presentation, and Floyd H. Powell, senior organ student of Era Wilder Peniston, presided at the organ.

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New Issues Many and Include Early Christmas Music

By HAROLD W. THOMPSON, Mus.D.

There are so many new issues that I shall have to leave some of them for mention in August. Meanwhile let me begin with some of the Christmas numbers:

Ancient-Wagner—"Gloria," or "Angels We Have Heard." (Delkes, Los Angeles, '46.)

Ball—"Alleuia. Noel!" Jubilant anthem, eight pages, with baritone solo. (G. Schirmer.)

Barnes, E. S.—"The Stars Are Shining Bright." Six pages. Easy and pretty. (G. Schirmer.)

Delavenna—"Let Us Sing Noël (Hodie Nobis)." ST solos. Latin and English words. Ten pages. Contemporary French composer. (E. C. Schirmer.)

Kentucky-Niles—"The Seven Virgins." Thirteen pages, unaccompanied. For SSATB and SA solos. Pretty carol, but it emphasizes the death rather than the birth of the Lord. (G. Schirmer.)

Danish-Luvas—"The Bells of Christmas." Six pages, preferably unaccompanied, some divisions. Pretty tune, bell effects, text not very poetical. (Kjos.)

Gaelic-Krone—"Glory to God." Five pages, unaccompanied *ad lib.* Strophic; sections for SSA and TTBB. Attractive tune. (Kjos.)

Medieval-Lubin—"The Carnal and the Crane." Six pages. One of the quaintest of old carols, well arranged. (G. Schirmer.)

Fraetorius-Deis—"Lo, How a Rose." Arranged for SABar. (G. Schirmer.)

For women's voices there are the following:

American-Niles—"Never Was a Child So Lovely." For SSA, unaccompanied. Adapted from a pretty folk-carol. (G. Schirmer.)

Appalachian-Niles-Horton—"I Wonder as I Wander." For SA with mezzo solo. The most popular carol discovered in recent years. After the first stanza I believe the words are by Mr. Niles. (G. Schirmer.)

Bach-Whitford—"Mistletoe and Holly Bright." For SSA. Admirable music in style of extended chorale, with interesting organ part. (G. Schirmer.)

Concordia Treble Series (Concordia, St. Louis)—On single sheets, including the following: Steggall, "Songs of Thankfulness" (SSAA); Cruger, "New Year's Prayer" (SSAA); Schop-Bach, "Look Up, Faint Heart" (SSAA); Schop-Bach, "Look Up, Faint Heart" (SSAA).

Dagand—"Sing Alleluia Forth" ("Adoro Te Supplex"). For SA, two pages. (E. C. Schirmer.)

For men in two parts there is a new edition of "I Wonder as I Wander" (G. Schirmer), with medium solo.

For Advent there is the third movement of Schreck's "Advent Motet," an impressive short number for unaccompanied singing in six parts. For the New Year there is one of Henry Overley's easy and effective short anthems, "God Bless Thy Year" (Edwin H. Morris & Co., New York).

Anthems, Motets

There are some good ones here:

Luvas—"All Praise and Glory." Seven pages. Strong tune; good opening with men and women singing unison antiphonally. Recommended specially for colleges with mixed choirs. Allegheny Choral Series. (Kjos.)

Matthews—"The Wilderness." Accompanied motet in eighteen pages for SATB, with effective use of soprano soloist. Composed for the choir festival of the New Jersey Chapter, A.G.O. (Elkan-Vogel, Philadelphia.)

Mueller—"He That Dwelleth in the Secret Place." Unaccompanied, divisions. (C. Fischer.)

Overley—"Behold, I Stand at the Door." Three pages. Pretty little motet for quartet or any other choir. (Morris.)

Owen—"Blessed Are They." Unaccompanied, two pages; will make admirable introit. (G. Schirmer.)

Parry—"O Man, Look Upward," from "Voces Clamantium." Short anthem on hope. (Novello.)

Sowerby—"Come, Holy Ghost" ("Veni Creator"). Impressive Whitsunday anthem, twelve pages. (Gray.)

Thlman—"An Evening Prayer" and "O Gladsome Light." Two useful short anthems. The second has S solo *ad lib.* (Novello.)

Titcomb—"Ride on in Majesty." Eleven pages, accompanied. Not so original as some of the composer's work, but a good, brisk setting. (C. Fischer.)

Spirituals

These are better for choir concert than for use in service of worship—which is not always the case with Negro spirituals by any means:

Boatner—"I Want Jesus to Walk with

Me." Unaccompanied; divisions suggest need of a choir that can sing in six parts. (Galaxy.) Also published as solo in two keys.

Dett-Knight—"I'll Never Turn Back No More." For TTBB. Will take careful preparation and reward it. (J. Fischer.)

Krones—"Climbin' Up the Mountain." SSA. (Kjos.)

Large—"Ezekiel Saw de Wheel." For TTBB. (Kjos.)

New Editions, Choral

Walter E. Buszin has gathered an excellent anthology called "Choral Music through the Centuries," which is volume 2 of the "Musica Sacra" Series (Hall & McCreary). The twenty-five well-edited numbers range from Bach and Palestrina down to arrangements or compositions by contemporary Americans. There is a slight emphasis on Bach and the Lutherans, which is all right with me. Of English composers there are examples by Farrant, Gibbons, Purcell, Tye. This is the best collection I have seen for some time.

McLaughlin & Reilly in Boston publish a collection of "Recessional and Festival Choruses," eleven numbers by contemporary or recent Roman Catholic composers, including Sister M. Florentine and R. K. Biggs. To a Protestant this collection is interesting as a study in styles. One number, "O Holy Name," by the late Cardinal O'Connell, might have been composed by Barnby when he was not at his best. Other numbers are reverent and beautiful as well as easy.

The firm of Kjos publishes two pretty numbers on folk-tunes. One is a Welsh melody (Krones, ed.) to the words, "For the Blessings of Our Days"; I always like "Aberystwyth." The other is Sateren's use of a Swedish tune, "In Thee I Trust"; this is unaccompanied and has one or two unimportant divisions.

In Professor Buszin's series called "Anthology of Sacred Music" (Concordia), with its handsome covers, I recommend the following recent issues:

Five Chorales (Walther Collection). Three harmonized by Bach. For use with your choir if you play from a previous Concordia publication (1948), "Memorial Collection of Organ Preludes and Variations" by Johann Gottfried Walther. Not very familiar and therefore welcome on other grounds.

Scandello—"Lord, I Trust in Thee." By a sixteenth century composer who was both Italian and Lutheran, as can be seen in this interesting number.

Schutz—"A Song of Praise to the Holy Trinity." I would think that the rhythm should be more free than the present barring would indicate.

Edward S. Breck has editions of two very well known works (C. Fischer): S. S. Wesley's lovely short "Lead Me, Lord," one of the best anthems for choir boys; "Blessed Jesu, Fount of Mercy," the best-liked number from Dvorak's rather dreary "Stabat Mater." I always feel the need of an orchestra; but the only two times I have heard the work with orchestra the dear old orchestra was out of tune. (One of these two times at a famous church in London orchestra, chorus and organ all seemed to be on independent pitches.)

The Music Press, Inc., in New York continues to publish interesting old works. For a choir concert you might look at two motets on the "Ave Regina Coelorum" by the fifteenth-century composer Dufay of Burgundy. The one in three parts is very fine.

Women, Men

Concordia's new series called "The Trebalto Collection"—and the title shows how far even a dignified publisher will go—includes two admirable editions by Robert Hennried for SSA, unaccompanied: Fritsch's "What Is the World to Me" (seventeenth century) and (better) Melchior Franck's "Jerusalem, Thou City Fair and High," in two stanzas.

The Hollins College "Chapel Choir Series" (E. C. Schirmer) edited by A. S. Talmadge has a good edition for SSAA and S soloist, accompanied, of a Mozart "Laudate Dominum," otherwise "O Praise Jehovah." Parts for strings and bassoon may be rented. This will be very useful for choirs in women's colleges.

For male voices Walter Wismar has a book called "Hymns of Faith" (Concordia). Most of the texts will be found in the "Lutheran Hymnal," but I think that these twenty-eight resonant numbers might well be interspersed in other Protestant services when you have enough men to sing independently of the rest of the choir. I am sure that most congregations like this occasional variation from mixed voices.

Three other issues from Concordia

should be mentioned. One is an arrangement by W. B. Heyne of Bach's Easter cantata, "Christ Lay in Death's Dark Prison," twenty-seven pages; probably better sung unaccompanied, but if you want an accompaniment, and especially the opening sinfonia, there is an edition of the same cantata, and I think in the same key, by the H. W. Gray Company. Two single numbers are Bach's "Art Thou with Me, I Go with Gladness" and "To Thee, Jehovah, Will I Sing Praises," arranged for men by Georg Schumann.

Responses, Canticle

Homer Whitford has a good little collection of "Responses and Amens" (Morris), three pages. Ruth Bampton has two pamphlets of "Choral Responses for the Church Year" (Hall & McCreary), several her own compositions, others by Purcell, Gibbons and other masters of an older day. I recommend both collections.

An easy, strophic setting of the Benedictus Es, Domine is the one in E flat by Richard Purvis (Gray). The accompaniment seems to me rather thick, particularly with the opening of flutes and strings with sub coupler. You can get this in another edition for TTBB.

Cantata

There are a number of works in larger form, of which I shall mention now only one—Seth Bingham's impressive setting of "The Canticle of the Sun" by St. Francis of Assisi (Gray). This rather difficult cantata runs to sixty-nine pages. There are solos *ad lib.* and you can get parts for orchestra, though Dr. Bingham has given careful registrations for organ. I believe that this Canticle was sung for the Guild in New York this spring, but I did not have the pleasure of hearing it. It looks very fine.

Vocal Solos

There are two which I wish to recommend, both published by Carl Fischer. Irvin Hinchliffe's "Tranquility," for medium voice, has an important accompaniment and a text that will interest all churches, but especially Christian Science congregations. G. O'Connor-Morris' "Fulfillment," also for medium voice, has a text by the same Edgar Newgass. The music is of the fluent and gracious kind that almost sings itself and brings the gratitude of the soloist.

Organ Publications

There are a number of "collections." One of the best is "The Church Organist's Golden Treasury," volume 1, edited by C. F. Pfatteicher and A. T. Davison (Ditson). This first volume, splendidly edited and engraved, is confined to the

classical period of the chorale prelude down to about 1775. The editors struggled with the question whether they should include Bach and finally included many of his pieces. I think that the book would be much more valuable if Bach had been omitted, as well known to all organists, and larger selections included from other masters. The index of composers and arrangers is misleading. A dozen pieces by Bach are listed under "Anonymous" (p. xii, second column). The present volume brings us to the letter "F" in titles of chorales, so we may expect other collections to follow.

Dr. T. Tertius Noble's "Service Music for Organ" (J. Fischer) has among its nineteen pieces seven by Bach—perhaps none of the better known ones—but also others down to Stanford and Karg-Elert and including John Stanley, one of whose organ sonatas I seem to remember Dr. Noble playing beautifully. This is, in other words, not a special collection from any golden age, but a highly useful gathering of reverent music of average difficulty, edited by one of the great church musicians of the twentieth century.

A collection of a more "popular" sort is Earl Roland Larson's "Belwin Organ Album, Volume II" (Belwin), with registration for organ and for Hammond. There are twenty-two pieces, including the four stand-by numbers used at weddings. Mr. Larson includes four of his own easy and effective little numbers.

Speaking of chorale preludes, there is a new set of seven "On Tunes Found in American Hymnals," composed by Richard I. Purvis (C. Fischer). There is excellent variety not only of tunes but of treatment. One or two are not easy, but anyone can enjoy playing the majority.

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Arnold Dann has been appointed organist and choirmaster of the Church of Bethesda-by-the-Sea in Palm Beach, Fla., one of the most beautiful and imposing churches in the United States. Here he will preside over a four-manual organ of more than seventy ranks that was designed by Ernest M. Skinner. There is a paid choir of forty-two. The music at this church gained an enviable reputation under Mr. Dann's predecessor, F. V. Anderson, who is retiring after having served Bethesda for twenty-two years.

Mr. Dann has been at the Vanderbilt Church, All Souls', in Biltmore, N. C., for nineteen years and presented the great choral works there at special services.

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CHICAGO ("The Diapason")—"That the best traditions of English organ playing are being preserved by the new generation was demonstrated at Rockefeller Chapel, University of Chicago, when Geraint Jones gave a recital Feb. 3. The young Englishman made a very favorable impression with a performance in which cleancut technique and a flair for colorful registration were noticeable . . . It is a safe prediction that if more recitalists would make the same appeal that Mr. Jones makes with his selections and his interpretation of them organ recitals would gain in popularity."

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**RICHMOND, VA., IS HOST
AT JUNE CONVENTION**

THREE RECITALS A FEATURE

Walter Baker, Claire Coci and William Watkins Give Notable Performances—Lecture Delivered by Christopher Tenley.

By MARY ANN GRAY

The Virginia Chapter, A.G.O., was host for the Virginia, Maryland and District of Columbia regional convention in Richmond June 6 and 7. Under the able leadership of Charles W. Craig, Jr., F.A.G.O., general chairman of the convention committee, the hosts planned a successful meeting filled with events which proved to be varied and of the highest order of excellence.

The opening luncheon on Monday at the Jefferson Hotel, with Dr. James R. Sydnor, dean of the Virginia Chapter, as toastmaster, set the tempo and mood of warm camaraderie for the convention and visiting deans and regents were introduced. Then the delegates went to Grace Covenant Presbyterian Church for a performance by the Thomas Jefferson High School choir of sixty voices, directed by Alton Howell, retiring dean of the Virginia Chapter, of a well-balanced program sung from memory and with great spirit. The student accompanists, Peggy Bryan and Carla Waal, were accorded special plaudits.

At 3:15 a lecture was delivered by Christopher Tenley, organist of St. Peter's Catholic Church, Washington. He traced the development of Catholic church music from the fourth to the twentieth century. Mr. Tenley's lecture was illustrated by a quartet from his own choir. The lecture was marked by renditions with appropriate fervor of samples of the ridiculous in church music. Mr. Tenley's sense of humor made his lecture a delightful experience for everyone.

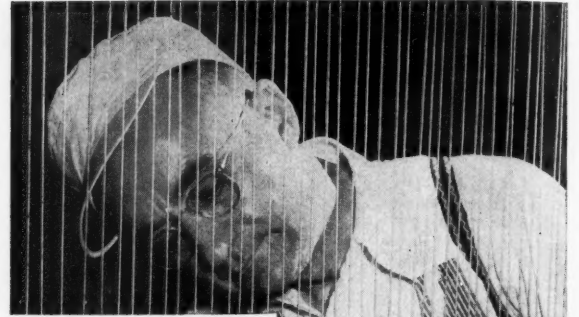
At 4:30 the delegates were treated to the first of three fine recitals by nationally-known artists. On the three-manual Möller organ in the First English Evan-

gelical Lutheran Church Walter Baker played the following exacting program with great finesse: "Fugue a la Gigue," Chorale Prelude, "O God, Have Mercy," Vivace from Sixth Sonata and Passacaglia and Fugue in C minor, Bach; Scherzo from Second Symphony, Vienne; "Legend of the Mountain," Karg-Elert; Berceuse and Spinning Song, from "Suite Bretonne," Dupré; Toccata, Mulet.

In the evening Claire Coci gave a splendid recital on the four-manual Ernest Skinner organ in Grace Covenant Presbyterian Church, playing the following numbers: Passacaglia and Fugue in C minor, Bach; Chorale Prelude, "Come, Saviour of the Gentiles," Bach; Concerto No. 2, in A minor, Vivaldi-Bach; Elegy, Peeters; Prelude and Fugue in G minor, Dupré; Fantasia and Fugue on the Chorale "Ad Nos, ad Salutarem undam," Liszt. As encores she used three of the numbers from Haydn's "Musical Clocks" and the Toccata from Widor's Fifth Symphony. Following Miss Coci's recital there was a reception for the delegates, guests and convention artists at the Hotel Jefferson.

Tuesday morning tours of some of the historic spots in Richmond were arranged for the visitors and at 11 the high-light of the convention was a brilliant recital on the large four-manual Skinner at the First Baptist Church by William Watkins, recent winner of the \$1,000 artist award of the National Federation of Music Clubs. Mr. Watkins displayed a technical facility and superior tonal sense which made his performance rate with that of the best of the virtuosi. His program was: Fantasia and Fugue in G minor, Bach; Fantasia for Flute Stops, Sowerby; Baroque Prelude and Fantasia, Arnell; Canon in B minor, Schumann; "Paeon," Whitlock; Chorale Prelude, "Rest Thou Contented and Be Silent," Zechiel; Variations on a Noel, Dupré; Prelude and Fugue on "B-A-C-H," Liszt.

The closing luncheon at the Jefferson Hotel was a gala affair at which Mr. Craig acted as toastmaster. All present were given souvenirs of articles made in Virginia and everyone agreed it was a most stimulating as well as enjoyable convention.



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TORONTO RECITAL SERIES AT YORKMINSTER CHURCH

D'Alton McLaughlin arranged a series of three Saturday afternoon recitals during the Lenten season at Yorkminster Church, Toronto. On March 26 Dr. Eugene Hill, organist of the Church of St. Alban the Martyr, assisted by James Graham, tenor, gave a program comprising: Chorale in B minor, Franck; Chorale Preludes, "Pity Thou Me, O Lord, My God," "Comest Thou, Jesu, from Heaven to Earth" and "I Call to Thee, Lord Jesus Christ," Bach; "Epilogue," Willan; "Jesu, Path of Weal and Woe," Bach; "Jesu, the Very Thought of Thee," Hill; Chorale Preludes, "O World, I Must Leave Thee," "By the Waters of Babylon" and "Lord Jesus Christ, Turn unto Us," Karg-Elert; Allegro, Symphony 6, Widor.

On April 2 John Weatherseed, organist of the Deer Park United Church, assisted by Bruce Edgar, baritone, gave as his program: Chorale Prelude on "Martyrs," "Legend," Improvisation on a Plain-

song and Chorale Prelude on "The Old 100th," Grace; Lento and Finale from Seventh Symphony, Widor; Air on the G String, Bach; Introduction and Passacaglia, Rheinberger; "O God, Have Mercy," Mendelssohn; Psalm Prelude No. 3, Howells; Evening Hymn on a Ground, Purcell.

On April 9 Mr. McLaughlin, the organist of Yorkminster, assisted by Harry Read, baritone, played: Meditation, Baird; Tempo Moderato, Sonata No. 4, Rheinberger; Chorale Preludes, "O Sacred Head Now Wounded" and "O God, Have Mercy," Bach; "Jesus Prays in the Garden," Bantock; "My God! My God! Why Hast Thou Forsaken Me," Tournemire; "Thy Side Is Pierced," Karg-Elert; "On the First Morning of the Week," Egerton; "The Hallelujah of the Flowers," Donostia; "He Brake the Age-Bound Chains," Karg-Elert.

On Easter Sunday the Yorkminster choir had the assistance of trumpets and trombones in numbers including "The Lamb That Was Slain," by Bach, and "Let Their Celestial Concerts All Unite."

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HIGH HONOR BY POPE FOR FATHER ROSSINI TAKES CHARGE IN HOLY YEAR

Pittsburgh Organist, Composer and Authority on Gregorian Chant Going to Rome to Arrange Music for Functions.

The Rev. Carlo Rossini, organist and choirmaster at St. Paul's Cathedral, Pittsburgh, has been called to Rome at the direction of Pope Pius XII to take charge of the music used in the liturgical functions and public demonstrations of the holy year. Father Rossini, now in his twenty-third year at the cathedral, is chairman of the Diocesan Music Commission, and is widely known as a composer and compiler of church music. Msgr. Giovanni B. Montini has released Father Rossini from his diocesan duties until the end of the holy year.

Father Rossini has been appointed by the Holy Father secretary general of the St. Cecilia Society, which he is to reorganize on an international basis, with its central office in Rome. He is to arrange with the units of the society, established in various countries, for holding an international convention in Rome during the holy year. The St. Cecilia Society was established in Rome July 27, 1905, by Pope Pius X, to consolidate the work of the societies of the same name in Germany and other countries. Due to war-time conditions, the society has been inactive.

Father Rossini was born in Osimo, Italy, and was ordained in 1913. He served as a chaplain in the Italian army during world war I and then continued his musical studies. He obtained his master's degree in Gregorian chant, organ and composition at the Pontifical Institute of Sacred Music in Rome in 1920 and the next year came to the United States, being stationed in New York. In 1923 he moved to Pittsburgh as organist and choirmaster at Epiphany Church. In addition to his church work he organized the Pittsburgh Polyphonic Choir for men and boys and for several years directed it in tours.

Father Rossini is a member of the Pious Society of the Missionaries of St. Paul, a religious community with its motherhouse in Rome and its provincial headquarters in New York City. His writings include some fifteen masses, ten volumes of choral compositions, three textbooks on Gregorian chant, accompaniments for Gregorian masses and hymns, and a number of collections of organ music for church use. For a number of years he taught organ and was for a time on the faculties of Duquesne University and the Pittsburgh Musical Institute.

HAROLD M. SMITH, A.A.G.O., DIES SUDDENLY IN PHOENIX, ARIZ.

Harold Morey Smith, A.A.G.O., died May 25 in Phoenix, Ariz., as the result of an unsuspected heart condition. He was 49 years old.

Mr. Smith became an associate of the A.G.O. in 1922 after graduation from the Guilman Organ School. He had served in several churches in the East and during the days of the silent film was employed in some of New York's largest "movie" houses. He was a member and one of the founders of the Society of Theater Organists of New York.

In recent years Mr. Smith was a representative for the Chicago Pharmacal Company in Arizona and New Mexico. He had a keen interest in scientific subjects, including mineralogy, which was a hobby shared with his wife, Marie Smith, who accompanied him on hundreds of trips into the wilds of the Southwest, prospecting for rare stones, of which they had a large and valuable collection.

When the Central Arizona A.G.O. Chapter was being formed about a year ago Mr. Smith was among the first to offer his assistance, later serving as a member of the executive committee and as chairman of the program committee.

FATHER CARLO ROSSINI



It is rare to find one who, although no longer engaged in music professionally, derived so much joy out of the work of the Guild, his fellows testify.

Mrs. Smith returned to Woonsocket, R. I., where the funeral service was held, and will remain for the present at the home near that city which has been in the family for nine generations.

WILFRED KERSHAW'S FIFTY YEARS AT ORGAN CELEBRATED

Completion of half a century as a church organist by Wilfred Kershaw was celebrated with a service Sunday evening, April 24, at the First United Baptist Church of Lowell, Mass. A feature of the service was the performance of Mr. Kershaw's "Elegy and Exultation," for piano and organ, with Miss Berniece Libby at the piano and the composer at the organ.

Mr. Kershaw, who has served a number of Lowell churches and has had a strong influence as a teacher of both organ and piano, began his career in the service of the church when at the age of 4 years he sat in the choir stalls with his father in the English city of Oldham, where he was born in 1885. He began the study of piano at 7, took up the organ at 9 and played as a substitute organist at 10. When he was 11 the family moved to this country. When 13 years of age he started his career as a church organist, taking over as assistant at the Mount Vernon Street Baptist Church. At the conclusion of the first year he became organist at the Chelmsford Street Baptist Church. He remained there for two years. Following this he took the position at the Paige Street Baptist Church. The six years preceding his first position at the First United Baptist Church were spent at the First Unitarian. At the First Baptist he remained for thirteen years, after which a call to the First Congregational filled a span of thirteen years. At the First Congregational he remained eleven years. He returned to the First Baptist fourteen years ago.

THE OPENING of the Transylvania Music Camp at Brevard, N. C., June 23 marked the beginning of another season for this Southern "Interlochen," located in the summer camp region, where parents have become accustomed to sending their children since the turn of the century. The camp accepts boys and girls from 12 to 20 and they attend daily classes in art, music and drama, combined with a recreational program. The Transylvania Music Camp was founded by James Christian Pfohl on the campus of Davidson College as a band camp in 1935.

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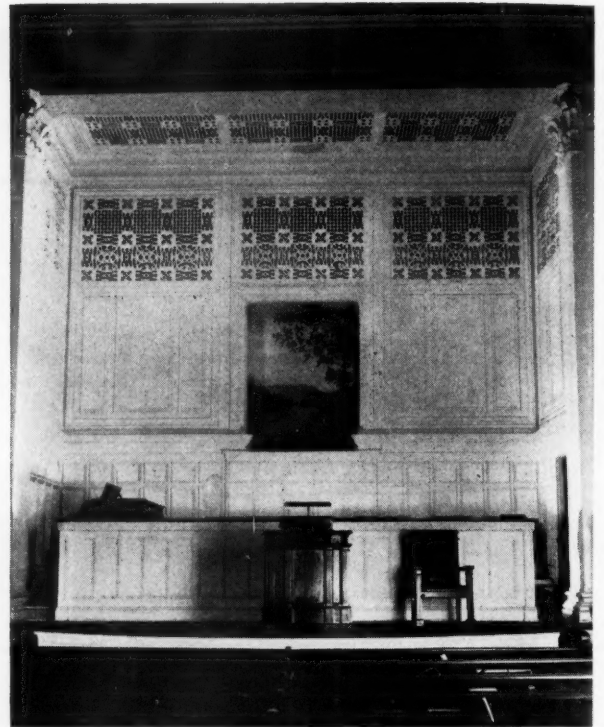
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Marks Fifty-Ninth
Year in Birthplace**

The fifty-ninth annual meeting of the American Organ Players' Club was held in its birthplace, the parish hall of the Church of the New Jerusalem, Philadelphia, June 7. The vice-president, Francis Murphy, Jr., who is also chairman of the executive and program committees, reported the greatest activity and the largest increase in membership in several years. Twelve new members were admitted during the year and the following recitals took place: Oct. 18, C. Robert Ege, Overbrook School for the Blind; Nov. 22, Harry W. Grier, St. Mark's Lutheran Church; Dec. 12, Rollo F. Maitland, Church of the New Jerusalem, in connection with a service devoted to a cathedral film; Feb. 28, Louis Schroeder, St. Simeon's Lutheran Church; March 29, Charles S. George, Lindley Methodist Church; April 25, William B. Cooper, Union Baptist Church; May 3, Walter S. Roberts, James Methodist Church; May 4, Francis Murphy, Jr., Old Christ Church; May 24, Henri G. Morey, Broadway Methodist Church, Camden; May 31, Charlotte E. Wike, Church of the New Jerusalem; June 8, Karl F. Schmidt, Jerusalem Lutheran Church, Schwenksville, Pa. Other events included a seminar and discussion of console appointments by John Hose of the Möller organization, followed by the Casavant film "Singing Pipes" Jan. 18.

It was unanimously voted to increase the dues to \$3 annually. The election of officers and directors resulted as follows: President, Rollo F. Maitland; vice-president, Francis Murphy, Jr.; secretary, Bertram P. Ulmer; treasurer, Harry B. Rumrill; librarian, Jennie M. Carroll; directors, Roma Angel, F. Eldred Dunn, Emily Dickson Pearce and Catherine Stoequart.

After the business meeting Frances Leedom Hess gave three monologues and the traditional ice cream, strawberries and fancy cake were served in the traditionally excellent manner by Miss Carroll.

The club is looking forward to a fitting celebration of its sixtieth anniversary in 1950, as the oldest organization of organists in the United States.

The club closed its season with the recital by Karl F. Schmidt in the Jerusalem Lutheran Church, Schwenksville, Pa., June 8, before a large audience. Karl is the youngest member of the club in the history of the organization. He is 12 years of age and has been studying piano with Mrs. Daniel Marquette of Pottstown, Pa., since he was 4 and organ with Dr. Rollo F. Maitland for the last two years and nine months. He is the son of Mr. and Mrs. Hugh Schmidt of Schwenksville. His program included these numbers: "Marche Pontificale," de la Tombelle; Chorale Preludes, "Christ Lay in Bonds of Death" and "Salvation Now Is Come," Bach; Andante Cantabile, Fourth Symphony, Widor; Preludio and Adagio, Third Sonata, Guilman; Pastorale, Wachs; "In Summer," Stebbins; "Will-o'-the-Wisp," Gordon B. Nevin; "Jubilate Deo," Silver. Mrs. Elsie Boyer, contralto, sang "He Was Despised," Handel, and "He Smiled on Me," O'Hara. The young organist displayed a poise and assurance as well as a warmth of emotion worthy of an artist much older in years.

**V. EARLE COPES NAMED TO
HENDRIX COLLEGE FACULTY**

V. Earle Copes, M.S.M., B.D., minister of music since September, 1946, at the Highland Park Methodist Church, Dallas, Tex., which has nearly 6,000 members, has accepted a place on the faculty of Hendrix College, Conway, Ark., as professor of organ and choral music. He will assume his new duties Sept. 1. Hendrix College is a Methodist school serving the entire state of Arkansas and as director of the Hendrix Choristers and Chapel Choir Mr. Copes will have an opportunity to minister to Methodists throughout the state with the annual tours which are made by the two choirs.

Since Mr. Copes went to the Dallas church as the first full-time minister of music the musical program has been widely expanded. He has been active also in civic music organizations, has

served on the executive committee of the Texas Chapter of the American Guild of Organists, and was recitalist at the Guild's regional convention in Tulsa in 1946. In 1948 he won the district Federation of Music Clubs award for the best choral composition, "Create in Me a Clean Heart." He has written and arranged twenty-seven anthems, carols, etc., for the choirs of his church and has produced three compositions for organ.

Dr. Federal Lee Whittlesey of Erie, Pa., now at the large Church of the Covenant in that city, has been chosen to fill the vacancy left by Mr. Copes. Dr. Whittlesey will assume his duties Sept. 1.

THE REV. AND MRS. EGBERT M. HAYES announce the marriage of their daughter, Janet Elizabeth, to Charles Dodsley Walker May 30 in Paris. The engagement was announced in the March issue of THE DIAPASON.



Westminster Choir College, Princeton, N. J.

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Vermont Annual Meeting Marked by Service, Dinner and Recital by Watters

The annual meeting of the Vermont Chapter was held in Brattleboro on Rogation Sunday, May 22. Registration took place from 3 to 5 at All Saints' Church. Members arriving early were afforded the opportunity of examining organs in the various churches. At 5 o'clock a service of evensong was held at St. Michael's Episcopal Church. The service was arranged for the Guild by the Rev. John W. Norris, S.T.B., and followed the liturgical formula for evensong, including the use of an office hymn immediately after the first lesson and before the Magnificat. The choir entered in a silent procession before the prelude. Both the prelude and postlude were employed as definite parts of the act of worship. The Rev. Edward Dahl, pastor of Centre Church, read the lessons. The Rev. Mr. Norris, chaplain of the chapter, officiated and delivered an address on "The Three Sins of Church Music." St. Michael's choir did excellent work, using the Magnificat in C and Nunc Dimittis in E flat by R. Vaughan Williams; also two anthems—"I Beheld Her, Beautiful as a Dove," by Willan, and "The Lord Is My Shepherd," by Macfarlane. E. Gordon Thomas, organist and choirmaster of St. Michael's, was organist for the choir. The prelude was played by Robert W. Edwards, organist of All Souls' Church, who used the Andante from Mendelssohn's Sixth Sonata and a Prelude in F by St. George. Mrs. Oscar Ekberg, organist of Trinity Lutheran Church, played "Te Deum Laudamus," Buxtehude, for the postlude.

A banquet took place at the Hotel Brooks and was followed by the annual business meeting, presided over by Richard W. Harvey, the retiring dean. The following officers were elected for the ensuing Guild year: Dean, James Stearns, Brattleboro; sub-dean, Errol Slack, Burlington; secretary, G. Robert McKee, Montpelier; registrar, Edna Parks, Poulney; treasurer, Frederick Johnson, Norwich; auditor, Fred Metcalf, Norwich; chaplain, the Rev. John W. Norris, Brattleboro.

At 8:30 a recital was given at Centre Church by Clarence Watters, F.A.G.O., dean of music at Trinity College, Hartford, Conn. Mr. Watters played with the feeling and skill which place him among the prominent recitalists in this country. His program, which was enjoyed by townspeople as well as members, brought generous applause and two encores. The program numbers were: Dorian Toccata, Bach; Fifth Concerto, Handel; Chorale in B minor, Franck; "Clair de Lune" and "Songe d'Enfant," Bonnet; Scherzo from Fourth Symphony and Intermezzo from First Symphony, Widor; Trio, from "De Profundis," and Three Versets, from "Veni Creator," Clarence Watters; Prelude and Fugue in G minor, Dupré.

A social hour followed the recital. Members remaining in Brattleboro overnight journeyed to East Northfield, Mass., the next morning. There they were guests of Miss Marian Keller of the Northfield Schools faculty and inspected the comparatively new Estey organ at the Russell Sage Memorial Chapel.

BERTRAM C. BALDWIN, JR., Registrar.

Niagara Falls Choir Festival.

A junior and youth choir festival was held May 17 in St. Paul's Methodist

Church, Niagara Falls, N. Y., under the sponsorship of the Niagara Falls Chapter, with choirs from twelve churches participating.

Under the direction of Helen C. Martin, accomplished choral conductor, formerly associated with the music department of the Niagara Falls High School, the chorus of nearly 300 voices sang three selections: "Jesu, Son of God," Mozart; "Saviour, Like a Shepherd Lead Us," Macfarlane, and "Praise Ye the Father," Gounod. A.G.O. members playing for the service were Earl D. Brownell, St. James' Methodist Church; Matthew R. Tucker, First Presbyterian Church, Lewiston, and Mary C. Neff, St. Peter's Episcopal Church. The committee arranging the festival was composed of Kay S. White, chairman, assisted by Ethel P. Cumming, Irene R. Peck, Florence T. Smith and Eleanor H. Schweitzer, dean of the chapter.

ELSA VORWERK, Sub-dean.

San Jose Chapter Visits Stanford.

The San Jose, Cal., Chapter held its monthly meeting June 11 at Stanford University. At 5 o'clock Dr. Warren D. Allen of Stanford gave a recital in the Stanford Memorial Church, to which the public was invited. A large audience heard Dr. Allen in the following program: "Christ Is Risen," Buchner; "Christ Is Risen," Bach; "Maria zart von edler Art," Schlick; "Hark, a Voice Saith, 'All Are Mortal,'" Bach; "Rejoice Ye, Christians," Bach; "Ronde Francaise," Boellmann; Fantaisie in D flat, Saint-Saens.

After the recital Guild members and their guests (pastors, husbands and wives) assembled at the home of Mr. and Mrs. Charles Moser on the Stanford campus for a barbecue dinner.

This year the chapter plans monthly meetings during the summer for those who can attend, in the form of picnics and barbecues.

It was announced that the Far Western regional convention will be held in San Francisco July 5 to 8. One day will be devoted to a recital and lecture at Stanford University with Herbert Nanney giving the recital and Dr. Warren D. Allen giving the lecture.

MARJORIE MARSHALL BONDE, Recorder.

First Choir Festival in Chico, Cal.

The fledgling Chico Chapter held its first annual choir festival, which was a success from every standpoint, May 22. Despite several conflicting events, including automobile races at the fair, we had an audience of 250, many of whom came up after the program to express their personal gratitude and interest in our first major project.

Worthy of mention is the splendid work of Charles B. Thompson, director of the Presbyterian choir, who acted as festival chairman and assumed full responsibility for the organization of the program. Equally noteworthy was the beautiful accompanying by Mrs. Ruth Crittenden Brookes, organist and director at Paradise Congregational, who carried practically the entire load of this department (five anthems and one solo). The organ soloist was our sub-dean, David Lytle, organist of the Episcopal Church. Mrs. Thompson devoted many hours to the detail work such as publicity, besides taking an actual part in the program.

Participating choirs were those of Bidwell Memorial Presbyterian Church, the Church of Jesus Christ of Latter-Day Saints, Craig Memorial Congregational Church of Paradise, the First Baptist, the First Christian, St. John's Episcopal and Trinity Methodist.

Our chapter has paved the way for future A.G.O. programs of organ and

choir music and has offered a sample of what can be done by our organization.

CHARLES VAN BRONKHORST, Dean.

Hoosiers Guests on Lilly Estate.

Foster Hall on the J. K. Lilly estate in suburban Indianapolis was the meeting-place of the Indiana Chapter May 23. The chapel is a beautiful, ivy-covered building set amid an apple orchard. Both grounds and hall provided a most attractive place for the final meeting of the year. Three Guild members who are students of Guild members gave the program. Mary Elizabeth Hite played Boellmann's "Suite Gothique." Evelyn Ruth Piel played a Pastoral by Corelli, the Bach "Come, Sweet Death" and Bonnet's "Romance sans Paroles." The concluding group was played by Marilyn Willman and included "Awake, Thou Wintry Earth," Bach; Pastoral, Whitlock, and Toccata, Gigout. All the young women played with credit to their teachers, who are, respectively, Dale W. Young, Malory Bransford and Ellen English. After the program Charlotte Moore expertly managed a series of songs and charades and Dorothy A. Brown supervised the serving of refreshments.

The annual election of officers resulted in the following being chosen: Dean, Paul R. Matthews; sub-dean, Dale W. Young; secretary, Susan Shedd Hemingway, A.A.G.O.; treasurer, Erwin W. Muhlenbruch; registrar, Dorothy A. Brown; librarian, Mrs. Frank T. Edenharter. The three members of the executive committee whose term expires in 1952 are: Edward F. Krieger, Berniece Fee Mazingo and J. Byce Sconce. Auditors are Hazel Thompson and Frederick Weber.

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

Pennsylvania Chapter Holds Service.

The Pennsylvania Chapter held a special Guild service May 10 in the First Presbyterian Church of Philadelphia. The choir, which was composed of singers from sixteen choral groups in Philadelphia and vicinity, under the direction of Howard L. Gamble, F.A.G.O., Chm., did beautiful work. John Henzel's organ accompaniment and service numbers were a valuable contribution to the success of the service. The program was as follows: Prelude, Prelude and Fugue in G minor, Brahms; hymn, "Praise, My Soul, the King of Heaven"; anthems, "I Was Glad When They Said unto Me," Parry; "Thou Wilt Not Deliver the Soul of Thy Faithful One," Bach, and "World, Farewell," Rosenmuller (sung in memory of the church musicians who died during the last year); organ, "O Clemens, O Pia," Dallier; address, the Rev. Thomas A. Meryweather; anthems, "The Secret Flower," Michael Horn, and "Lord, Thou Hast Been Our Refuge," Vaughan Williams; hymn, "Rise Up, O Men of God"; postlude, Fugue in E flat major, Bach. Some of the anthems were sung from manuscript.

The service was conducted by the Rev. Thomas A. Meryweather, rector of the Memorial Church of the Advocate and newly-elected chaplain of the chapter.

ADA R. PAISLEY.

Atlantic City Hymn Festival.

A hymn festival was held by the Atlantic City Chapter in the Church of the Ascension May 14. A chorus made up of choirs of the resort area was directed by Alfred H. Silipigni, with Leigh W. Conover at the organ. Nathan I. Reinhart, dean of the chapter, played the prelude and Miss Mida C. Blake of the host church played the offertory. A commentary on the various hymns sung was given by Lieutenant C. R. Weidler, chaplain of the Atlantic City Naval Air Station.

E. B. F.

Test Pieces for 1950

Test pieces for May, 1950, associateship and fellowship examinations are announced as follows by the examination committee:

FOR ASSOCIATESHIP.

To play the whole or any portion of all three of the following pieces:

- (a) Fugue in E flat major ("St. Anne's"), by J. S. Bach (Widor-Schwitzer edition, volume III, No. 7, G. Schirmer, Inc.; Peters edition, volume III, No. 1; published separately, Bridge-Higgs edition, H. W. Gray Company; edited by Edward Shippen Barnes, G. Schirmer, Inc.).
- (b) Chorale Prelude, "A Lovely Rose Is Blooming," by Brahms, edited by John Holler (H. W. Gray Company).
- (c) Hymn Prelude on Festal Song, by Seth Bingham (H. W. Gray Company).

FOR FELLOWSHIP.

To play the whole or any portion of all three of the following pieces:

- (a) Toccata in F major, by J. S. Bach (Widor-Schwitzer edition, volume IV, No. 1, G. Schirmer, Inc.; Peters edition, volume III, No. 2; Dupré edition, volume III, No. 8, Bornemann; published separately, Bridge-Higgs edition, H. W. Gray Company).
- (b) "Litanies," by Alain, Album II (Leduc).
- (c) Promenade, Air and Toccata, by Edmund Haines (J. Fischer & Bro.).

Required text books for both associateship and fellowship are:

- "The Art of Counterpoint," by Kitson (Oxford University Press), or "Counterpoint," by Jeppesen (Prentice-Hall).

For Associateship Only—
"A History of Musical Thought," by Ferguson (F. S. Crofts & Co.).

For Fellowship Only—
"Our Musical Heritage," by Curt Sachs (Prentice-Hall).

Complete requirements are sent gratis upon request. Send for price list for examination booklet, previous papers and solutions.

Requirements for choirmaster examinations A and B will appear in the August issue of THE DIAPASON. Choirmaster examinations will be held on May 23. Associateship and fellowship examinations on May 24, 25 and 26.

A.G.O. Preliminary Test.

The new test patterned after the associateship examination, but less difficult, will be given for the first time in New York and other specified centers Oct. 6 and 7. Applications should be received at national headquarters by Sept. 1. The fee is \$10.

The object of this test is to help the candidate form a correct self-evaluation of his capabilities precedent to the associateship examination. Candidates are recommended, but not required, to take this test in October as a preparation for the associateship examination in May. Graded mark sheets will be sent to each candidate after the test. A list of requirements will be sent gratis upon communicating with national headquarters.

Central Tennessee Chapter.

The season's closing meeting of the Central Tennessee Chapter was held May 24 as a picnic at the hospitable home of Mrs. Martin Hayes in the country outside of Nashville. The picnic committee provided food, after which a business meeting was held. The following were elected as officers for the coming year: Dean, Alan Irwin; sub-dean, Mrs. C. E. Bowers; secretary, Mrs. W. A. Seeley; treasurer, Rose Ferrell; registrar, Bobby West; chaplain, Mrs. Raymond Strobel.

Daniel J. MacMillan of Murfreesboro and Anna Mitchell of Nashville were elected members of the Guild.

JAMES G. RIMMER, Secretary.

News of the American Guild of Organists—Continued

Illinois Chapter Holds

Annual Dinner; Dosogne Is Choice for Deanship

Forty-four members of the Illinois Chapter sat down to the final dinner of the season and annual meeting of the chapter May 23. The occasion took place at the Art Institute. The election resulted in the choice of Rene Dosogne, organist of the Church of Notre Dame, as dean, succeeding Bertram Webber, who now lives in Evansville, Ind. Allen W. Bogen was re-elected sub-dean, Miss Grace Symons secretary and Miss Alice R. Deal treasurer. For members of the executive committee those chosen are Miss Marion Dahlen, Miss Marjorie Jackson and John Leo Lewis.

The chapter now has a membership of 325.

Officers' reports reviewed the work of the year. Short talks were made by Mr. Bogen, who presided, Dr. Frank Van Dusen, Dr. Francis S. Moore and S. E. Gruenstein.

A special feature of the evening was the presentation of the film "Singing Pipes," an educational "movie" offered by Casavant Freres which pictures the processes in the manufacture of an organ from the wood in the forest to the voicing-room and installation of the finished instrument.

Warning to Guild Chapters.

As a warning to other Guild chapters and organists in general the following statement from the Toledo Chapter is published:

Last summer the dean, on the advice of the executive committee and several members of the chapter, lent \$50 to an "old" organist for the purpose of helping him to establish himself at a church in another state. The organist's son signed a legal note, due in six months, and the officers and executive committee relaxed, feeling that they had done a charitable and fraternal deed. When the note became due it was discovered that the son had changed positions and then moved many states away. Further correspondence and attempts to locate the signer of the note established the fact that he had made repeated moves, leaving no return or forwarding addresses, and that the postal authorities were unable to locate him. The name of the man for whose rehabilitation the loan was made was not recorded, and so neither the signer of the note nor the one to be benefited can be located. The loss leaves the chapter treasury gaunt and hollow looking, but is not sufficiently large to warrant even the smallest cross-country bloodhounding; the result—a bitter taste in the mouth and an empty bag.

Sing "Elijah" in Tallahassee.

The Tallahassee, Fla., Chapter sponsored a presentation of Mendelssohn's "Elijah" Sunday afternoon, May 22, in the main auditorium of Florida State University. Six church choirs of the city united to form a chorus of over 100 voices to sing the thrilling chorus parts of the work. The solos were sung by the faculty quartet—Signe Quale, soprano; Betty Jane Grimm, alto; Walter James, tenor, and Herman Gunter, bass. Two of the soloists, Miss Grimm and Mr. Gunter, are colleagues of the A.G.O. and Mr. James is a subscriber member. The work was conducted by Dr. Wiley Housewright and the organ accompaniments were played by Paul Allwardt.

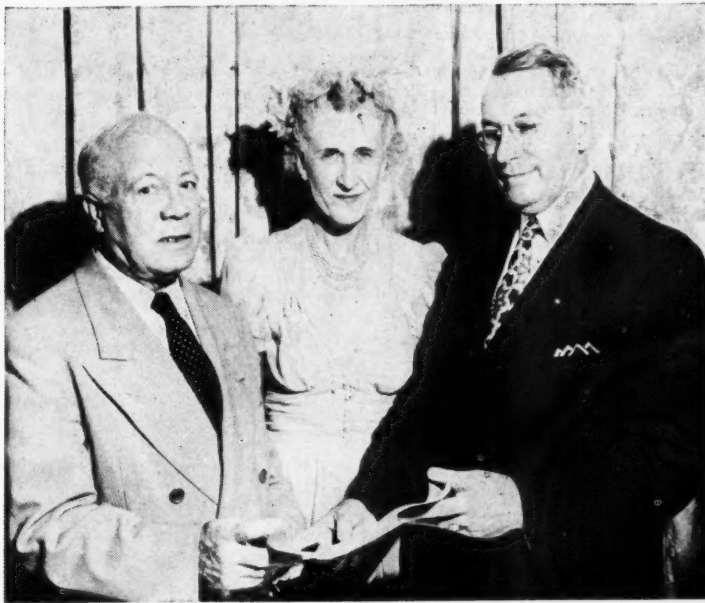
At the monthly meeting of the Tallahassee Chapter May 23 in the tower room of Florida State University the following officers for the 1949-50 season were elected: Dean, Dr. Wiley Housewright; sub-dean, Mrs. Walter James; secretary, Miss Eleanor Caldwell; treasurer, Miss Rebecca Rodenberg; registrar-librarian, Mrs. Lee Riggsby; program chairman, Miss Betty Jane Grimm; membership chairman, Mrs. Ramona Beard; social chairman, Mrs. Frances Pemberton; publicity chairman, Herman Gunter, Jr.; auditor, Forrest Caldwell.

HERMAN GUNTER, JR.,
Publicity Chairman.

French Program in Peoria.

The final program of the 1948-49 season sponsored by the Peoria Chapter was a recital of modern French organ music, played by D. Deane Hutchison, dean of the chapter, at the First Methodist Church Sunday evening, May 22. Mr. Hutchison brought to each number he played—all favorites of his—elegant phrasing, technical mastery and an ear for effective

W. J. MARSH RECEIVES LIFE MEMBERSHIP IN A. G. O.



THE FORT WORTH CHAPTER was entertained with a garden party June 13 by Dr. and Mrs. Will Horn, patrons of the chapter, at their home. The terrace, lighted by hurricane lamps, was the stage for an organ recital by Mrs. George Orum and Dale Peters and a ballet dance by Miss Catherine Horn.

A life membership certificate in the Guild was presented by Dr. Albert Venting, first chaplain of the Fort Worth Chapter, to W. J. Marsh, who organized the chapter. Mr. Marsh has been organist of St. Patrick's Catholic Church for

over thirty years and is professor of organ and composition and choral director at Texas Christian University, teaching organ, voice and harmony at Our Lady of Victory College. He was dean of the Texas Composers' Guild for twenty-five years. He holds life memberships in the National Federation of Music Clubs, the Texas State Music Club, Sinfonia Fraternity and the American Guild of Organists.

In the picture, reading from left to right, are Mr. Marsh, Miss Craig and Dr. Venting. JANIE CRAIG, Dean.

registration. Arnold Hillenburg, a member of the First Methodist choir, sang two groups of solos.

Outstanding works on the program were the ethereal "In Paradisum," the massive Jongen Chorale, the melodic "Chant de May" and the brilliant "Carillon de Westminster." The organ selections included: "Suite Gothique," Boellmann; "In Paradisum," Daniel-Lesur; "Romance sans Paroles," Bonnet; Chorale from "Quatre Pieces pour Orgue," Jongen; Toccata, Gigout; "Chant de May," Jensen; "Carillon de Westminster," Vierne.

MARY DEVO, Registrar.

Two Events in Lincoln, Neb.

The month of May featured a double-header for the Lincoln, Neb., Chapter. May 2 Guild members were served a banquet at Union College, after which the college concert choir, known as "The Golden Cords Chorale," under the direction of Harlyn Abel, head of the college music department, presented an excellent program of choral music in the recital hall of the new music building. Of special interest among other numbers and spirituals were Brahms' Motet, Op. 29, No. 2, Carl Mueller's "O for a Thousand Tongues" and "O Watchers of the Stars," Noble.

On May 18 Virgil Fox scored magnificently in his second Lincoln recital. Mr. Fox played: Concerto in F, Handel; Air from Suite in D, "Have Mercy on Me, O Lord God" and Prelude and Fugue in E minor (Wedge), Bach; Communion, Tour-nemire; "Grande Piece Symphonique," Franck; Roulade, Bingham; Toccata, "Thou Art the Rock," Mulet.

FLORENCE ABEL, Secretary.

Central Arizona Annual Meeting.

The annual meeting and election of the Central Arizona Chapter was held May 23 at the home of Dean and Mrs. Sheldon Foote, Phoenix. After a buffet dinner enjoyed by members and guests, reports of the year's activities were made by the officers. The following were elected for 1949-50: Dean, Sheldon Foote, F.A.G.O.; sub-dean, Edgar McFadden; secretary, Clarence Iverson; treasurer, Mrs. Retta N. Burgess; registrar, Mrs. Clara Taylor; auditors, Edward DeRyke and Rowena Otwell.

Close St. Joseph Valley Season.

The St. Joseph Valley Chapter held the final meeting of the season May 17 at the Sunnyside Presbyterian Church, South Bend, Ind. The group was served dinner by the women of the church and the Rev. Robert L. Kincheloe, executive secretary of the council of churches, pronounced the invocation. Dean Albert P. Schnaible, organist of St. Peter's Lutheran Church, Mishawaka, was re-elected dean and Mrs. William E. Harnisch, organist-director at St. Paul's Methodist Church, South Bend, was chosen as sub-dean. Mrs. Lester M. Finney, organist of Epworth Memorial

Methodist Church, was elected secretary and Miss Ella Stanz treasurer. Mrs. William E. Perrin was re-elected registrar and Mrs. Fred Corporan of Michigan City was appointed social chairman. Board members who are continuing in office are Madge Woodward Clayton, Mrs. Mae Scherer, Mrs. John H. Buzby, Chester Collier and Mrs. Hugh Van Skyhawk. New members added to the board are John Johnson, Kenneth Merrill, Mrs. Charles A. Rolf, Jr., and Mrs. Paul Kelly. After the business meeting Miss Helen Christman, director of the host church, presented her choir in a program of sacred numbers with Mrs. George Krem at the organ.

Thirty-two members have been added to the chapter in the last year, bringing the membership to a total of ninety-nine. DORIS PERRIN, Registrar.

Piedmont Chapter in North Carolina.

With the singing of the "Missa Brevis" by the contemporary Hungarian composer Kodaly by the High Point College choir, under the direction of Albert J. Wood, with Henry Whipple at the organ, in the First Presbyterian Church of High Point, N. C., the 1948-49 season of the North Carolina Piedmont Chapter came to a close.

Under the able leadership of Dean Henry Whipple, the year was a satisfactory one. Opening with a recital by Virgil Fox and a forum led by Russell Broughton of St. Mary's School, Raleigh, there followed a dinner for ministers, a recital by Mrs. Lucas Abels and a performance in Holy Week of "Mary Magdalene" by the senior choir of Holy Trinity Episcopal Church in Greensboro. This work, by a North Carolina composer, Mrs. Hermene Warlick Eichhorn, was sung under the direction of its composer, who is organist and choir director of Holy Trinity.

Officers of the chapter for the coming year are: Dean, Gustav Nelson of Greensboro College; first sub-dean, Mrs. Hermene Warlick Eichhorn; second sub-dean, Mrs. Lucas Abels; secretary, Elizabeth C. Geiger; treasurer, Mrs. C. E. Kempton; registrar, Miss Mildred Town; chaplain, the Rev. Robert E. Cox, rector of Holy Trinity Episcopal Church.

ELIZABETH C. GEIGER, Secretary.

Oregon Chapter.

St. James' Lutheran Church, the Rev. Lloyd Jacobsen minister and Howard Backlund organist, was the host to the Oregon Chapter on the evening of June 4. The newly-elected dean, Meta Holm, presided over the business meeting, which included a financial report on the regional convention held in Portland May 25 and 26, showing that the convention was a financial as well as an artistic success. Other newly-elected officers are James L. Strachan, sub-dean; Catherine D. Miller, secretary, and Frida Haehlen, treasurer. After the business meeting Cle

D'Autrey explained what had been done to electrify and modernize the old Estey organ. Howard Backlund demonstrated the instrument by playing "Fanfare Mignonne," by Felton, and "Marche," by Ryley. Miss Jean Harper played "Bells at Twilight," by Frederic Groton, and "Bell Benedictus," Powell Weaver, to demonstrate the new Maas chimes. A social hour followed.

CATHERINE D. MILLER, Secretary.

New Hampshire Elects Rafter Dean.

The New Hampshire Chapter held its annual dinner and business meeting June 7 at Boucher's tea-room, Manchester. The following officers for 1949-1950 were elected: Dean, Douglas Rafter, A.A.G.O.; sub-dean, John S. Mitchell, A.A.G.O.; registrar, Mrs. Ralph Watson; secretary, Josephine Coakley; treasurer, Einar Peterson; auditors, Paul Ingve and Everett Austin. The three new members of the executive committee are Mrs. Ethel George, Mrs. Doris N. Griffin and James Wood.

The Rev. Maurice H. Porter, minister of the Church of the Good Shepherd, Newport, and a member of the chapter, spoke on "Church Music as Seen by the Minister." IRVING D. BARTLEY, Dean.

Annual Meeting in Hartford.

The annual meeting of the Hartford Chapter was held at the Wagon Wheel restaurant in Rocky Hill, Conn., May 23. Dinner was served, with a business meeting and entertainment following it. Officers for the year were elected as follows: Dean, Raymond Lindstrom; sub-dean, Edward H. Broadhead; recording secretary, Eunice R. Clark; corresponding secretary, Ruth Vater; treasurer, Eunice R. Pike; assistant treasurer, Vera V. Clark; membership chairman, George E. Swanson, Jr.; program chairman, Grace D. Berry; publicity chairman, Ethel L. Bost; member-at-large, Irene H. Greene.

An enjoyable entertainment was presented in "Uncle Eddie and Ophelia," a radio comedy skit. GRACE D. BERRY.

Guild Service in Galveston.

The Galveston, Tex., Chapter held its annual Guild service May 23 at the First Lutheran Church. Dr. E. B. Ritchie was organist for the service, playing as a prelude the Fantasie and Fugue in G minor, Bach. The choir, composed of singers from many Galveston churches and directed by Michael F. Collier, entered to the processional, "Pleyel's Hymn." The Rev. E. V. Long, pastor of the First Lutheran Church and chaplain of the chapter, pronounced the invocation. The choir and audience joined in singing "Ein feste Burg." The choir presented four chorales from the motet "Jesu, Priceless Treasure," Bach, and sang the anthem "O Lamb of God," by S. C. Colburn, in memory of deceased members of the chapter. Mr. Long spoke on the place of music in the church and the choir then rendered two anthems—"Bless the Lord, O My Soul," Ippolitoff-Ivanoff, and "Praise Ye the Lord," Franck. The recessional was "Monkland" and Dr. Ritchie played Karg-Elert's "Now Thank We All Our God" as the postlude. After the service a reception was held at the home of Miss Evanthis Constantine for choir and Guild members.

Richard Purvis was presented May 2 in a recital at St. Mary's Cathedral. He played the following: Allegro, Concerto in A minor, Vivaldi; Pastorale, Franck; Intermezzo, Widor; Sonata, "The Ninety-fourth Psalm," Reubke; "Divinum Mysterium," "Contemplation," "Tallis' Canon" and "In Babilone." Purvis. He then improvised on two themes submitted by members of the chapter. After the recital a reception was held at the home of Mrs. Wesley Merritt.

On March 8 Mrs. Wesley Merritt and Miss Evanthis Constantine, organists, and the choir of the Central Methodist Church, directed by Niels Nilson, presented a program of music at Temple B'nai Israel. Mrs. Merritt played: Passacaglia and Fugue in C minor, Bach; Passion Chorale, Bach; Ancient Hebrew Prayer of Thanksgiving, Gaul; "The Kettle Boils," from "Fireside Fancies," Clokey. Miss Constantine played: Chorale in A minor, Franck; Suite for Organ, DeLamarter; "Elfin Dance-Caprice," Edmundson; Toccata in C, Sowerby.

EBBA NILSSON, Registrar.

Alamo Chapter Closes Season.

The Alamo Chapter closed the season with a business meeting and dinner May 9 at the Manor tea-room in San Antonio. It was decided to present E. Power Biggs in January. Miss Mary Beth Mewborn of the Trinity University faculty and organist of the Central Christian Church was re-elected dean, Eric Harker sub-dean, Miss Joyce Chamberlain registrar, Miss Estelle Jones secretary, Harold Herndon treasurer, the Rev. Sterling Wheeler chaplain, Miss Marguerite Richter parliamentary and Robert Reed and David Johnson auditors.

KATHERYN BALL RUSH, Secretary.

News of the American Guild of Organists—Continued

Decatur Choir Festival
Draws Great Audience
to Hear Chorus of 220

The Decatur Chapter presented its second annual choir festival in the Masonic Temple at Decatur, Ill., May 17 before a capacity audience. Admittance was by ticket only and the request for tickets exceeded the seating capacity of the Temple by some 600. Dean Donald M. Swarthout of the School of Fine Arts, University of Kansas, came back home to conduct the chorus of 220 singers. Mr. Swarthout was head of the music school of Milliken University for a number of years and his friends in Illinois number many.

The program opened with the hymn "Our God, Our Help in Ages Past," by entire audience and choir, followed by "Fierce Was the Wild Billow," Noble; "The Day of Judgment," Arkhangelsky, and "Praise the Lord," Franck. After this group Paul Swann, dean of the chapter, spoke on the Guild and its aims and ideals. Following the offertory the audience joined in singing "All Hail the Power of Jesus' Name." The program closed with the choir singing "Christ, the Lord, for Us Doth Languish," Schreck; "Hail, Gladdening Light," Martin, and the hymn "The Church's One Foundation." The anthem "Christ, the Lord, for Us Doth Languish" was especially interesting to all because it was written by Gustav Schreck, who was the teacher of Mr. Swarthout in Germany from 1902 to 1905 and was cantor of St. Thomas' Church in Leipzig, where Bach was cantor for many years.

Mrs. Neola Thompson played the Chorale in B minor by Franck and accompanists were Miss Wilna Moffett, pianist, and Mrs. Zelna Lucas Lowe, organist. The organ was made ready by John Chrastina. The whole program was recorded. The entire production was under the able direction of Mr. Swann. Much credit for the success of this festival goes to Joe Williams, the chapter treasurer, who conducted six mass rehearsals for the twenty-six choirs represented. These were held on Sunday afternoons in the First Methodist Church of Decatur.

HAROLD L. TURNER,
Publicity Chairman.

Central Ohio Chapter Events.

Members of the Central Ohio Chapter were entertained April 25 at the home of the Rev. and Mrs. Harry G. Ford in Columbus. The evening was spent in studying recordings of compositions by Bach, Franck, Vierne, Alain and Walter Piston. This was followed by a short business meeting and a social hour.

On May 10 the chapter held its annual banquet at the Seneca Hotel, with thirty-five members and friends present. Dean Wilbur Held presided at the business meeting and officers were elected. Immediately after the banquet Marilyn Mason was presented in a recital at the Broad Street Presbyterian Church. This recital was the third and last of the series of artist concerts sponsored by the chapter during the year.

The preliminary organ contest was held May 14 at the First Presbyterian Church. There were seven contestants and William Sloan was declared the winner. Mr. Sloan is a former student of Edna L. Springborn of Buffalo, but for the last year has been a student at Otterbein College, Westerville, Ohio, where he has studied with Lawrence S. Frank, F.A.G.O.

MABEL A. POPPLETON, Secretary.

Visit College at Jacksonville, Ill.

The Springfield, Ill., Chapter concluded its program for the season with an interesting and enjoyable afternoon and evening meeting at Jacksonville May 22. Mrs. Walter Bellatti and Wilbur M. Sheridan, head of the organ department at MacMurray College, arranged this program. The meeting opened with an organ recital by Mrs. Bellatti at Trinity Episcopal Church. She was assisted on the program by Lucille Haney, mezzo-soprano, and Joseph Cleeland, tenor, members of the music faculty of MacMurray College. Afterward the members were served supper by the women's guild of Trinity Church. A conducted tour was then made of the MacMurray campus, ending at the music hall, where

Donald Allured, minister of music at the First Presbyterian Church, Springfield, gave an interesting explanation of the various types of organ pipes, illustrating it with actual pipes. Following this the film "The Singing Pipes" was shown.

A fine ending to a pleasant day was the informal but much enjoyed recital by Mr. Sheridan at St. Anthony's Church.

ANNETTE M. WIESENMEYER,
Corresponding Secretary.

Ready for California Convention.

Months of careful preparation will culminate July 5, 6, 7 and 8 with the Northern California Chapter as hosts in the Guild's Arizona, Nevada and California regional convention. Sessions will be held in San Francisco and surrounding communities, with headquarters at the Hotel Whitcomb in San Francisco. W. Allen Taylor, retiring dean, as general convention chairman, has so efficiently coordinated all the factors involved in such a complex undertaking that a successful convention is assured. Events include recitals by local and nationally-known organists, round-tables and lectures, a day at Stanford University, luncheon at Berkeley's Claremont Hotel and a banquet at Villa Chartier in San Mateo.

FREDERICK FREEMAN, Registrar.

Chico, Cal., Chapter Meets at Pool.

The Chico Chapter held its final meeting of the season Saturday evening, June 11, at the Hooker Oak Pool. After swimming and a pot-luck dinner the group adjourned to the home of Mr. and Mrs. Charles van Bronkhorst, where group singing was enjoyed by the members and guests.

JOANN MEIER, Publicity Chairman.

San Joaquin Valley.

The San Joaquin Valley Chapter had a barbecued steak supper May 6 at the home of Mr. and Mrs. Carl Kronberg in Fresno, Cal. At the business meeting the new officers were installed.

This chapter, which for two years has been under the able leadership of Margaret Larwood, has grown rapidly and has made itself known throughout the valley as a strong influence for good in the field of church music. Mrs. Larwood has been re-elected for another year. A season full of profit and enjoyment has been planned for next year, as announced by Tryon Richards, sub-dean and program chairman, and the various standing committee chairmen.

GERTRUDE RANDEMAN, Secretary.

Dinner and Recital Close R. I. Year.

The Rhode Island Chapter held its fifteenth annual dinner meeting and recital in Providence May 25. At the business meeting, held in the parish-house of St. Stephen's Church, Hollis E. Grant was re-elected dean. Officers who will assist Mr. Grant are: Robert Dunbar, sub-dean; Mrs. Helen J. Irons, secretary; Frederick W. Hoffman, treasurer; Florence Hiorns, registrar; Mrs. Dorothy M. Luft, historian; Gordon Lee and Carl Linkamper, auditors. Three members added to the executive committee are Ruth Paul, Ray P. Bailey and Charlotte Bellows.

The principal speaker at the dinner was the Rev. Paul Van K. Thomson, rector of St. Stephen's Church, who emphasized the need for close cooperation and harmony between clergy and choirmaster.

Later members of the Guild and friends went to Sayles Hall at Brown University to hear a recital by David Fuller, assistant organist at All Saints' Church in Worcester. The occasion was his Rhode Island debut and his fine performance created a desire to hear him often in Rhode Island. His program was as follows:

Voluntary No. 5 from "Six Voluntaries for the Organ or Harpsichord," Walond; "Toccata per l'Elevazione," Frescobaldi; Air with Variations, Martini; Prelude and Fugue in G minor, Buxtehude; Three Chorale Preludes, J. S. Bach; Toccata, Adagio and Fugue in C, Bach; Sonata on the Ninety-fourth Psalm, Reubke.

BESSIE W. JOHNS, Registrar.

Berkshire Chapter.

The Berkshire Chapter was entertained April 25 in Great Barrington with two recitals—one at St. James' Episcopal Church by Frank Beattie, A.A.G.O., and the second at the First Congregational Church by Mildred Buttrey. Mr. Beattie played the following program: Bell Symphony, Purcell; Pastoral ("Faithful Shepherd"), Handel; "Agnus Dei," Couperin; "The Musical Clocks," Haydn; "Psalm 19," Marcello. Miss Buttrey played: Chorale Prelude, "Rise Up, O Men of God," Bingham; Four Improvisations, Peeters; Toccata, Reger.

MARGARET READE MARTIN, Registrar.

Elmer Speaks in Atlantic City.

The Atlantic City Chapter entertained the clergy at a dinner-meeting May 14 in the guild hall of the Church of the Ascension, Atlantic City, N. J. S. Lewis Elmer, the warden, was the speaker of the eve-

ning. Mr. Elmer described the fifty-three-year growth of the Guild from the old days "when it took an athlete to play a church organ." Nathan I. Reinhart, the dean, acted as toastmaster and Eugene E. Ebeling, sub-dean, was the *chef par excellence*. Speeches were made also by former senator Emerson Richards and the clergymen present.

The following were elected to office for the coming year: Nathan I. Reinhart, dean; Eugene E. Ebeling, sub-dean; Miss Edith Sachsenmaier, secretary; Miss Olive Edmunds, treasurer, and Miss Milda C. Blake, registrar.

Metropolitan New Jersey.

The annual meeting of the Metropolitan New Jersey Chapter was held May 9 at the Presbyterian Church in Upper Montclair, where William J. Jones is the organist. Past deans of the chapter were guests. Those present were Miss Jane Whittemore, Russell Gilbert, Walter N. Hewitt, Harold Niver, Roberta Bitgood and Nellie Gordon Blasius. Messages were received from these past deans: Grace Leeds Darnell, L. E. Richardson and Clarence E. Robinson.

At the business meeting the election of officers was held. Elected are: Earl B. Collins, dean; J. Clifford Welsh, sub-dean; Ernest F. White, secretary; Gerald E. Burt, treasurer, and Doris Belcher, registrar. Chosen for the executive committee are Burnett Andrews, Mrs. Marion Wohlfarth, Mrs. Helen C. Rockefeller and, for a two-year term to replace J. Clifford Welsh, Mrs. L. B. Dobie.

Entertainment for the evening was provided by Gertrude Neidlinger, concert comedienne. Accompanied by Clifford Welsh, Miss Neidlinger re-enacted embarrassing moments on the concert stage and showed how the audience sometimes looks to the artist.

Northern New Jersey.

The oratorio "Elijah," by Mendelssohn, was presented by the recently-organized Paterson Oratorio Society May 25 in the Central High School, Paterson, N. J. Sponsored by the Northern New Jersey Chapter, the program was directed by Ralph S. Grover, A.A.G.O., organist of the Church of the Messiah, Paterson. The large chorus was assisted by members of the Juilliard School Symphony Orchestra, with Ester Frieling Tanis as organist-accompanist and John Cartwright at the piano.

The Northern New Jersey Chapter at its May meeting elected officers for the year. They are: Dean, Ralph Grover; sub-dean, Mrs. John Winkate; recording secretary, Mrs. W. L. Stryker; registrar, Raymond Tarantino; treasurer, Mrs. Paul Jehn; auditors, Raymond Wildrick and James B. Healy; executive committee members, G. Robert Frieling and Charles Hizette.

On June 14 the group joined with members of the Paterson Oratorio Society for a picnic at Goffe Brook Park, Hawthorne.

Middlesex Chapter.

James W. Bleecker, former head of the theory department of the Music School Settlement in New York City, gave an illustrated lecture on improvisation in the music building at the New Jersey College for Women, Rutgers University, New Brunswick, N. J., April 6 for the Middlesex Chapter.

The chapter, in cooperation with the New Jersey College for Women, presented M. Searle Wright in a recital May 10. After the recital a short business meeting was held and the following officers were re-elected: Dean, George Huddleston; sub-dean, Mrs. Arthur J. Schroff; treasurer, J. E. F. Johnson; secretary, Lilla Mundy Svendsen.

LILLA M. SVENDSEN, Secretary.

Meet at Monmouth Dean's Home.

The final meeting of the year of the Monmouth, N. J., Chapter was held June 13 at the home of the dean, Mrs. Everett H. Antonides, Belmar, in the form of an outdoor supper party. After supper a meeting was held at which plans for the coming year were discussed. It was felt that the past year had been marked by great steps in advancing interest in the Guild. A study course in elementary harmony, counterpoint, etc., is being planned, with the thought that many active organists would like to brush-up on these points. Because the hymn festival earlier this year was an outstanding success the chapter plans one next year, as well as another recital by a well-known organist.

The first fall event will be a joint meeting with the clergy.

LILYAN B. CONNELLY, Secretary.

Fox Plays for Missouri Chapter.

The recital by Virgil Fox May 16 proved to be a high spot in the musical life of St. Louis for the season. The program was presented in the Third Baptist Church under joint sponsorship of that church and the Missouri Chapter. The program was made up of the following numbers: Concerto in F, Handel; "Come, Sweet Death" and Prelude and Fugue in

D major, Bach; Communion, Tournemire; "Grande Piece Symphonique," Franck; "Elfin Dance," Edmundson; "Perpetuum Mobile," Middelschulte; Prelude and Fugue in G minor, Dupre. For encores the Gigue Fugue of Bach and a Trumpet Voluntary of Purcell were used, and the program closed with the audience joining Foundation."

As the final program of the season the Missouri Chapter presented the ranking young local organists in the present Guild national competition at its monthly meeting, held at Zion Evangelical and Reformed Church, St. Louis, June 6. Of the group that played for the judges the following were selected to play for the chapter: Lucy Ann McCluer, as a representative of Lindenwood College, St. Charles, Mo.; John West, Robert M. Webber and Emanuel Sutter, from the St. Louis Institute of Music, and Herbert White from Principia College, Elsah, Ill. Miss McCluer, as the winner, was sent to Minneapolis to compete at the regional convention.

The program was preceded by a dinner and business meeting at which the retiring officers were thanked for their splendid work in the last year and the newly-elected officers were presented.

ROBERT M. WEBBER.

Picnic in Winston-Salem.

The Winston-Salem, N. C., Chapter closed its season with a picnic supper at the home of Mrs. Sparger Robertson in Mount Airy, N. C., May 24. A brief business meeting included the election of officers and a discussion of plans for the coming year. Paul Robinson, retiring dean and founder of the chapter, who is leaving Winston-Salem for New York this summer, was presented with gifts from the members.

Officers for the new year will be: Paul Lupo, dean; Mary Louise Shore, sub-dean; Richard Van Sciver, corresponding secretary; Mrs. Sparger Robertson, recording secretary; Mary Frances Cash, treasurer; Mrs. John Haney, reporter.

RICHARD VAN SCIVER,
Corresponding Secretary.

Virginia Chapter.

The Virginia Chapter held a dinner meeting May 3 at the Westover Methodist Church in Richmond. Dean Alton Howell presided at the business meeting. The following were elected to office for the coming term: Dean, James R. Sydnor; sub-dean, Granville Munson; treasurer, Raymon Lemay; secretary, Henry Jett; registrar, Lucille Britton. Regional convention plans were announced by Charles Craig. Following the business meeting a musical program was presented by Mary Buxton Smith, violinist, and Elizabeth Buxton Howell, pianist.

FRANCES SUTTON, Registrar.

Mrs. Laushey Petersburg Dean.

The Petersburg, Va., Chapter held its annual banquet at Trinity Methodist Church May 23. The following officers were elected for the year 1949-50: Dean, Mrs. Clyde Laushey; sub-dean, Miss Mildred Baker; secretary, Marion Brown; treasurer, Miss Belle Sydnor; chaplain, Dr. C. Irving Lewis.

The Rev. Mr. Marshall, rector of St. John's Episcopal Church, spoke briefly and interestingly on the life and work of Bach.

DAISY MAY PARK, Secretary.

Southwestern Virginia.

The May meeting of the Southwestern Virginia Chapter was held at Hollins College, Hollins, Va., May 17. The program was conducted by Arthur Talmadge, dean of music of Hollins College, and was devoted to early church music and Gregorian chant.

Officers for 1949-50 were elected, with Miss Melva Payne, Vinton, Va., as dean and Samuel Morris of the Hollins College faculty as sub-dean.

The closing meeting for the year was held at Lavell's swimming pool, at which time a barbecue supper was enjoyed.

MRS. MARGARET C. BELL,
Past Secretary.

Robert Baker in Baton Rouge.

A recital by Dr. Robert Baker was sponsored by the Louisiana Chapter in the First Presbyterian Church of Baton Rouge, La., May 12. The following numbers were played: Adagio and Finale, Concerto in G major, Handel; Adagio, Concerto in D minor, Vivaldi; Rondo for the Flute Stop, Rincek; Fantasia in F minor, Mozart; Toccata in A minor, Frank Bohnhorst; "The Nativity," Langlais; Pastoral Dance, Milford; Toccata in D flat major, Jensen; Fantasia and Fugue on "B-A-C-H," Liszt; Toccata in C major, "Rejoice Now, Christian Men," "I Call to Thee" and Fugue in D major, Bach.

Dr. Baker was entertained by the chapter at a dinner in the Louisiana State University Faculty Club. He spoke informally of his experiences in New York and of what other musicians are accomplishing in famous New York churches.

GENEVIEVE COLLINS,
Corresponding Secretary.

News of the American Guild of Organists — Continued

Organ Building Process Shown at Schantz Plant to Northern Ohio Guests

Members of the Northern Ohio Chapter were guests of the Schantz Organ Company for a picnic at Orr Park in Orrville, Ohio, June 13. After the picnic supper we drove to the organ factory, where we divided into four groups, each of which was conducted by a member of the firm through the various departments, showing the construction of a Schantz organ from beginning to end. Much interest was shown in the consoles and chests at various stages, in the completed two-manual organ in the erecting-room and in the voicing-room.

The center of attraction seemed to be the pipe shop, where Jack Cook, pipe-maker for many years for Ernest M. Skinner, climaxed the evening with his demonstrations of pouring the pipe metal, laying out, cutting and soldering of pipes. Our fellow members, John and Paul Schantz and their associates, brought to a fitting close a season of fine meetings and Guild activity.

The Northern Ohio Chapter held its annual meeting at Christ Episcopal Church, Shaker Heights, May 24 after a smörgasbord provided by the women of the choir guild. After a short business meeting with annual reports and election of officers, the group was invited to tour the new choir room, chapel and other recent additions to the church. Paul Allen Beymer, organist and choir-master of the church and director of the Wa-Li-Ro boy choir camp, gave an informal illustrated talk on Wa-Li-Ro.

Officers elected for the coming year are: Dean, Edwin D. Anderson; sub-dean, Elwin Haskin; secretary, J. Zerbe Bayliss; registrar, Mrs. J. Powell Jones; treasurer, R. S. Clippingier; auditors, Stephen Cool and C. K. Hendershott; executive committee, Harold Baltz, Walter Blodgett and J. Lewis Smith. A letter of commendation was sent to Mr. Smith in appreciation of his fine service and leadership as dean for several years.

EDWIN D. ANDERSON, A.A.G.O.

Fox Last Georgia Recitalist.

The series of organ recitals sponsored this season by the Georgia Chapter, Mrs. Charles Chalmers dean, was brought to a brilliant close by Virgil Fox May 22. Presser Hall at Agnes Scott College was filled to capacity with enthusiastic admirers whose prolonged applause was rewarded with three encores. The explanatory comments by Mr. Fox preceding each number added to the enjoyment of the audience.

Plans are being made for next year's concert series.

DIXIE STEVENS, Registrar.

Augusta County Chapter.

The Augusta County, Va., Chapter, which has members in Staunton, Bridgewater and Waynesboro, held a special service on Guild Day, May 8, at the First Presbyterian Church, Waynesboro, and featured the choir of men and boys of Trinity Church, Staunton, under the direction of the dean, Dr. Carl W. Broman.

A dinner was held May 17 and ministers serving the churches in which Guild members play were guests. An open discussion had as its object a better understanding and closer cooperation between console and pulpit.

On Easter Sunday one of our members, Mrs. J. F. Boward, celebrated her twenty-fifth anniversary as organist and choir-master of Grace Lutheran Church, Waynesboro. The Lenten self-denial offering at Grace Church was dedicated to a fund for a new organ in observance of Mrs. Boward's anniversary.

Mrs. J. F. BOWARD, Secretary.

Spokane, Wash., Chapter.

The Spokane, Wash., Chapter and the St. Paul's Methodist Church board of music presented Adrienne Moran Reisner in a recital in April. Mrs. Reisner was assisted by the Central Lutheran choir and Dr. Eric Paulsen, bass soloist.

At the dinner preceding the recital Dr. Harold, pastor of St. Paul's Church and our chaplain, introduced Harold Abbott, a board member of the Spokane Chapter. Mr. Abbott gave a talk on "The Organ in Worship."

Mrs. ROBERT LANGBEHN,
Secretary-Treasurer.

St. Petersburg Chapter.

At the annual meeting of the St. Petersburg, Fla., Chapter May 27 at the North Side Baptist Church reports were read by the officers, concluding a successful and inspiring year. One of our accomplishments was the formation of a group of

STUDENT GROUP AT UNIVERSITY OF NEW HAMPSHIRE



ONE OF THE GROWING and active student groups of the A.G.O. is that at the University of New Hampshire, Durham, N. H., a number of whose members are shown in this picture. Reading from left to right are: Barbara Ford, Virginia Galbraith, Miriam Newell, Helen Willard and Richard Luneau. Professor

Irving D. Bartley, F.A.G.O., is seated at the console. Other members of the group, whose pictures do not appear, are: Alden Center, who won first place in the A.G.O. young organists' competition for the state of New Hampshire; Jeanne Marshall and Eugene Watson. The club was organized March 24.

subscriber members—about 225 of them—recruited from the choirs of Guild members who helped the attendance at our concerts and made them a part of the Guild and the Guild program.

During the year we presented Marcel Dupré, George William Volkel, Claude Murphree, Mr. and Mrs. Voyon and members of the Guild in varied programs.

Plans were made for a final meeting in the form of a picnic to be held at beautiful Lake Maggiore, to include subscriber members and families.

Election of officers resulted as follows: Dean, Mrs. Ann Ault; sub-dean, Mrs. Myrtle W. Duffy; recording secretary, Elizabeth Worrall; corresponding secretary, Mrs. Betty Henry; treasurer, Henry Anthony; auditors, William Wall Whiddit and Edwin Leonhard; librarian, Miss Viola Burckel; directors for three years, Louis Hollingsworth, Mrs. Helen McClellan Mangan and Mrs. Gertrude Cobb Miller.

MYRTLE W. DUFFY,

Florida Student Group Program.

The University of Florida Guild student group at Gainesville presented its annual recital May 15 in the university auditorium. The program included: Sonata in B flat major (Allegro), Rogers (Charles Richard Busby); "Lord God, Have Mercy on Us," Bach, and "Lament" (Negro Spiritual), arranged by Felton (Billy B. King); Sonata in C minor (first movement), Gullmunt, and Meditation, Vierne (Robert Fort); "Piece Heroique," Franck (James Carter); "I Call to Thee," Bach, and Antiphon II, from "Vepres du Commun," Dupré (William Loucks); Sixth Sonata, in D minor, Mendelssohn (Mrs. E. Ruffin Jones); Elegie, Peeters, and Toccata in B minor, Gigout (Douglas Johnson).

Alabama Chapter.

Sam Batt Owens, 20-year-old organist of Birmingham's Sixth Avenue Presbyterian Church, was winner in the organ division of the 1949 young artists' auditions sponsored annually by the Birmingham Music Club and was the recipient of a cash award. On May 24 he played his audition recital, also sponsored by the club.

Mr. Owens, a senior at the Birmingham Conservatory of Music, a member of Mu Alpha of Birmingham Southern College, president of Young Artists and Student Musicians and organist for its chorus, has given recitals in many Alabama towns and played at the regional convention of the American Guild of Organists in Memphis May 18. He is a pupil of Minnie McNeill Carr of Birmingham and of Thomas Webber of Memphis.

Dr. Robert Baker was presented in a very interesting and colorful recital May 10 at the Independent Presbyterian Church in Birmingham by the Alabama Chapter and the Birmingham Music Club. A large audience greeted the artist and was enthusiastic over his playing. A reception in honor of Dr. Baker was held in the parlor of the church after the recital.

A business meeting was held June 6 at the First Presbyterian Church in Birmingham. Mrs. Robert Kirby, the dean,

presided and the following officers were elected: Dean, Vernon Skoog; sub-dean, Virginia Metcalf; registrar, Mrs. Treavor Mordecai; secretary, LaVerne Brown; treasurer, Laura Jackson Davids.

MYRTLE JONES STEELE,
Publicity Chairman.

News of South Carolina Chapter.

Miss Annette Bodie of Columbia College and Mary Julia Campbell of the University of South Carolina were winners in the \$100 scholarship award contest held in Columbia May 7 by the South Carolina Chapter.

At the final meeting of the year May 14 the following were elected by the chapter to serve for the coming year: Margaret Hook Davis, dean; Grace Kohn Johnston, sub-dean; Mrs. Curran L. Jones, treasurer, and Annie Nungezer, secretary. Carolyn Patterson Parker, Mrs. Judson Ready and Gregory Pearce, with the officers, make up the executive committee.

Mrs. E. ARTHUR TARRER,
Publicity Chairman.

Wins Competition in Atlanta.

William J. Weaver, Jr., a student at the University of Florida, where he is a pupil of Claude Murphree, won the semi-finals in the organ competition for the Southeastern region, held in Atlanta at the Druid Hills Presbyterian Church June 10. Other contestants were Will O. Headlee of the University of North Carolina, representing the Raleigh Chapter; Paul Jenkins, Davidson College, representing the Charlotte Chapter, and Charles Thrash, Emory University, of the Atlanta Chapter. Mr. Weaver is a member of the Jacksonville Chapter. The level of playing was extraordinarily high and the judges deliberated long before reaching a decision.

Central Texas Election.

The Central Texas Chapter held its annual social and business meeting at the home of Miss Betty Fox in Austin May 16, at which time the following officers for the season of 1949-50 were elected: Dean, Miss Eleanor Page; sub-dean, Miss Betty Fox; secretary, Mrs. Esma Beth Clark; treasurer, Mrs. Antoinette Roebuck; chaplain, the Rev. J. Joseph Meakin Harte.

Programs for next year have been outlined and plans for a membership drive during the summer are well under way. Under the leadership of these young officers the chapter is looking forward to one of the best years in its history.

Mrs. WILLIAM WAYNE HUFF, Secretary.

Edwin Cady Houston Dean.

The Houston, Tex., Chapter held its last meeting of the season at the Alabama dining-room May 8 and the following officers were elected: Edwin Cady, dean; Mrs. Thomas Ruston, sub-dean; Charles W. Pabor, registrar; Mrs. Allan Greene, secretary; Charles Young, treasurer; Mrs. Thomas W. Summers, auditor; executive committee members, Mrs. Jesse Raymond, Mrs. Scott Redd, Arthur Hall, Lanson Demming, Mrs. Estelle Kelgan, Mrs. Irwin Swanson, Mrs. Alfred Hitchcock, Mrs. Clara Wheeler and Alex G. Kevan.

Special gifts of recognition from the chapter were presented to Edwin Cady,

dean-elect, to Alex G. Kevan, who has efficiently served as dean since 1947, and to Mrs. Ray Lasley for her splendid work as chairman of the recent Southwestern regional convention.

Dr. McCurdy Fort Worth Guest.

The Fort Worth, Tex., Chapter met in special session May 24 at the Westbrook Hotel. The occasion was a luncheon in honor of Dr. Alexander McCurdy, who was in the city to dedicate the new Schulmerich carillon bells at the First Baptist Church. Later Dr. McCurdy played a recital in the church and demonstrated the bells for Guild members.

ELIZABETH C. HOUSE, Secretary.

Ralston Made Pittsburgh Dean.

The final meeting of the year for the Western Pennsylvania Chapter was held Tuesday evening, June 7. After dinner at the Mount Lebanon Presbyterian Church a business meeting was held with reports and the election of officers. Howard L. Ralston was elected dean.

At the conclusion of the meeting we were entertained by an "Opera in 1/2-Act," written by one of our members, Nan Neugebauer. Then we went to St. Bernard's Catholic Church, Mount Lebanon, where we were conducted through that magnificent edifice by the architect, William Richard Perry. We completed our tour at the Mount Lebanon Methodist Church, where we had the pleasure of hearing the choir in a short program under the direction of Horace M. Hollister, minister of music, who has come to us recently from New York. The program: "Let Thy Holy Presence," Tschernokoff; "O Praise the Name of the Lord," Tschalkowsky; "Balm in Gilead," arranged by Dett; "Go Down, Moses," arranged by Cain; "He Stopped to Bless," Margeson; "Thee We Adore," Candlyn; "Jubilant Deo," Sowerby; "Come My Way, My Truth, My Life," Wickline. After the program refreshments were served.

ESTELLE A. GRAY, Registrar.

New Wilkes-Barre Officers.

The Wilkes-Barre, Pa., Chapter held its annual business meeting and election of officers May 23 in the social rooms of St. Paul's Lutheran Church. Following is the slate of officers for 1949-50: Dean, Henry Johnson; sub-dean, Charles Henderson; secretary, Lois Lee; treasurer, Carl Roth; registrar, Marian Rickert; publicity, Louie Ayre; chaplain, the Rev. Jule Ayers; auditors, Myne Levy and Edna Steinhauer; executive committee, Estelle Broadt, Dorothy Turner, Marion Wright and Donald Cobeigh.

LOUIE W. AYRE, Secretary.

Picnic in Williamsport, Pa.

The Williamsport, Pa., Chapter closed its season with a picnic meeting at the home of Mr. and Mrs. Gordon Brearey, Warrensville, Pa., June 4. The chapter plans to continue the series of recitals in the coming year.

GORDON BREAREY, Secretary Pro Tem.

Early-Day Music Ithaca Topic.

A meeting of the Ithaca, N. Y., Chapter was held in the Methodist Church April 25 after a joint dinner at Smith's dining-rooms. Dr. Conrad H. Rawski gave an illustrated talk on "Early Music for the Organ." Numerous musical examples were played by Dr. Rawski and Jenny Lou Struglia to illustrate the music of each period. Many evidences of early church organists and church services were discovered, but their music remains obscure. A motet transcribed by Dr. Rawski was sung by Nicholas Vacca, George Stoke and Dale Sarro, students at Ithaca College.

LUCILE WILDMAN, Secretary.

Annual Dinner in Binghamton.

The Binghamton Chapter held its annual dinner meeting June 6 at Marion's tea-room. The following officers were re-elected: Dean, Miss Emily Williams; sub-dean, Harold C. O'Daniels; secretary, Miss Ellouise Heffelfinger; treasurer, C. J. Kidder; registrar, Mrs. Bryan Galough. After dinner Mrs. Amy Nichols told some of her experiences at Ganado Mission in Arizona. A picnic was planned for June 28.

ELLOUISE HEFFELFINGER, Secretary.

Suffolk Branch Meeting.

The Suffolk Branch held its June meeting in the Methodist Church of Bay Shore, Long Island, N. Y., June 7. The film "Singing Pipes" was shown. This was lent to us by the Casavant representative, Wilfrid Lavallee, and was greatly enjoyed. A short business meeting was held and a program committee consisting of Trevor Rea, Lawrence Hayford and Mrs. Harry Kirkup was appointed. They were asked to map out a program from next fall.

ERNEST A. ANDREWS, Regent.

James Womble
Organist and Choirmaster
Church of the Good Shepherd
Jacksonville 4 Florida

News of the A.G.O.—Continued

Hints to Correspondents

A few hints to chapter correspondents of the Guild may help to make the A.G.O. department of increasing general interest.

Accounts of chapter events should be sent in with promptness, so that they may be printed when they are still news, and not ancient history. Do not record January events in May or July.

Do not "pad" your stories, but make them short and crisp, without sacrifice of important facts, so that they will attract every DIAPASON reader. Eliminate trivial details. And remember that not all recitals need to be described as "brilliant," all luncheons and dinners as "delicious," and other events as "delightful." The value of an article is determined not by its length, but by its appeal to the reader's interest. Remember that our space is limited and must be shared by a large number of chapters.

Write on one side of the paper only, and if at all possible use the typewriter. Be accurate as to spelling of proper names.

Do not send programs or clippings and expect accounts of events to be written at the office of THE DIAPASON. Be sure to tell *when* and *where* an event took place.

All items for publication should be sent to the editorial office—not to A.G.O. headquarters.

Return envelopes addressed to THE DIAPASON are provided for your convenience. Write to this office for a supply.

All routine news should reach this office by the 15th of the month; the 20th is the "deadline" for everything except emergency news.

New Texas Chapter Officers.

Honoring the new and retiring officers, the Texas Chapter entertained with a musicale and tea at the home of Coleman Cooper in Dallas on the afternoon of June 5. The incoming officers are: Mrs. Fred Buchanan, dean; Dr. Fred Gealy, sub-dean; Miss Muriel Moss, secretary; Mrs. Dorothy Peoples, registrar; Miss Annette Black, treasurer; the Rev. Patrick Henry, chaplain; Mrs. Blomdahl, parliamentarian; Miss Alice Knox Ferguson, historian; Robert Y. Evans and Norman Fisher, auditors. Elected to the executive committee are Mrs. Blomdahl, Mrs. E. R. Brooke and Miss Katherine Hammons. KATHERINE HAMMONS.

Long Beach Chapter.

The Long Beach, Cal., Chapter met June 7 for a dinner at the Marie Louise tea-room, followed by a recital, open to the public, by Max Miller at the First Methodist Church. This young man, a student of Redlands University, was chosen by the Long Beach Chapter as its representative in the national young artists' organ competition. He will play in the western regional semifinals in San Francisco in July. Mr. Miller played the following program: Prelude and Fugue in C, Bach; Fantasie in F minor, Mozart; "Benedictus," Reger; Prelude and Fugue in G minor, Brahms; Chromatic Study on "Bach," Piston; "The Desert" and "Chollas Dance for You," Leach; "Requiescat in Pace," Sowerby; Prelude and Fugue in B major, Dupré.

During the month of June special organ programs were given by A.G.O. members at Trinity Baptist Church. Guest soloists assisted in these evening services, which were sponsored by the church and the Guild. MARIE LYMAN, Reporter.

Southern New Jersey Chapter.

The Southern New Jersey Chapter enjoyed a dinner meeting May 23 in the First Presbyterian Church, Bridgeton. Dean Lowell Ayars, A.T.C.L., called the meeting to order. The office of historian was created and Miss Grace Carney of Clayton was elected to that office. Newly-elected officers were given a hearty welcome and then came words of appreciation for the retiring officers. Carrie E. Livingston received a splendid tribute in recognition of serving three years as secretary.

After the meeting the program chairman, Charles Wright, F.A.G.O., invited all to the church auditorium and a fine colleagues' recital was presented by nine members.

CARRIE E. LIVINGSTON, Secretary.

New Kansas City Officers.

Recently-elected officers of the Kansas City Chapter for 1949-50 are: Dean, Powell Weaver; sub-dean, Charles McManis; secretary, Luther Crocker; treasurer, Mrs. Gerhard Wiens; registrar, Miss Hester Cornish; auditor, Miss Marie Murphy; members of the board, Mrs. Edna Scotten Billings, Edwin Schreiber, Miles Blim, Mrs. A. R. Maltby, Dr. Charles Griffith, Richard Helms and Clarence Sears. LUTHER CROCKER, Secretary.

Decatur Chapter Holds Last Meeting.

The Decatur, Ill., Chapter met June 14 in the First United Brethren Church, with Dean Paul Swarm presiding. The dean led the group in a discussion of the good and bad points of the choir festival held in May at the Masonic Temple under the direction of Dean Donald M. Swarthout.

The following officers were elected for the new year: Dean, Paul Swarm; sub-dean, Zelna Lowe; recording secretary, Neola Thompson; corresponding secretary, Mrs. Shirley Spitzer; treasurer, Joe M. Williams; registrar, Alan Easterling; librarian, Gene Monson; auditor, Rufus Williams.

C. R. Agaard, auditor for the Illinois Central Telephone Company of Clinton, Ill., was introduced by Harold L. Turner. Mr. Agaard is an organ pupil of Mr. Turner and has an electronic organ in his home. Dean Swarm announced the appointment of Harold L. Turner as minister of music at the First Evangelical United Brethren Church of Decatur and Mr. Turner responded with the following organ numbers on a rather large two-manual of some twenty stops: Two movements from the Third Sonata in C minor, Gullmant; "Romance sans Paroles," Bonnet, and Nocturne, Grieg.

The next meeting will be held in September and will be in the form of a picnic.

HAROLD L. TURNER, Publicity Chairman.

Chapter Visits Nazareth College.

The Southwestern Michigan Chapter held a dinner meeting June 15 at Nazareth College, Nazareth, Mich. Following a short business meeting the members were treated to a recital by John Callaghan, A.A.G.O., of Detroit. He was assisted by the Schola Cantorum, composed of sisters, who sang several Gregorian chants.

MARIBELLE HALVERSON, Registrar.

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"

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
542nd Harper Ave. Chicago 15

It Made His Name Known

A reader of THE DIAPASON has sent us, without solicitation, a letter that should be enlightening to many other readers. May we quote him? Here is what he says:

I suppose you know this, but I have found out that a card in THE DIAPASON does a lot of good in keeping one's name before the public. I can prove it with one example.

Two years ago, a friend of mine went from Detroit to Toronto and thereabouts for his vacation. In Toronto he met one of the big-wig organists, and naturally enough said he had a friend who was organist in the United States. The Canadian organist politely asked what the name of the United States organist was, and my friend gave my name.

"Oh yes, I know of him!" came back the astonishing answer. In fact he must have known me quite well, judging by the tone of his voice, for my friend came back with two and one-half grains more respect for my achievements.

I couldn't figure it out for a while. I was quite certain that with the exception of a few short dashes across the border to Windsor in order to buy a tie or a glass of ale I had never been in Canada. And I know doggone well that I'm not important enough for my fame to spread under foreign skies.

And then the thought struck me that I was running a card in THE DIAPASON at that time. The Canadian organist wasn't shooting with grease, as I first thought. Of course he "knew of me"—he had been seeing the name in THE DIAPASON for the past six months.

And that's the story, but it certainly goes a long way to prove the value of a card in THE DIAPASON.

If your name is not kept constantly before everyone in the organ world through a card in THE DIAPASON, the foregoing should suggest something to you.

Such publicity is astonishingly moderate in cost. Ask us for details.

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Chicago



The only electronic organ with a real Great to Pedal Coupler that lets you play a Diapason Chorus, a two-rank String Mixture, and other manual stops in 8', 4', 2 2/3' and 2' pitches from the Pedal Clavier.

A Cordial Invitation—In connection with the Music Merchants' Convention, July 25 to 28, a special showing of Wurlitzer Organs will be held at the Rudolph Wurlitzer Company retail store, 120 West 42nd Street, New York. Won't you pay us a visit?



Manual and Pedal action of the Series 21 is as fast and responsive as that of costlier traditional organs. Traditional, too, are the purity, fidelity, and variety of tone.

Only electronic organ with Pedal Division that has Diapason tones in 16', 8' and 4' pitches and Pedal specifications including such important stops as a 16' Dolce Gedeckt of extremely soft intensity and a 4' Super Octave of magnificent quality.



**You've Heard
About It...**

but Have You Heard It?



Hear the new Series 21 Wurlitzer Organ and you will acquire new respect for what an electronic organ can do.

Play it and your respect will continue to grow.

Here are tonal colors and combinations of infinite variety . . . in all registers and intensities. And these blend perfectly into the organ ensemble . . . the *true* organ ensemble you must have at your command in playing serious organ music.

This Wurlitzer Organ makes the most of acoustics, too. Easily adjusted to any building. And *stays* adjusted.

Another superior feature of the Wurlitzer Organ is its fine tuning, which will last indefinitely. Not appreciably affected even by sub-zero or excessively high temperature. Stays in tune regardless of voltage or frequency changes.

Beautiful console is of handsome figured walnut with hand-rubbed satin finish. Also available, at extra cost, in special finishes to match any type of interior woodwork. See, hear and play the Wurlitzer Series 21 at your nearest Wurlitzer dealer's studio. The Rudolph Wurlitzer Company, North Tonawanda, New York. Executive Offices: Chicago, Illinois.



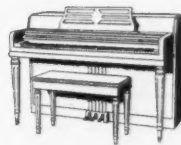
Crescendo Pedal is standard equipment. Permits you to play and achieve grand crescendo and diminuendo effects in traditional organ music, as written.



Five preset pistons provide a total of 14 different tonal combinations on the Great, Swell and Pedal divisions to aid fast registration changes.

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THE DIAPASON

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the issue for the following month.

CHICAGO, JULY 1, 1949

Through an error in routing a mailbag
filled with copies of the May issue ad-
dressed to subscribers in Portland, Maine,
was shipped to Portland, Ore. This ex-
plains the delay in delivering that issue
in the Maine city and vicinity. Any
reader who has failed to receive his copy
should notify THE DIAPASON by postcard.

"The Messiah" in Singapore

Over on the other side of the globe,
where, according to tradition as expressed
in the old hymn, "the heathen in his blind-
ness bows down to wood and stone," they
are now singing "The Messiah." Inter-
esting news from Malaya tells of an
American couple who trained and di-
rected a chorus consisting largely of
Chinese in the Handel work in Singapore,
Straits Settlements, in May and of the
reawakening of that part of the Orient
to the point where the press is advocat-
ing a cultural program to accompany the
recovery from the ravages of the latest
world war. The chorus of 115 voices
under the lead of Mr. and Mrs. Paul E.
Thomas gave three performances of "The
Messiah" in Victoria Memorial Hall and
for all of them the auditorium was
crowded. The performances May 10 and
11 were supplemented by one for school
children exclusively on the afternoon of
May 9.

Six thousand hours of practice over a
period of four months were devoted to
preparation of the oratorio. The singers
constitute the choir of Trinity College in
Singapore. The choir represents several
Christian denominations—Presbyterian,
Anglican, Methodist, Bethesda and Cath-
olic. Although the majority are Chinese,
the choir is quite cosmopolitan, with seven
Indians, six Eurasians, five English, four
Americans and two Scots. In addition
thirty members of the Wesley Morning
Choir sang one number.

A frankness in appraising the perform-
ance which might be copied by many an
American critic will not fail to interest
our readers. Tan Kian Kee reviews the
performance with candor but due recog-
nition of its virtues in a local Chinese
newspaper. The following is quoted from
a translation of what he wrote:

The standard of music in China is fair-
ly low, but the standard of music in
Singapore is lower still. Before the war
the Wu-Han Songsters gave the local
people rousing enthusiasm and encourage-
ment, but shortly after their departure
we were once more back to our usual
state of inactivity. Since then we have
heard good music rendered by some noted
musicians from China such as Wu Pak
Chiew, Wong Gua Ee, Wang Ai Loong
and the choirs of Chung Cheng Middle
School and Gah Kor Musical Society.
They did, to a certain extent, arouse the
musical enthusiasm in Singapore. But
none of them has ever achieved success
so well as the Trinity College Choir. * * *
We cannot deny the fact that "The Mes-
siah" put up by the Trinity College Choir
the last two evenings has achieved a great
success in the art of music. Each part
blended with others. The sopranos were
outstanding. The ladies not only sang
with expression and rhythm, but with one
clear voice. The altos were quite strong.
Unfortunately, on account of one or two

hoarse voices, they did at times create a
disharmony. A few male singers did not
pronounce the words properly. Again,
there were some others who, for lack of
practice, did not keep correct time. A
few tenors were not good, thus at times
spoil the beauty of the ensemble. In
solo singing, two new musical talents are
chiefly responsible for the great success.
They bring honor and glory not only to
our Overseas-Chinese, but to the music
circle in Singapore. The two outstanding
soloists are Mr. Heng Chin Hock and Mrs.
Koh Geok Kheng. * * *

That on the other side of the world
organs are neglected as are many of our
fine American municipal instruments is
attested by this comment of Hobart B.
Amstutz, principal of Trinity College,
who tells the sad story of the large organ
in Victoria Hall in an extended article
from which we quote:

In 1931 the municipal commissioners,
led by E. A. Brown, installed a large
organ in the Victoria Memorial Hall. This
organ was the joy and pride of the music-
loving people of this large city. Because
of the war and neglect and lack of
maintenance the organ has become un-
usable and nothing seems to be done about
it. * * * Our city fathers are willing to
allow this great organ, costing \$50,000 in
1931, to stand neglected and useless, a
monument to their lack of interest in the
spiritual and cultural development of the
city.

Surely it is most unwise to permit this
great instrument literally to decay and
be useless. No sensible house owner lets
the roof leak so the interior gets ruined.
Of course a pipe organ needs care and
attention and such things cost money.
This city has few enough cultural amen-
ities when compared to its other posses-
sions. * * *

Mr. and Mrs. Thomas, the latter a
capable organist, who have labored for
many years, both before and since the
war, in Malaya, are soon to return to
their American home. It is a tribute to
their devotion that the work of the Chris-
tian churches of various denominations
has been promoted in that country.

An Earful Is Promised

Something terrific—or should we say
terrifying?—is to happen in Chicago Aug.
20. The *Chicago Tribune*, which reminds
its readers every morning that it is "the
world's greatest newspaper," annually
sponsors a music festival at which var-
ious choirs, a great festival chorus, in-
strumentalists and vocal soloists appear
on the program. The occasion takes on
heroic proportions in the huge Soldiers'
Field Stadium. But this year the *Tribune*
announces a new feature in the form of
a performance by a bevy, or flock, or
regiment of fifty-two electronic organs,
which will be played in chorus by fifty-
two organists.

This performance, needless to say, can
be guaranteed to be impressive and spec-
tacular. The late Phineas T. Barnum,
who entered his rest some years ago, we
fear will have that rest disturbed, if he
is within hearing of this formidable en-
semble, by the regret that he did not live
to be the patron of these more than half
a hundred electronics. Unless something
should go wrong the performance should
be the most ear-splitting, super-colossal,
super-marvelous, super-massive, super-
monstrous, super-stupendous—but why go
on? Our vocabulary would have to be
that of one of Mr. Barnum's famous
press agents to do justice to something
that probably will be the loudest event
ever advertised as an organ performance
in history. Any of our readers who may
entertain fears as to the safety of the
audience in case the roof should blow off
will be assured by the information that
the Soldiers' Field amphitheater fortu-
nately has no roof. If Gabriel hears those
fifty-two no doubt he will throw away his
trumpet as no longer adequate.

The *Tribune* announcement of the event
states for the information of its readers
that this will be "the largest ensemble of
portable organs in the world," that the
total weight of the instruments will be
six and one-half tons and that their total
value will exceed \$70,000. The players
will range in age from "high school to
middle age and will come from all walks
of life." There will be uniformity of the
players' attire.

If Johann Sebastian Bach only could
be at Soldiers' Field! And if we could

then interview him for THE DIAPASON—
what a story!

We hope no one will miss the perform-
ance—and one is almost sure to hear it
from any point on this continent.

Letters to the Editor

Bread Cast Upon the Water.

Mundelein College, Chicago, May 27,
1949.—To the Editor:

This is a story like the Biblical quota-
tion about "bread cast upon the waters."
In your Dec. 1, 1948, issue you published
a letter by a person who pleaded for help
for the eminent Walter Niemann of
Berlin (Russian zone), Germany. Since
I have always delighted in teaching his
piano music and since many of my stu-
dents had been introduced to Professor
Niemann in this way, I decided to clip
this letter and attach it to the bulletin
board along with Christmas suggestions.
One of my students responded. Miss
Angelina Traficanti wrote to the address
given in your magazine and sent a CARE
package, as well as another package
stocked with dehydrated foods. She heard
nothing until Easter week. At that time
she received a letter from Professor
Niemann which I shall quote in part:

Leipzig—What a joy and a relief! For
nowadays life in Germany is an endless
chain of sickness, death, poverty, frost
and hunger, and the lack of even the first
things of subsistence nearly is un-
supportable. We are working hard and I,
too, in composing, playing and writing.
How marvelous that I am able to work
and to do so much at the age of 72 years!
Your marvelous CARE parcel * * *
safely arrived March 3 in Berlin.

Kindly allow me to send you two piano
pieces, the only ones published by Portius
after the war's end. I send you many
heartfelt thanks, thoughts and wishes.

On May 23 she received another letter
which acknowledged the second package.
This letter added the following informa-
tion:

I am working hard, composing, playing
a Leipzig broadcast (and) recital * * *
writing memoirs of my life. Publishing
new works and books is very difficult, for
most of our publishers are not allowed
to publish anything without license of
our military government.

The two piano pieces arrived safely.
They are Op. 168 and 169—a Froberger
Variations and Ciacona.

Believing that you should have a share
in the joy this has brought to us, as well
as to Dr. Niemann, I thought you might
like to receive this information. May I
remain,

Sincerely yours,
SISTER M. CATHERINE OF SIENA,
B.V.M., Music Instructor, Mundelein
College.

Mr. Skinner Asks Dr. Barnes.

Reading, Mass., June 15, 1949.—Editor
of THE DIAPASON:

I see in the latest edition of William H.
Barnes' "Contemporary American Organ"
that he gives a list of my original stops,
together with the date of their production
and the organs in which they were placed,
which list I gave him.

He says further that he has received
letters from several people saying that I
am not their original inventor. He does
not say who wrote these letters, nor who
the claimed original inventors are, but
says he agrees with this statement.

It seems that Mr. Barnes desires that
the designers of these stops remain
anonymous. Why? Does he forget that
there are very many well and nationally-
known organists who have known from
the beginning who developed them?

Once upon a time I saw an organ by a
fine builder, having a stop named "Eng-
lish horn." This stop was a perfectly
normal clarinet. It did not resemble an
English horn. It was first-class evidence,
however, that the English horn was de-
sired as an organ stop. My English horn
is authentic in character and an accepted
organ voice and an ideal color for the
organ.

Will Mr. Barnes please state in these
columns who else produced an authentic
English horn as an organ stop, and where
it was placed previous to the date given
in his book, re my English horn?

I not only have other original organ
stops not named in his book, but have
improved some of those he names. What
are they, Mr. Barnes, and to whom are
you going to give credit for them?

Will Mr. Barnes please give in these
columns a single instance where any one
of these stops was placed by another
organ builder, of a character authentic
to an equal degree with those designed by
the undersigned, and where they were
placed, previous to the dates named?

Very truly yours,
ERNEST M. SKINNER.

Looking Back Into the Past

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

The specification of a large four-man-
ual Skinner organ ordered for Finney
Memorial Chapel at Oberlin College was
presented.

Charles Marie Widor, giving a recital
before more than 3,000 people on the new
Usher Hall organ in Edinburgh, was
badly upset by a cipher as he played his
Toccata from the Fifth Symphony, ac-
cording to an account sent to THE DI-
APASON by Russell D. Hill, a prominent
Chicago real estate man and organ "fan."
The recital was given to raise a fund
"for the construction of Whitekirk Church,
the recent burning of which by the ex-
tremists of the female suffrage agitation
has caused just and widespread indigna-
tion," as the *Scotsman* announced.

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

A large four-manual organ for St.
James' Church on Madison Avenue in
New York was under construction at the
factory of the Austin Organ Company
and the stoplist was presented.

Theodore Dubois, eminent French or-
ganist and composer, died in Paris June
11 at the age of 87 years.

To the Reuter Organ Company was
awarded the contract to build a four-
manual for the University of Oregon.

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

The national convention of the Amer-
ican Guild of Organists, held in Phila-
delphia from June 18 to 23, was declared
"a success from every standpoint, artistic
and fraternal."

The new Aeolian-Skinner organ in St.
Paul's Chapel at Columbia University,
New York, was inaugurated May 28.
Charles H. Doersam, professor of organ
at Columbia, and Lowell P. Beveridge,
of the faculty, gave the opening recital
on this instrument of classic design that
attracted widespread attention.

At the annual meeting of the American
Guild of Organists May 29 Charles H.
Doersam retired as warden and was suc-
ceeded by Channing Lefebvre.

DR. HAROLD E. DARKE HEARD
IN BOSTON RECITAL IN MAY

Boston enjoyed a rare treat in the re-
cital of the English composer and or-
ganist Dr. Harold E. Darke at the Church
of the Advent on the evening of May 20.
The program opened with the majestic
Overture to "Athalia" by Handel. The
"Chant de Mai" of Jongen added a color-
ful note with its flowing melody. It was
followed by the regal Mozart Fantasia in
F, showing the Aeolian-Skinner organ in
all its glory. The first half of the pro-
gram closed with an inspiring inter-
pretation of the Bach Prelude and Fugue in
A minor, A Psalm Prelude on verse 6
of Psalm 34 by Howells, with its quiet
message, opened the second half of the
program. The second of three English
compositions was an Introduction and
Passacaglia by Sir Walter Alcock. Dr.
Darke's own "Meditation on Brother
James' Air" proved to be a treat for the
attentive audience. The air on which the
meditation is based is well known in
anthem form, where it is set to a metrical
version of the Twenty-third Psalm. The
program came to a close brilliantly with
the Toccata in B minor by Gigout.

George Faxon, organist of the Church
of the Advent, arranged the opportunity
to hear this artist, who is head of the
organ department of the Royal College
of Music in London.

DAVID ASHLEY COTTON.

FIVE CHOIRS COMPETED April 30
at the Summerfield Methodist Church,
Port Chester, N. Y., in a junior choir
festival under the auspices of the New
York Federation of Music Clubs. The
cup for two parts was won by the choir
from St. John's Church School, Yonkers.
The other choirs were Rye Presbyterian,
Memorial Methodist, Grace Baptist, Bronx,
and Summerfield Methodist. On May 7
choirs from each end of Long Island took
part in the procession at Trinity Church.
They were from Zion, Douglaston; St.
Joseph's boy choir, Queens Village; Cen-
tral Presbyterian, Park Avenue, New
York; Port Jefferson Presbyterian and
Port Jefferson Lutheran and Flushing
First Methodist. The Flushing choir won
the three-part cup for the third time with
a mark of 92.

JOHN S. THIEMEYER



DURING AN UNINTERRUPTED PERIOD of nearly forty-four years John S. Thiemeyer has served Trinity Lutheran Church in Washington, D. C., as its organist, and this historic church, now 98 years old, still has the benefit of his devoted labors. In 1905 Mr. Thiemeyer, then living in Baltimore, was engaged to commute to the capital to play at the services and he began his work there on Thanksgiving Day. On the occasion of his fortieth anniversary the church demonstrated its appreciation of Mr. Thiemeyer at a noteworthy celebration of the anniversary.

Mr. Thiemeyer is devoted to the best in the music of the Lutheran Church and has always given attention meticulously to the library of his choir. Many special services have been planned by him in the course of the years. He is a member of the District of Columbia Chapter, A.G.O., and of the Music Teachers' Association of the capital and has had a busy career as a piano teacher.

THE ANNUAL ANTHEM CONTEST of the Chapel Choir Conductors' Guild of Capital University, Columbus, Ohio, is open to all composers. Complete contest rules can be had by writing to Frances V. Henry, contest secretary, Capital University, Columbus 9, Ohio. The contest closes Sept. 1.

ROBERT M. MCGILL NAMED TO NEW YORK CHURCH POST

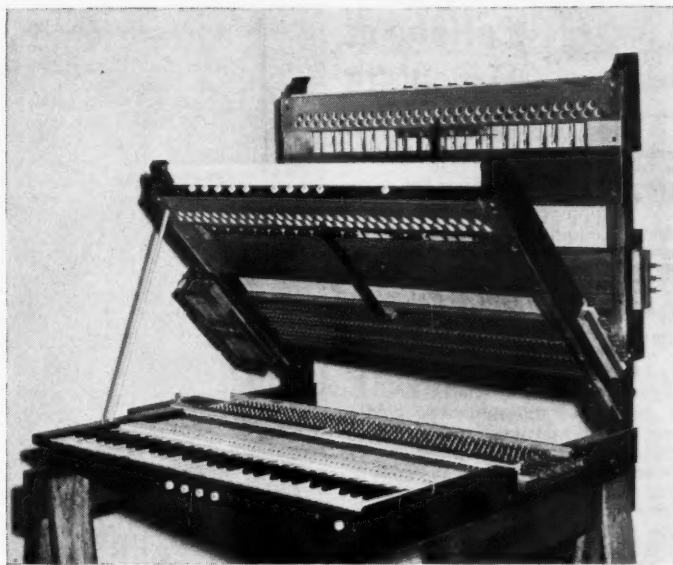
Robert M. McGill became full-time associate organist and choirmaster of the youth choirs at the Madison Avenue Presbyterian Church, New York City, June 1. The position has been held by him on a part-time basis since last November while finishing his work for the degree of master of sacred music at Union Theological Seminary. Formerly the position was held by Horace M. Hollister, who resigned in the spring of 1947 to go to the Mount Lebanon Methodist Church in Pittsburgh. Miss E. Helen Pendleton served as interim organist and director. Mr. McGill works with Dr. Seth Bingham, organist and choirmaster of the church.

Before going to New York Mr. McGill held positions in St. Paul's Episcopal Church, Norwalk, Ohio; Plymouth Congregational Church, Lansing, Mich., and the First Baptist Church, Mount Vernon, N. Y. He is a graduate of the Oberlin Conservatory of Music and of Union Theological Seminary.

FIRST HONORS ON THE AIR GO TO E. P. BIGGS FOURTH TIME

In its annual poll of more than 700 newspaper and magazine music critics and music editors throughout the United States and Canada *Musical America* again has named E. Power Biggs as the foremost organist on the air. This is the fourth consecutive year that the CBS Sunday morning broadcasts from the Germanic Museum at Harvard University have been voted an outstanding musical event with the widest critical following.

An unusual honor was bestowed on Mr. Biggs in the award of honorable mention to the radio program by the Institute of Education by Radio, which met recently in Columbus, Ohio. First place among all programs of music was given to the Boston Symphony Orchestra, with the E. Power Biggs program bracketed in "honorable mention." Since the organ program competed on equal terms with all musical events on the air, including orchestras, this award is highly significant.



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- Cathedral of St. John the Divine, N. Y.
- Christ Church Cathedral, Hartford, Conn.
- St. Thomas' Church, New York
- Trinity Churches of New York and Boston
- St. Bartholomew's Church, New York
- Central Union Church, Honolulu, Hawaii
- Episcopal Church, Tokyo, Japan
- Grace Methodist Church, Richmond, Va.
- Bruton Parish Church, Williamsburg, Va.
- The Brick Presbyterian Church, New York
- Hocutt Memorial Baptist Church, Burlington, N. C.
- Mount Calvary Lutheran Church, Charlotte, N. C.
- Universities of Michigan, Virginia, and Florida
- Yale University Auditorium, New Haven, Conn.
- And many others of similar artistic character.

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Convention in London, Ont.

The annual convention of the Canadian College of Organists is to be held this year in London, Ont., and the program has been arranged by the London Center, cooperating with headquarters.

It used to be the custom to hold a council meeting on the first morning of the convention. This meant that the other members had nothing in particular to engage their attention until the council meeting was over. A change was made a few years ago and will be continued this year whereby the members of the council will meet the night before the convention, so that its business will be cleared and we shall all start together on the first morning.

Will the council members please note that we are being entertained at a buffet supper by Gordon Jeffery at his studio, 7 Market Lane, Monday, Aug. 29, at 6:30. This will be followed by the council meeting.

Following is the convention program:

TUESDAY, Aug. 30—9 a.m., registration will begin at the Metropolitan Church. 10 a.m., general meeting. 1 p.m., luncheon at Metropolitan Church. 3 to 4:30 p.m., choral conducting, St. John's Church, T. C. Chattoe, followed by discussion period under the chairmanship of the new president of the College, John J. Weatherseed. 6 p.m., dinner; address by Dr. Charles Peaker. 8:30 p.m., recital at the Aeolian Hall, given jointly by Ernest White and Edward Linzel of New York.

WEDNESDAY, Aug. 31—10 a.m., choral mass at St. Peter's Seminary, conducted by Ray Wicher, organist of St. Peter's Cathedral, London. 12 noon, luncheon at Metropolitan Church; address by the Rev. Stanley Osborne, Mus.D. 2:30 p.m., recital at First St. Andrew's Church by J. Daveluy, organist. 6 p.m., annual dinner at First St. Andrew's Church; address by Dr. E. A. Hall. 8:30 p.m., recital, organ and orchestra, at Aeolian Hall, by Ernest White and Edward Linzel, featuring the Poulenc Concerto.

We are anticipating a splendid attendance at this convention. Those who attended the convention in London a few years ago will remember what a good time we had and we know that it will be repeated this year. Plan to be on hand and make your hotel reservations early. In due course you will be receiving full particulars through the mail.

Toronto Center.

The annual meeting of the Toronto Center was held May 21 and was marked by a recital at St. Andrew's Presbyterian Church, played by the distinguished English organist and composer Dr. Harold Darke. Dr. Darke played the following program with a perfection of style and mastery on which it would be superfluous to comment: Overture, "Athalia," Handel; "Chant de Mai," Jongen; Fantasia in F minor and major, Mozart; Prelude and Fugue in A minor, Bach; Sonata No. 4 in E minor, Bach; Meditation on Brother James' Air, Darke; "Piece Heroique," Franck; Hymn Prelude, Howells.

After the recital the members drove to the Lynne Armes, a delightful inn on the Lakeshore Boulevard, for dinner, Dr. and Mrs. Darke being the guests of honor. After dinner Dr. Darke made a

short speech in which he gave outstanding impressions of his tour in Canada—friendship and food—and remarked that the meat course set before him would have supplied the ration for two weeks or more in his home country.

Miss Muriel Gidley, retiring chairman, spoke briefly, and J. J. Weatherseed made a presentation of flowers to her on behalf of the center, with a speech of appreciation for her excellent guidance during the last two years.

The following officers were elected for 1949-1950: Chairman, Harold Williams; vice-chairman, James Chalmers; treasurer, Miss Joan Staunton; secretary, Miss Freda Ferguson. These officers will be supported by a strong committee consisting of John Bradley, Dr. Eugene Hill, John Hodgins, J. J. Weatherseed, T. M. Sargent, George Coutts, P. C. Garton, C. C. McAree, Russell Crimp, Gerald Bales, Bernard Leshley and David Adams.

We may look forward to another season of progress for the center, which now numbers well over 100 members.

H. G. LANGLOIS.

Oshawa Center.

The recital by Sir Ernest MacMillan in the Simcoe Street United Church, assisted by Miss Lois Marshall, soprano, May 16 was a memorable one, attended by a capacity audience. Throughout the program the audience was impressed by his virtuoso playing, the clarity and dexterity of his brilliant pedaling and his judicious choice of tone colors. Miss Marshall, a scholarship winner of note, was accompanied by Sir Ernest. Her choice of songs displayed a beautiful voice to full advantage. After the program the members were entertained by Dr. Stanley Osborne at Ontario Ladies' College.

ELIZABETH WELLER, Secretary.

London Center.

At a meeting Sunday evening, May 22, in Trinity parish hall, St. Thomas, Martin Boudry was elected chairman of the London Center. Other officers elected for the 1949-1950 term are: Ivor S. Brake, first vice-chairman; Edward Daly, second vice-chairman; Margaret Needham, secretary; Hazel Taylor, treasurer; T. C. Chattoe and Harvey Robb, executive committee members, and Ivor S. Brake, representative on council.

MARGARET NEEDHAM, Secretary.

Hamilton Center.

The annual meeting of the Hamilton Center was held in the Scottish Rite Club May 15. Members and guests were received by the chairman and Mrs. Leslie Sommerville in the rotunda before proceeding to the round room for supper. To add zest to the social gathering limericks were extemporaneously composed, using the names of executives in office, which created hilarity.

Those elected to office for the season 1949-50 are: Leslie Sommerville, chairman; Dr. Harry Martin, vice-chairman; Clarence Barrett, treasurer; Edgar Sealy-Jones, secretary, and the following members to act on the executive committee: Miss Jessie Gray, Harry J. Allen and Charles Pritchard. The customary reports of executives and committees were read, showing a satisfactory season's activities. The British Organ Restoration Fund was increased by \$660 through the efforts of the organists of the center. We find that the effort put forth to add to this worthy fund is giving impetus to our work in general. Dr. Graham Godfrey, a member of this center, has received a cross made of materials taken from the ruined Cathedral at Coventry.

An added feature of the meeting was the presentation of a group of operatic arias by Peter Geistauts, a former member of the National Opera in Riga, Latvia.

EDGAR SEALY-JONES, Secretary.

A NEW AND IMPROVED edition of the "Instant Modulator," as copyrighted by Harold M. Smith and published by the Marvin Music Edition of New Brunswick, N. J., has been issued. With this clever device the organist who is not an adept at modulation can go from key to key readily and simply. The modulator can be placed on the music rack to serve as an instant's notice.

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This collection embraces not only the editor's versions of the glorious *Schubler Chorals*, but also the original versions for voice, and their subsequent arrangements for organ by the master himself.

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**BUFFALO ORGAN BY MOLLER
IN HOLY TRINITY LUTHERAN**

Installation of the organ built by M. P. Möller, Inc., for Holy Trinity Lutheran Church in Buffalo, N. Y., has been completed and in the picture in an adjoining column Dr. Roberta Bitgood, organist of the church, is shown at the console. The formal opening of the instrument took place May 1, and on May 4 Dr. Robert Baker of New York gave a recital.

The console is a four-manual, but thus far only three of the four manual divisions have been completed, with preparations for the fourth. The following stop-list shows the resources of the new organ:

GREAT ORGAN (Unexpressive).
Quintaton, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon (metal), 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Chimes (Deagan Style "D"), 21 bells.
Tremolo.

SWELL ORGAN.
Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flute Dolce, 8 ft., 73 pipes.
Flute Dolee Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Plein Jeu, 3 rks., 183 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.
Tremolo.

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.
Nazard, 2 1/2 ft., 61 pipes.
Flautino, 4 ft., 61 pipes.
Cor Anglais, 8 ft., 73 pipes.
Tremolo.

ANTIPHONAL ORGAN.
(Prepared for in console only.)
Diapason, 8 ft.
Flute, 8 ft.
Viola, 8 ft.
Viola Celeste, 8 ft.
Octave, 4 ft.
Mixture, 2 rks.
Tromba, 8 ft.
Tremolo.

PEDAL ORGAN.
Principal, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.

ROBERTA BITGOOD AT NEW MOLLER ORGAN IN BUFFALO



Lieblich Gedeckt, 16 ft., 32 notes.
Quintaton, 16 ft., 32 notes.
Dulciana, 16 ft., 12 pipes, 32 notes.
Octave, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Mixture, 3 rks., 96 pipes.
Fagotto, 16 ft., 32 notes.
Posaune, 16 ft., 56 pipes.
Fagotto, 8 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

ANTIPHONAL PEDAL.
(Prepared for in console only.)
Sub Bass, 16 ft.
Viola, 16 ft.
Flute, 8 ft.
Principal, 8 ft.

**DANISH ORGAN BUILDERS
REVERT TO TRACKER ACTION**

From M. Poul-Gerh Andersen of the well-known Danish firm of organ builders, Marcussen & Sons, the Organ Club of London has received a letter indicating that in Denmark there has been a revival of interest in the organ since 1920. In Mr. Andersen's view the revival grew from contact with the German "Orgelbewegung" and had its inspiration in the north European baroque organ.

"It was the desire to get away from the pneumatic factory organ and to build a more living type with a more flexible acoustic technique that determined the development, and we found that there were several things to learn from the baroque organ," writes Mr. Andersen. So far as the work of the Marcussens goes, the current practice is to build organs with carefully worked out scales and departmental self-sufficiency, with none of the freedom available when electric action is used. Marcussen has reverted to tracker action and mechanical drawtop action, although modern actions may be provided in certain circumstances.

In Denmark, the writer of the letter

states, they are working away from the "gigantic" organ and consider that with fifty to sixty speaking stops an adequate tonal edifice can be constructed to suit the largest auditorium.

"SURELY THE LORD Is in This Place," an anthem by Dr. Norman Coke-Jephcott of the Cathedral of St. John the Divine, New York, opened the Whitsunday program broadcast over CBS by the Trinity Choir of St. Paul's Chapel, New York, Sunday, June 5. The choir, directed by Andrew Tietjen, also sang "If Ye Love Me, Keep My Commandments," an unaccompanied motet by Thomas Tallis, and "Ye Nations Offer to the Lord," the final chorus from Mendelssohn's "Hymn of Praise."

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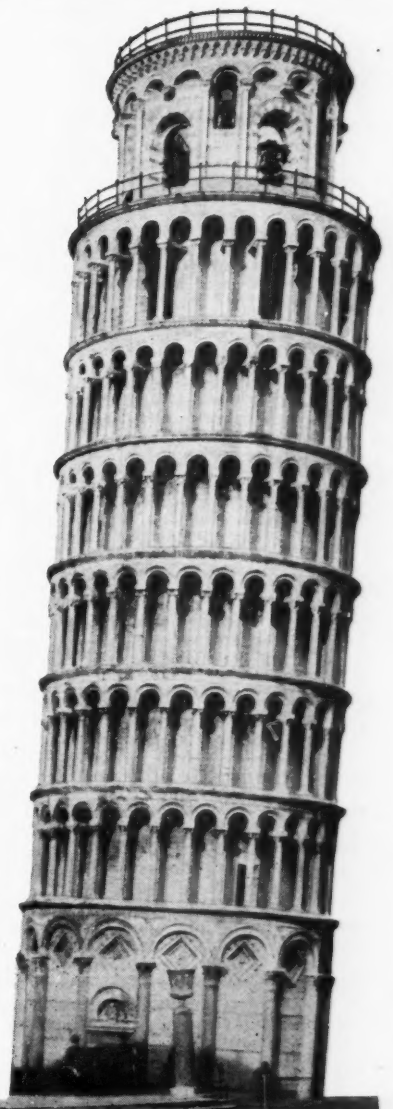
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**JAMES H. SIMMS ENDS
LONG CHURCH RECORD
SERVED FIFTY-FOUR YEARS**

Organist and Choirmaster of All Saints' Episcopal in Omaha to Retire at Age of 86 Years—Comes of Famous Musical Family.

After fifty-four years as organist and choirmaster of All Saints' Episcopal Church, Omaha, Neb., James H. Simms has decided to retire this summer.

"Retire, yes, but stop working, no," he said. "I don't want to rust out. I want to wear out."

Mr. Simms, at the age of 86, will go on with his teaching and his organ music and will continue to play at the Burket Chapel.

Born in Stourbridge, England, Mr. Simms came to the United States in 1890. His first job was at St. Paul's Episcopal Church, Council Bluffs, Iowa, where the Rev. J. J. Mackey was rector. When the rector went to All Saints' Mr. Simms went too. During his many years at the church he has directed the choirs, planned combined choir programs, and once conducted the morning service when the rector was absent and the substitute didn't appear.

Mr. Simms has missed only four Sundays in his fifty-nine-year career in Omaha and Council Bluffs.

Sunday, June 12, a combined choir from the First Central Congregational, First Methodist, Kountze Memorial Lutheran, Trinity Cathedral and All Saints' Churches gave a concert under Mr. Simms' direction. A reception in his honor was held in the parish-house after the concert.

Mr. Simms has been dean of the Nebraska Chapter of the American Guild of Organists and is now an honorary member of the group.

Martin W. Bush, F.A.G.O., prominent Omaha organist and music critic for the *World-Herald* of that city, paid a warm tribute to his friend Mr. Simms in his Sunday column headed "Speaking of Music" June 19. He writes:

If there be richness of satisfaction in having accomplished a job well and faithfully James H. Simms should indeed feel blessed. For he has been favored for more years than are allotted most men with the privilege of serving the community in general and his church in particular well and faithfully.

The many who know him well know that Mr. Simms has not quit. He can't. But he has slackened some of the pressure on his strength and energy by relinquishing active duty as organist and choirmaster at All Saints' Church. By so doing he remains an invaluable counselor in the musical life of his church as organist emeritus and free to continue less taxing activities of his profession as he may choose. * * *

Born into a veritable clan of church musicians in England, he had the inestimable advantage of serving as an "artied pupil" at Chichester Cathedral. He had been steeped in the traditions, techniques and ideals of church music long before taking up his position at All Saints' fifty-four years ago. * * *

Our "Grove's Dictionary of Music and Musicians" lists no less than twelve of the Simms family. Progenitor of them all was a John Simms, born in 1744 in Stourbridge, England, our Mr. Simms' birthplace. One Henry Simms served his church forty years. A Samuel Simms was organist at St. Thomas' Church in Stourbridge for fifty-four years. But one Edward Simms (1800-1892) bested them all by serving St. Michael's Church, Coventry, for fifty-eight years. * * *

If Mr. Simms realizes the unreckonable grace he has imparted through the touch of his life on students, choristers, clergy, his church and the entire community over all these years, he should feel a sense of richness that passes all understanding.

**DR. SCHWEITZER TO LECTURE
AT ASPEN, COLO., JULY 6 AND 8**

The complete program of lectures and round-table discussions by noted philosophers, authors and leaders of contemporary thought who will participate in the international Goethe convocation and music festival opening June 27 at Aspen, Colo., shows that all lectures and discussions will be held between July 2 and July 12, with Dr. Albert Schweitzer, the philosopher-surgeon-theologian-musician from French Equatorial Africa, scheduled to speak twice—July 6, when he will deliver his lecture on "Goethe: His Personality and His Work," and July 8, before a second audience of 2,000, in a newly-constructed open-air amphitheater.

JAMES H. SIMMS, WHO SERVED OMAHA CHURCH 54 YEARS



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A newly-designed small organ suitable for small churches, for homes and as practice instruments is announced by M. P. Möller, Inc. It is named the "Artiste" and its resources consist of a diapason of sixty-one pipes, a gedeckt of eighty pipes, a viola of eighty pipes and a bourdon of twelve pipes, a total of 233 pipes. These are utilized by unification to form the following stoplist:

- GREAT ORGAN.**
Diapason, 8 ft., 61 notes.
Gedeckt, 8 ft., 61 notes.
Viola, 8 ft., 61 notes.
Octave, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Viola, 4 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Twelfth, 2 1/2 ft., 61 notes.
Chimes (prepared for in console only), 25 notes.

- SWELL ORGAN.**
Gedeckt, 8 ft., 61 notes.
Viola, 8 ft., 61 notes.
Flute, 4 ft., 61 notes.
Viola, 4 ft., 61 notes.
Nazard, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Tremulant.

- PEDAL ORGAN.**
Bourdon, 16 ft., 32 notes.
Viola, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Quint, 5 1/2 ft., 32 notes.
Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.

There is a swell to great coupler and the pedal movements consist of balanced expression and crescendo pedals. All of the pipes and basic mechanisms, except the blower, are contained within the black walnut case which is only 3 feet 6 inches deep, 8 feet wide and 8 feet high. The action is electro-pneumatic. The detached console can be placed against the case. It is of solid walnut and conforms to the standards of the American Guild of Organists. It occupies a space less than 5 feet square. Stops are controlled by tilting tablets and the console action is all-electric. The detached console makes possible an organ installation in a chamber or in the open, with the console placed to suit local conditions.

**SPRING CHORAL EVENTS
DIRECTED BY JOHN HARMS**

John Harms, F.A.G.O., directed a performance of Bach's "St. Matthew Passion" at St. Paul's Episcopal Church in Englewood, N. J., on Palm Sunday afternoon. Walter Wild, F.R.C.O., was at the organ and solo parts were taken by the regular soloists of the church. The church choir was augmented by a large mixed chorus and the St. Paul's boy choristers sang all the chorales and choruses.

The Bergen Choral Society, John Harms conductor, presented two programs this spring in Bergen County, N. J. April 2, at the Englewood Junior High School, the chorus was heard in a mixed program. Charles Kullman,

tenor of the Metropolitan Opera Association, was the featured soloist. Other soloists were Milton Kaye, pianist; Iona Harms, soprano; Elizabeth Wetzel, contralto, and Donald Wheatcraft, bass.

On May 28, at the Bergen Junior College in Teaneck, the chorus was heard in the Verdi "Requiem." Soloists were Iona Harms, soprano; Margaret Harshaw, contralto; Brian Sullivan, tenor, and Mack Harrell, baritone. The last three singers are members of the Metropolitan Opera Association. Dr. George William Volkel was at the organ.

On May 1 at the new Carl Fischer concert hall on Fifty-seventh Street, New York, the John Harms Chorus presented Rossini's "Stabat Mater." Beatrice Hatton Fisk, organist of the First Church of Christ, New London, Conn., accompanied the chorus.

**GUILMANT ORGAN SCHOOL
HOLDS 48TH COMMENCEMENT**

The forty-eighth commencement exercises of the Guilmant Organ School, Willard I. Nevins director, were held in the First Presbyterian Church, New York City, May 31.

The Rev. John O. Mellin, pastor of the church, presided and presented the diplomas. As the processional Carolyn L. Hawkins, '50, played "Grand Choeur" by John T. Lucas, '48. The class sang Davies' "God Be in My Head" under the direction of Alice Parker, a member of the faculty. Ruth Elise Danielson, '49, was heard in Mendelssohn's Sixth Sonata and Jean Herbert Wallman, '49, continued with the Fugue from the Sonata in C minor on the Ninety-fourth Psalm by Reubke. Preceding and following the playing of Bach's Passacaglia and Fugue in C minor by Svend O. Tollefsen, '49, and Andriessen's Third Chorale by Howard W. Vogel, post-graduate '49, the choral group sang Morley's "Agnus Dei" and Lyon's "The Lord Descended from Above." Robert W. Rosenkrans, post-graduate '49, then presented Dupre's Variations on a Christmas Carol and Clarence E. Whiteman, post-graduate '49, brought the program to a close with an improvisation on the hymn "See, the Conqueror Mounts in Triumph," which was chosen by a member of the audience.

The William C. Carl gold medal was won by Svend O. Tollefsen, who, with no previous organ study, made outstanding progress throughout the two-year course. For excellent work during the first year Francis C. McKinstry and Carolyn L. Hawkins received special awards.

Members of the class were Ruth Elise Danielson, James F. Leavy, William H. Miller, Stephen Jude Ortlip, Jane Helen Swinson, Svend O. Tollefsen, Jean Herbert Wallman. Post-graduates: Robert W. Rosenkrans, Howard W. Vogel and Clarence E. Whiteman.

The fiftieth anniversary year of the school will open Oct. 3.

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**BATTLE CREEK RESPONDS
TO ORGAN RECITAL SERIES**

[Continued from page 1.]

Walking on the Sea," Weinberger; Chorale in A minor, Franck, and three movements from the Gothic Suite by Boellmann. The Michigan State College faculty string quartet performed Beethoven's Quartet in A major, Op. 18, No. 5.

On May 1 the sixth program in the series brought to the console Max Newkirk, organist at the First Baptist Church, who played "A Lovely Rose Is Blooming," Brahms; "Jesu, Joy of Man's Desiring" and "Sheep May Safely Graze," Bach; "Now Thank We All Our God," Bach-Means, and Mendelssohn's Second Prelude in G major; "Lullaby," Macfarlane; "Night" and "Dawn," Jenkins; Cantilena, Stebbins, and "Ode to the Mountains," Alfred T. Mason. Also on this program was the Michigan State College woodwind quintet, playing Beethoven's Quintet in E flat major, Op. 16, for oboe, clarinet, horn, bassoon and piano.

May 8 Paul Humiston returned to play Bach's Toccata and Fugue in D minor and the Sinfonia from the cantata "I Stand with One Foot in the Grave"; Pastorale, from "Le Prologue de Jesus," Clokey; Sketch in F minor, Schumann; Spring Song, Hollins; "Colloquy with the Swallows," Bossi; Menuet-Scherzo, Jongen, and the Allegro from the Second Symphony by Vierne. Julius Stulberg, violinist and conductor of the Western Michigan College orchestra, was the guest artist.

The eighth program on May 15 featured Mr. Humiston again. His offerings included the first movement from Mendelssohn's First Sonata; Gavotte, Martini; Air, Mattheson; "March on a Theme of Handel," Guilman; Fanfare, Lemmens; Intermezzo, George W. Andrews; "Will-o'-the-Wisp," Nevin; "Chant de May," Jongen, and "Piece Heroique," Franck. Dr. Elwyn Carter, director of the music department at Western Michigan College, was the guest soloist in a group of folksongs.

On May 29 the Sunday Symphonettes for this year were concluded with a concert by the orchestra and a *capella* choir of the Battle Creek Central High School. The organist was Miss Margery Winter, state and regional winner in the organ student competition of the National Federation of Music Clubs. Miss Winter, a senior at the Central High School, played the Chorale in B minor, Franck; Pastorale, from Second Symphony, Widor; "Ronde Francaise," Boellmann, and Finale from First Symphony, Vierne.

The first season received such enthusiastic support that plans are being made for a similar series of programs next winter and spring. All of the programs were broadcast over station WELL-WELL-FM, and through the facilities of station WFRS in Grand Rapids by FM relay and instantaneous rebroadcast.

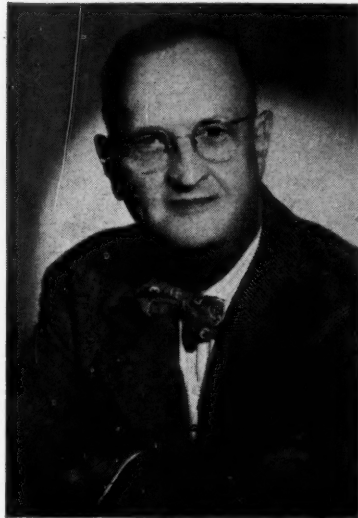
This was regarded as a good example of what can be done to increase interest in good organ music, to make available large instruments for wider public enjoyment and to give local and guest organists an opportunity to present programs for the general public.

**MR. AND MRS. HAROLD FRANTZ
GIVE ORGAN-VIOLIN PROGRAM**

Although there was a downpour of rain, an appreciative audience gathered at Rockefeller Memorial Chapel, Chicago, to hear Elizabeth and Harold Frantz play a beautiful program of organ and violin music Tuesday evening, June 14. Mr. Frantz, organist of the Fountain Street Baptist Church in Grand Rapids, Mich., played a group of pre-Bach works with fine musicianship and thoughtful interpretation. Mrs. Frantz is a violinist who, like her husband, has gained a reputation for her performances. The organ and violin blended especially well. Mrs. Frantz plays her instrument expressively and possesses a fine sense of color. The tone is always round and gives the violin an opportunity to interpret the music with excellent taste.

The program was as follows: Organ, "Toccata per l'Elevation," Frescobaldi; Fantasia in Echo Style, Sweelinck; Prelude in D minor, Clerambault, and Toccata in C minor, Muffat; violin and organ, Suite on the Passion Chorale, Warren Martin, and Kyrie-Prelude, Harold Frantz; violin, Sonata 1, in G minor, Bach; violin and organ, "The Lark Ascending," Vaughan Williams.

RICHARD KEYS BIGGS, LL.D.



THE DEGREE of doctor of laws has been bestowed on Richard Keys Biggs by Loyola University, Los Angeles, for his achievements in the field of music.

Dr. Biggs is internationally recognized for his liturgical compositions, which number more than fifty published works, including twelve masses, motets and organ selections. He has completed his twentieth year as organist and choirmaster at Blessed Sacrament Church in Hollywood, Cal. He is also director of music at St. Paul's Church, Los Angeles. As a concert organist and teacher Mr. Biggs has long stood in the front rank. As a choirmaster his ability is recognized as equally outstanding.

Dr. Biggs is the father of eleven children, all of whom are musicians.

**CORA CONN REDIC RECEIVES
DOCTOR OF MUSIC DEGREE**

The degree of doctor of music was conferred on Mrs. Cora Conn Redic of Winfield, Kan., by Findlay College, Findlay, Ohio, at its commencement May 29. Mrs. Redic is professor emeritus of organ at Southwestern College and at present head of the organ department of St. John's College, both in Kansas. She is a graduate of Findlay College and of the Guilman Organ School, New York, and spent two summers studying in Paris and two summers at Baldwin-Wallace College. For six years she taught in Findlay and in Kansas and Oklahoma. Three times she has served as dean of the Kansas Chapter of the American Guild of Organists. After serving as organist for twenty-eight years at the First Presbyterian Church of Winfield she was made organist emeritus.

**SAN FRANCISCO BACH CHOIR
HOLDS ANNUAL FESTIVAL**

Choral masterworks by Johann Sebastian Bach opened and closed the thirteenth annual Bach festival presented by the San Francisco Bach Choir, under the sponsorship of the Bach Society of San Francisco, June 7, 9 and 11. The opening concert was the first to be given in the beautiful central court of the San Francisco Museum of Art, and Bach's Cantata No. 4, "Christ Lay in the Bonds of Death," was sung by the Bach Cantata Singers, with Cantata No. 56, "I Will My Cross-Staff Gladly Bear," and a group of chorales and choruses by the Bach Choir of seventy voices. Thursday evening Harold Mueller, F.A.G.O., gave an organ recital at Calvary Presbyterian Church, playing the Fantasia and Fugue in G minor, the Partita "O God, Thou Faithful God" and the Passacaglia and Fugue in C minor. Closing the festival Saturday night the traditional performance of the B minor Mass was presented at War Memorial Veterans' Auditorium. The Bach Choir and Festival Orchestra were assisted this year by the Sacramento Bach Choir (Frank Pursell director) and the performance was conducted by Waldemar Jacobsen.

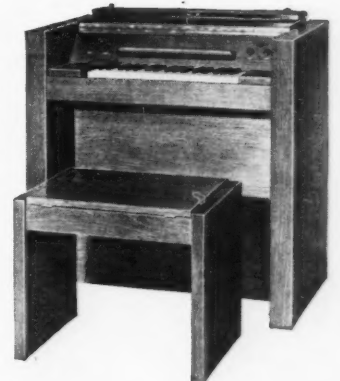
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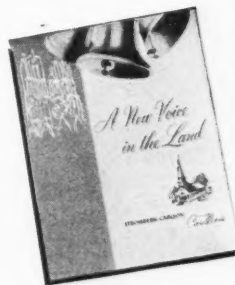
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New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Agnus Dei," by Bizet, arranged for organ by Gerard Alphenaar; published by Edward B. Marks Music Corporation, New York City.

One of Bizet's most beautiful melodies, often transcribed for organ, appears in still another version. The present candidate for review deserves credit for its high quality. No violence is done to the inspiration of the composer, the setting is very practical for the organ and the registration scheme adopted is a colorful and engaging one.

Processional for organ, by Louis L. Balogh; published by J. Fischer & Bro., New York City.

A virile, martial grand chorus schemed for full organ with all its brilliancy and pomp, easy to play and appreciate. It will make a first-class postlude and serve equally well for march purposes. It will be at home on small or large instruments.

Christmas Music for the Pipe Organ, by William Wehmeyer; published by Concordia Publishing House, St. Louis.

It is an unseasonable time to attend to music for the Christmas season, but the rare practical values inherent in this suite of miniatures render it imperative that it be recommended now in preparation for the need for it five months hence. Five short pieces are contained in the fourteen pages of music—attractive pieces based on melodies associated with Advent and Christmas. These treatments, in sequence, are: "Behold, a Branch Is Growing," "From Heaven Above to Earth I Come," "In dulci Jubilo," "Let Us All with Gladness Voice" and "Joy to the World, the Lord Is Come." This is simple music, but eloquent. The composer has been impelled by a sense for reverent beauty and is evidently equipped with adequate technical skill to deal fairly with his musical ideas. For service use at the proper times church organists will do well to keep this lovely suite in mind.

Andantino, American Hymn, Prelude on the Theme "B-A-C-H"; three pieces for organ by Richard Keys Biggs; published by Leeds Music Corporation, New York.

Perhaps three years ago these pieces were favorably reviewed in these columns, when first issued with the imprint of another publisher. They have now been reissued by the firm listed above. The numbers are still the fine quality music they were in the first place. It is a pleasure to draw attention to some first-quality native music for the organ, worthy of wide use and appreciation.

Introduction and Passacaglia in D minor, by Max Reger; published by the H.W. Gray Company, Inc., New York City.

This fine composition, one of the most practical and imposing of the many large-scale works for organ set down by this prolific composer, is once more available in a new edition sponsored by Robert Leech Bedell. The technical demands of this particular opus are not as rigorous as are those to be found in most of this composer's products of like grade. It should become a widely used favorite in its genre, for it possesses all the necessary attributes.

"Drifting Boat and Evening Chimes," "Among the Pines," "Across the Prairies" and "Lake Louise," organ pieces numbered 1, 2, 4 and 6 in the "Scenes Canadien," Op. 12, by Frederic Tristram Egner; published by Waterloo Music Company, Waterloo, Ont.

Over the past several years these pieces for organ have come individually for review and have been welcomed as colorful tone poems of definite musical interest, well-set for the instrument, attractive and worthwhile from any angle. What constitute the missing numbers, 3 and 5, I have no immediate knowledge. If they approach in merit the selections at present hand the work will add up to one of the most intriguing and interesting native productions that has appeared for review in a long time. Concert players in search of program material rather on the exotic side, interesting to play, offering unusual opportunities for individual and characteristic registration and certain to register favorably with any audience, will do well to try these out-of-the-rut pieces.

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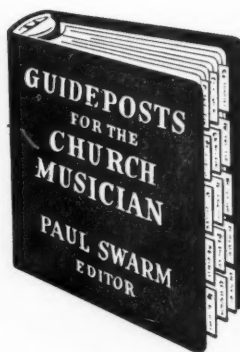
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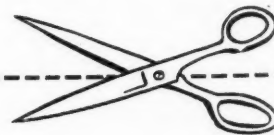
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BARBARA JANE SMITH BRIDE OF RAY F. BROWN IN NEW YORK

Two organists were united in marriage in New York City on the afternoon of June 18 when Miss Barbara Jane Smith, A.A.G.O., became the bride of Ray F. Brown, A.A.G.O., in James Memorial Chapel at Union Theological Seminary. The Very Rev. Lawrence Rose, dean of the General Theological Seminary of the Episcopal Church, performed the ceremony and Dr. Hugh Porter, director of the School of Sacred Music of Union Seminary, was at the organ. Preceding the ceremony Dr. Porter played the following interesting program: Allegro quasi presto, Tenth Concerto, Handel; Chorale Preludes, "Herr Jesu Christ, Dich zu uns wend" and "Liebster Jesu, wir sind hier," Bach; Andante, Fourth Trio-Sonata, Bach; Pastorale, Franck; "Chant de Mai," Jongen. In place of the "Lohengrin" Bridal Chorus the Sinfonia from Bach's Wedding Cantata, "Der Herr denket an uns," was played. For the recessional Purcell's Trumpet Voluntary and the Vierne "Carillon" were used.

The bride's only attendant was Mrs. Eugene T. Moffatt of Syracuse. The best man was the Rev. Emmett P. Paige, rector of St. Luke's Church, Gladstone, N. J. The ushers were the Rev. J. Ralph Deppen, James Stuart Constantine, John W. Hastie and Robert G. Owen.

The bride is a graduate of Oberlin College and in 1947 received the M.S.M. degree from the School of Sacred Music of Union Theological Seminary. The following spring she passed the A.A.G.O. examination. The past year she has been organist and choirmaster of St. Mary's Hall, Burlington, N. J.

Mr. Brown is a graduate of Oberlin College and the Oberlin Conservatory of Music, where he was a member of the organ faculty for the two years following his graduation. He next served as head of the music department of Fisk University for several years, following which he spent a year in England studying at the College of St. Nicolas. When he returned to the United States he assumed the position of organist and instructor in church music at the General Theological Seminary in New York, where Mr. and Mrs. Brown will be at home after Oct. 1. Mr. Brown is organist and choirmaster at the Church of the Resurrection, New York. He is a member of the Joint Hymnal Commission of the Episcopal Church, of the Hymn Society and of the St. Wilfrid Club, of which he is now serving as chairman.

ORGAN INSTITUTE SUMMER CLASS REACHES CAPACITY

The Organ Institute announces a capacity enrollment for its summer session, opening a four weeks' period of intensive training at Andover, Mass., July 18. Students will live on the beautiful campus of Phillips Academy and will attend master classes and recitals at the Methuen Memorial Music Hall, home of the famous Boston Music Hall organ.

During the first week E. Power Biggs and Arthur Howes, director of the institute, will conduct master classes. Mr. Howes will begin the series of recitals Friday, July 22. Saturday, July 23, Mr. Biggs will be heard. During the second week Arthur Poister will conduct the master classes and play recitals July 29 and 30. During the third week Ernest White will be in charge of the class and will give the recitals Aug. 5 and 6. For the fourth and final week Carl Weinrich will be the instructor and the recitalist for Aug. 12 and 13. An orchestra of stringed instruments conducted by Arthur Howes will participate in the Saturday concerts.

In addition to the Methuen organ there will be twenty organs available for student use. Among them are the 100-stop four-manual Casavant at Phillips Academy and the Aeolian-Skinner organs at the Brooks School, North Andover, and Bradford Junior College.

ST. LUKE'S CHURCH in Kalamazoo, Mich., whose public performances have won for it a national reputation, gave its twenty-eighth annual concert May 25 at the Central High School Auditorium for the benefit of the choir camp. The concert was directed by Frank K. Owen, organist and choirmaster of St. Luke's. The regular choir's numbers were supplemented by the "prep" choir, which sang three numbers, and "The Singing Lads," a group of talented boys from the regular choir. The program made a fine impression on a large audience of Kalamazoo people and visitors from other places.

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Waterloo, Iowa

Form Letter Plan as Help in Rousing Interest in Choirs

How to create and maintain interest in the choirs of a church both among singers and members of the congregation by means of form letters is a subject which Paul Swarm of Decatur, Ill., has studied. An interesting plan devised by him and published in his new book, "Guideposts for the Church Musician," includes a series of such letters, some of which are here reproduced, having been released to THE DIAPASON by the author. These letters offer what no doubt are valuable suggestions to choirmasters who make efforts to enlarge their musical forces and increase interest in their work.

Mr. Swarm suggests that in nearly every church there are members who are good stenographers and who would be willing to give their time to writing the letters, unless this service could be provided by the church office. This would save the choir director much time.

"Individually typed form letters, which should be signed personally, can tell your story to church members, choir members, parents and special helpers," he states. He would prepare a form letter manual and include these:

(A) Letter to entire church membership, to be mailed at least one month before choir is to sing in the worship services:

Dear Church Member: It has been gratifying to have had so many inquiries about choir auditions for the coming season. Although our choral groups are not due to sing for over a month, the time has come for planning and preparation. We have been extremely fortunate during the past year to have such dependable assistance for our church music from within our own organization. [First names of assistant organists and choral directors] have given countless hours to the preparation and presentation of fine organ and choral music for our services. The choir members have been exceedingly loyal and a high standard has been maintained.

We have some rather big hopes and plans for this coming season. [Brief outline of choirs and their activities.] The success of our music program is always dependent upon the support of the congregation. You can do several things to help. Here are a few suggestions:

1. You may apply for choir membership. Over 95 per cent of all people have a natural aptitude for the study of music. Sufficient vocal training is given at our choir rehearsals to develop a good chorus voice.

2. You may encourage someone in your family to apply for choir membership. The youngsters in your home will appreciate your support.

3. You may invite a friend or neighbor to audition for the choir. Almost half the people in our city attend no church at all.

4. You can add greatly to your worship and the worship of others every Sunday by a more active participation in the hymn singing. Whether or not you have a solo voice, you can sing His praises.

5. You can give ideas and suggestions for making our church music more helpful for your worship. The minister and the choirmaster will be grateful for your constructive criticism at all times.

Interviews for choir membership are being held [times and places]. If these times are not convenient, a special appointment can be made by calling the choirmaster at his office [number] or at his home [number]. The finest music ever composed has been written to the glory of God. May we all work together to present this music in our services, so that we may reach new heights of inspiration as we worship together.

Very sincerely yours,

[Signed by Minister.]

[Signed by Choirmaster.]

(B) Letter to choir members of the previous season:

Dear Choir Member: Here's hoping that it is thrilling for you to realize that the choir season is almost here again. You know it takes a vacation to make one really appreciate a good thing.

Several choir members have been kind enough to tell us how much they miss rehearsals during the summer months. [Brief paragraph about plans for the coming season—the choirs to be organized and the special musical services to be presented.] We shall maintain the tradition of fine choral music that will enable the congregation and ourselves to experience more meaningful worship. We shall continue our studies in vocal tone, enunciation, sight-singing and memorization. Needless to say, there will be fun, too: parties, picnics, and the _____ trip.

Our first meeting of the season will be a picnic for former choir members, their families and their friends [date and

place]. Please plan to meet at the church at [time] with sandwiches and a large dish of salad, hot vegetable or deviled eggs. Iced tea, potato chips and ice cream will be furnished by the music committee. After supper there will be a discussion of choir plans for the coming season and a long boat ride on the lake.

I look forward to seeing you on the [date]. Do come and bring your family and friends. It will help the planning committee a great deal if you will return the enclosed card just as soon as possible.

Very sincerely,

(C) Return card for the above letter:
Dear Choirmaster: Count me in on the choir picnic. I shall bring sandwiches and a dish of _____. To help you estimate the number of ice cream servings for me and my guests, I am reporting that there will be _____ in my party.
[Choir Member's Signature.]

(D) Reminder card of first rehearsal of the season:

Greetings: Just a friendly reminder that the first choir rehearsal of the season will be at the church [day and time]. I look forward to seeing you then.
Cordially,

(E) Letter to choir prospect:
Dear _____: You will enjoy being a choir member. Not only will you learn how to make your voice sound better, but you will gain knowledge enabling you to create your own music. It is fun to sing with a trained chorus. By working with the other members you will be able to produce thrilling music—music that will help you and others show honor and love for Almighty God. Of course, there will be good times: Parties, picnics and out-of-town trips.

And what does the church ask of you? Just two things: 1. Your loyal attendance at choir rehearsals and the church services for which the choir sings. 2. A natural aptitude for the study of music as a means of self-expression. (Now don't let this one worry you because 95 per cent of all people have the necessary musical aptitude.)

Interviews for choir membership will be held [dates and times]. You are especially invited. You undoubtedly have some friends and neighbors who are not attending any church. Feel free to invite them to come with you. We hope to see you soon.
Sincerely,

(F) Letter to be sent to parents with application card, where parental approval is desired:

Dear Mr. and Mrs. _____: As you undoubtedly know, your [son or daughter], [first name of applicant] has made application for membership in the church choir. We would like very much to have your youngster in the choir, but it is our custom to write all parents before accepting choir members, to be sure of family approval and cooperation.

Although we think of one person's joining the choir, we know that the entire family actually becomes a part of the organization. Family interest helps the singer learn the anthems. Family planning enables the choir member to be on time for rehearsals and services. Family pride prevents plans that would conflict with choir obligations.

Simply complete and return the enclosed application card in the postage prepaid envelope which has been provided. Your comments will be greatly appreciated and will be kept confidential.

Please call me directly whenever I can serve you in any way.

Very sincerely yours,

(G) Letter expressing appreciation for payment of choir fee:

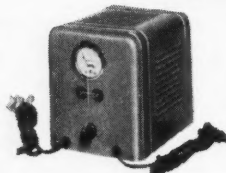
Dear _____: This note is to acknowledge receipt of the _____ dollar contribution to the choir fund, representing choir fee for [choir member's name]. This money will help greatly in providing advantages and opportunities to choir members.

We believe that you will be interested in knowing that no member of our choir is paid in money for his or her services. All of us really love music, and we consider it a privilege to be able to serve the church with whatever talent we may possess. Loyal choir members with unusual ability are given training scholarships, and in this way the tone of the entire group is improved by the financial aid which is allowed. We make arrangements so that each member of the choirs can attend at least one outstanding concert during the year. Other regular expenses include new music (about \$_____ per anthem) and the maintenance of vestments (about \$_____ per person).

Almost _____ per cent of our total choir expense is paid by the regular church budget; the balance is made up of contributions from interested persons. The aggregate sum received from choir fees will help us greatly this year. Thank you for your help and your interest. Be sure to call me whenever you have a question or whenever I can help you in any way.
Very sincerely yours,

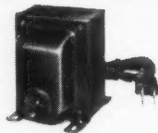
(J) Letter to public school music teacher if this procedure has been approved

these 4 will take care of 99% of all organ power supply requirements



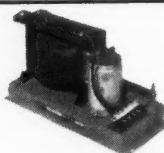
1

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by your clergyman and the city supervisor of school music:

Dear _____: This letter is being sent to you and to other public school music teachers to give you some information about the musical training program at our church. Some of you have been kind enough to call us regarding the creative educational methods we are using, and we hope that the enclosed additional facts will be helpful.

We are not trying in any way to draw people away from another church. However, we cannot overlook the fact that a recent survey indicates that over 50 per cent of our local population is not affiliated with any church and that almost 75 per cent of our local people do not attend church. Surely we all have a great missionary job to do, and it is with this thought in mind that we offer our musical training to all interested persons. If your classes have deserving singers that do not have conflicting church affiliations, we shall appreciate your sending talent to us. We can give them opportunities for class and private vocal instruction.

If you have any question, won't you

please call me at my office [number] or at my home [number]?

Very sincerely yours,

There are also suggested letters to persons making special money gifts to the choir, to parents and friends announcing an "open house," to business firms employing more than twenty-five persons and to choir members regarding vacancies in the choir.

THE OCEAN GROVE Conference of Sacred Music is announced to take place at the New Jersey resort from July 18 to 23 and a registration of 400 to 500 is expected. Walter D. Eddowes is dean of the conference. He is minister of music of the First Presbyterian Church of Huntington, W. Va. The faculty consists of Dr. H. Augustine Smith, Edith Lovell Thomas, Hall Johnson and Josephine Eddowes. Practical training is to be given toward leadership in Sunday-school and church music.

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Recitals by Volkel
at Chautauqua, N.Y.
a Summer Feature

Dr. George William Volkel, organist and choirmaster of All Angels' Episcopal Church, New York City, is again spending the summer as official organist of the Chautauqua Institution, Chautauqua, N. Y., where he will give a series of a dozen recitals, play for the church services and conduct the Chautauqua Motet Choir.

Here are some of the programs Dr. Volkel will play in Chautauqua:

Sunday, July 3, 3 p.m.—Sonata No. 1, in F minor, Mendelssohn; "Jesu, Joy of Man's Desiring," "Anna Magdalena's March" and Sinfonia, "We Thank Thee, Lord," Bach; "St. Lawrence Sketches," Russell.

Thursday, July 7, 4 p.m.—Concerto in A minor, Vivaldi-Bach; Sinfonia in F and Trio-Sonata No. 1, Bach; "Grand Choeur Dialogue," Gigout; Prelude, Fugue and Variation, Franck; "Carillon de Westminster," Vierne.

Sunday, July 10, 3 p.m.—"Cathedral" Prelude and Fugue, Bach; Pastorale in F major, Bach; Three Chorale Preludes, Bach; Andante Cantabile and Allegro Vivace, Symphony No. 6, Widor.

Wednesday, July 13, 4 p.m.—Fantasia in F minor, Mozart; "A Purcell Suite," Purcell-Fricker; Fantasia in A major, Cantabile and "Piece Heroique," Franck.

Thursday, July 21, 4 p.m.—"Water Music" Suite, Handel-McKinley; "Clair de Lune" and "In dulci Jubilo," Karg-Elert; Sonata on the Ninety-fourth Psalm, Reubke.

Thursday, July 28, 4 p.m.—Byzantine Sketches (excerpts), Mulet; Chorale in B minor, Franck; Four Sketches, Schumann; "Carillon-Sortie," Mulet.

Dr. Volkel has taught score reading in the School of Sacred Music of Union Theological Seminary and May 22 he directed for the second time the festival service of the New Jersey Federation of Music Clubs in the Second Presbyterian Church, Newark.

TWO PUPILS of Dr. Francis S. Moore—Marianna Tamura and Staza Freeman—received teachers' certificates in organ

PAUL SWARM



AFTER SEVEN YEARS of piano study in Decatur, Ill., Paul Swarm went to Washington University at St. Louis. He started his organ study with Arthur Lieber, organist-choirmaster of the Second Baptist Church of St. Louis. Later he studied with Howard Kelsey, minister of music at the Second Baptist Church. In his senior year at the university Mr. Swarm was organist-choirmaster of Graham Memorial Chapel, on the Washington University campus. Having been appointed organist-choirmaster of the First Baptist Church in Decatur, Ill., in 1940, Mr. Swarm organized four choirs.

From 1943 to 1946 Mr. Swarm served in the Coast Guard. Two years' service in New York City and one year in Europe enabled him to study methods in the choir schools of Rome, Paris and London.

Mr. Swarm is now director of the Church Music Foundation, publisher of his book, "Guideposts for the Church Musician."

from the Boguslawski College of Music in Chicago at the commencement of the college June 19.

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Programs of Organ Recitals of the Month

Dr. Harry E. Cooper, F.A.G.O., Raleigh, N. C.—Dr. Cooper gave a recital in the Meredith College chapel May 29, presenting the following program: "Christus Resurrexit," Ravanello; Pastorale from Sonata in D minor, Gullmunt; Scherzo from Symphony 2, Vienne; Toccata on "Vom Himmel hoch," Edmundson; "The Bells of St. Anne de Beauré," Russell; "The Squirrel," Weaver; Concert Etude, Yon.

Louis Hollingsworth, Tampa, Fla.—The last recital of the season for the Tampa Chapter, A.G.O., was played May 31 in the First Christian Church by Mr. Hollingsworth. His program included: "Praise the Lord with Drums and Cymbals," Karg-Elert; "In Confidence and Trust" (from cantata "The Shield of Faith"), Bach; Melody from "Orpheus," Gluck; Allegretto, Haydn-Hollingsworth; Fantasia and Fugue on "B-A-C-H," Liszt; Paraphrase on a Theme by Gottschalk, Saul; "The Court of the Lilies" and "The Good Shepherd," Debussy; "Donkey Dance," Elmore; Toccata from "Sonata da Chiesa," Andriessen; "The Prophet Bird," Schumann; Paraphrase on "Now Thank We All Our God," Hollingsworth.

Corliss R. Arnold, El Dorado, Ark.—In a vesper recital at the First Methodist Church June 5 Mr. Arnold played these compositions: Allegro Vivace, Concerto in A minor, Vivaldi-Bach; Chorale Preludes, "My Soul Exalts the Lord" and "Praise to the Lord," Bach; Fantasia and Fugue in G minor, Bach; Canon in B minor, Schumann; Pastorale on the Tune "Forest Green," Purvis; Toccata on "O Filii et Filiae," Farnam; "Litanies," Alain; "Chant de Paix," Langlais; Variations on a Noel, Dupré.

Katherine L. Stickney, Haverhill, Mass.—Miss Stickney, who has been playing a series of recitals on the recently rebuilt Austin three-manual organ in the First Congregational Church, presented the following program June 5: "I Believe in One God," Titcomb; Pastorale, Franck; Spring Song, Hollins; "Will-o'-the-Wisp," Nevin; "The Cuckoo," Arensky; Intermezzo, Callaerts; "The Fifers," d'Andrieu; "Mr. Ben Johnson's Pleasure," Milford; "The Primitive Organ," Yon; "Ronde Française," Boellmann; "Westminster Chimes," Vienne. At the recital April 3 Miss Stickney was assisted by Robert B. Boyd, tenor, and Leo Saratori, violinist. Her organ selections were: Ricercare, Palestrina; "My Heart Is Filled with Longing" and "Farewell I Give Thee," Bach; Three Antiphons ("I Am Black but Comely," "Lo, the Winter Is Past" and "How Fair and How Pleasant Art Thou"), Dupré; Gothic Suite, Boellmann.

Mario Salvador, St. Louis, Mo.—Dr. Salvador, organist of the St. Louis Cathedral, gave the dedicatory recital on a Casavant organ in Villa Scholastica, Duluth, Minn., June 26, presenting the following program: Festival Postlude on "Veni Creator Spiritus," Van Hulse; "Ave Maris Stella," Titelouze; Doric Toccata, Bach; Chorale in B minor, Franck; Fugue in G major, Bach; "Invocation," Second Sonata, Reger; Prelude on "Puer Natus Est Nobis," Campbell-Watson; Scherzo, Salvador; "Salve Regina," Manari; "Tu Es Petrus," Mulet; "The Nativity," Langlais; Allegretto, Parker; Prelude and Fugue in G minor, Dupré; Offertory for Feast of Corpus Christi ("L'Orgue Mystique"), Tournemire; Toccata, Widor.

Frederick Stanley Smith, A. A. G. O., Raleigh, N. C.—Mr. Smith, organist and choirmaster of Christ Church, Raleigh, was heard in the following program on a three-manual Wicks organ in Concordia Lutheran Church, Conover, N. C., May 22: "We All Believe in One God," "Jesus Is Risen from the Dead," "My Heart Is Filled with Longing" and Toccata and Finale, Bach; "Psalm 19," Marcello; Caprice, Matthews; Larghetto from Twelfth Concerto, Handel; "Canyon Walls," Clokey; Trumpet Tune, Purcell; Rustic Dance, from Pastoral Suite, Demarest; Air from "Water Music," Handel; Festival Toccata, Fletcher; "Paean Exultant," "Introspection," "Contemplation" and Finale, Frederick Stanley Smith.

T. Curtis Mayo, Raleigh, N. C.—In a recital at the White Rock Baptist Church of Durham, N. C., April 24 Mr. Mayo presented a program which included: Prelude in D, Bach; "Ave Maria," Bach-Gounod; "Now Thank We All Our God," Karg-Elert; Toccata on "O Sons and Daughters," Farnam; "Swing Low, Sweet Chariot," arranged by Diton; First Movement, Second Symphony, Vienne.

Nellie Gwynne Dehnostel, Warren, Ohio.—Mrs. Dehnostel gave a faculty recital of the Dana School of Music at the First Presbyterian Church May 22, with the following offerings: Chorale, "Da Jesus am dem Kreuze standt," Scheidt; Prelude and Fugue in D minor, Bach; Chorale Preludes, "O Gott, Du frommer Gott" and "Herzlich thut mich erfreuen,"

Brahms; "Au Soir de L'Ascension du Seigneur," Benoit; "Chimes of St. Mark's," Russolo; Three Mountain Sketches, Clokey; "The French Clock," Bornschein; Chorale in A minor, Franck.

Rollo F. Maitland, Mus.D., F.A.G.O., Philadelphia, Pa.—Dr. Maitland played the following numbers at the dedication of the rebuilt three-manual organ in Grace Lutheran Church, Lancaster, Pa., May 8: Concert Overture in C major, Hollins; Chorale Prelude, "I Call to Thee," and Toccata in F, Bach; Intermezzo from First Suite, Rogers; Fantasia and Fugue, "Ad Nos," Liszt; "The Brook," Dethier; "The Bells of St. Anne de Beauré," Russell; Scherzetto, Vienne; Evensong, Martin; Fantasie-Toccatina, Maitland; Improvisation on Familiar Hymns.

May 18 Dr. Maitland gave a lecture and demonstration on memorizing in the parish hall of the Church of the New Jerusalem and afterward played the following numbers on the Herling memorial organ: Chorale Prelude, "I Call to Thee," Bach; Toccata and Fugue in D minor, Bach; Caprice, "The Brook," Dethier; Fantasia on Familiar Hymns, "A Day in the Life of a Christian" (by request), Maitland.

Mrs. Allan B. Greene, Houston, Tex.—Mrs. Greene's "meditations in music" at St. James' Church have been features of the church year. On Palm Sunday evening she played these numbers: Chorale Prelude, "In Thee Is Gladness," Bach; An Old Irish Air, Clokey; Good Friday Music from "Parsifal," Wagner; Carol Prelude on "Greensleeves," Purvis; "Au Soir de Ascension de Seigneur," Benoit.

On the afternoon of Passion Sunday Mrs. Greene included these compositions in her program: Air from Suite in D, Bach; "Triptych," Maekelberghe; Idyl, Purvis; "Clair de Lune," Debussy; Improvisation on the Negro Spiritual "Were You There?," Gaul.

V. Earl Copes, M.S.M., Dallas, Tex.—For a vesper recital at the Highland Park Methodist Church May 15 Mr. Copes selected these numbers: Prelude, Fugue and Chaconne, Buxtehude; "Toccatina per l'Elevazione," Frescobaldi; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; "Rhosymedre," Vaughan Williams; Allegro and "Romance," Symphony 4, Vienne; Toccata in F, Symphony 5, Widor.

Allan Bacon, Stockton, Cal.—In a dedicatory recital marking the installation of a new console for the Watt memorial organ at the College of the Pacific Mr. Bacon gave the following program June 3: Passacaglia and Fugue in C minor, Bach; Scherzetto and Arabesque, Vienne; Allegro from Sixth Symphony, Widor; "The Tumult in the Praetorium," de Maleingreau; Toccata in D minor and Canon in E major, Reger; "Thou Art the Rock," Mulet.

The Rev. D. Dewitt Wasson, M.S.M., Norfolk, Va.—Mr. Wasson, minister of music of Epworth Methodist Church, gave this program at the Bruton Parish Church in Williamsburg June 11: Prelude and Fugue in C major, Bach; "Soliloquy," Rowley; "Credo in Unum Deum," Titcomb; Chorale in E major, Franck; Fantasia in F minor, Mozart; Sketch in F minor, Schumann.

Phillip L. Steinhaus, Kalamazoo, Mich.—The youth fellowship of the First Baptist Church, Benton Harbor, Mich., presented Mr. Steinhaus in a recital May 15. Following was the program: Prelude and Fugue in D, Bach; Chorale Preludes, "Blessed Jesu, at Thy Word," "I Call to Thee" and "He Who Will Suffer God to Guide Him," Bach; "Noel," d'Aquin; Trumpet Tune and Air, Purcell; "Ronde Française," Boellmann; Cradle Song, Poister; Minuet, Vienne; "Grandmother Knitting" and "Grandfather's Wooden Leg," Clokey; Toccata, Fifth Symphony, Widor.

Edward L. Marshall III, Portsmouth, Va.—Mr. Marshall gave a recital May 8 at the First Christian Church of Edenton, N. C. He was sponsored by the Christian Endeavor Society of that church. His program included: Fantasia and Fugue in C minor, Bach; Two Chorale Preludes, Bach; "Prayer," Lemaigre; "Pilgrims Chorus" from "Tannhäuser," Wagner; Spring Song, Mendelssohn; "Litany," Schubert; Prelude in E minor, Chopin; "Marche Religieuse," Gounod; "Chanson Triste," Tschalkowsky; Minuet in G, Beethoven; Largo (from "New World" Symphony), Dvorak; Elevation in A flat, Etienne N. Mehul; "Ave Maria," Schubert; "The Bells of Aberdovey," H. J. Stewart. Miss Barbara Moncock, soprano, sang two solos.

Evan A. Wood, New York City.—Mr. Wood was heard in a guest recital at the Military Academy Chapel in West Point May 8, when he presented the following program: Chorale Prelude on "Ich ruf' zu Dir," Bach; Fugue in D major, Bach; Andante from Sonata 1, Borowski; Toccata and Scherzo, Fourth Symphony,

Widor; Finale, from Symphony 1, Vienne; Variations and Fugue on a Theme by Beethoven, Coke-Jephcott; "Litanies," Alain; Aria, Peeters; Toccata, Jongen.

Thomas J. Tonneberger, Ann Arbor, Mich.—In a recital at Hill Auditorium, University of Michigan, May 18 Mr. Tonneberger played: "Water Music," Handel; Prelude and Fugue in A major and "In Thee Is Gladness," Bach; Chorale Preludes, "We Pray Now to the Holy Spirit" and "Praise God, Ye Christians," Buxtehude; Finale, Sixth Symphony, Widor; "Poeme Heroique," Dupré.

Jack Fisher, West Point, N. Y.—In a guest recital at the United States Military Academy Chapel April 24 Mr. Fisher played these numbers: "Grand Jeu," du Mage; Vivace from Sixth Trio-Sonata, in G, Bach; Prelude and Fugue in B minor, Bach; Pastorale, Franck; Symphonic Chorale No. 3, Karg-Elert; Scherzo from Second Symphony, Vienne; "Ave Maria," Schubert; Toccata, Reger.

Billy J. Christian, Athens, Ga.—The University of Georgia presented Mr. Christian in a recital at the University chapel May 17. His program consisted of: Chorale, "Herzlich thut mich verlangen," Bach; Prelude and Fugue in D, Bach; Suite, Haines; "Piece Heroique," Franck; Toccata, "Lord Jesus Christ, Be Present Now," Karg-Elert; Scherzo in E, Widor; Toccata, Fifth Symphony, Widor.

Stanley E. Saxton, Saratoga Springs, N. Y.—The dedicatory recital on a two-manual organ designed by Mr. Saxton and built by the Wicks Organ Company was played by Mr. Saxton in the First Church of Christ, Scientist, Gloversville, N. Y., on the evening of May 23. The program was as follows: Sixth Sonata, Mendelssohn; Sicilienne, Bach; Fugue on the Credo, Bach; Largo, Sonata, Op. 7, Beethoven; "The Nightingale and the Rose," Saint-Saens; Lullaby (concert transcription), Brahms-Saxton; Scherzo in B minor, Rogers; Chorale in A minor, Franck; "Carillon," Sowerby; Improvisations on Two Hymns of Mary Baker Eddy, Saxton; Toccata, Widor.

Walden B. Cox, Millville, N. J.—Mr. Cox, assisted by Eleanor Gimber, pianist, gave this program May 1 at the First Methodist Church: Voluntary on the 100th Psalm-tune, Purcell; Pavane from "Parthenia," Byrd; Gavotte in F, Martini; "Sheep May Safely Graze," Bach; Fantasia in G minor, Bach; "When Thou Art Near," Bach; Fantasia in F minor, Mozart; Andante, Sixth Symphony, Tschalkowsky; "Marche Champetre," Boex; First Movement, Concerto in D minor, Op. 70, Rubinstein.

Hector Zeoli, Buenos Aires, Argentina.—Mr. Zeoli was heard in a recital at the Church of the Ascension in New York City April 27, playing a program which was made up as follows: Concerto in D minor, Vivaldi-Bach; Chorale Prelude, "All Glory Be to God on High," and Prelude and Fugue in A minor, Bach; Second Sonata, Hindemith; Toccata, Pastorale and Intermezzo, Reger; "Fast and Sinister" (from Symphony) and "Very Slow" (from Sonata), Sowerby; "Piece Heroique," Franck.

Sister Mary Catherine, Los Angeles, Cal.—In a recital at Mount St. Mary's College Sunday afternoon, May 22, Sister Mary Catherine, a pupil of Richard K. Biggs, presented the following program: "Psalm 18," Marcello; Prelude, Clerambault; "From Heaven on High to Earth I Come," Pachelbel; Cathedral Prelude and Fugue, Bach; "L'Organo Primitivo" and "Minuetto Antico e Musetta," Yon; "In Summer," Stebbins; "In Paradisum," Dubois; Toccata on "Deo Gratias," Richard Keys Biggs.

Kenneth F. Simmons, M.S.M., Worcester, Mass.—In a recital at the First Church, Old South, on the evening of May 22 Mr. Simmons played these compositions: "Psalm 19," Marcello; Aria from Tenth Concerto, Handel; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in G major, Bach; "Benedictus," Reger; "Piece Heroique," Franck; Scherzo, Percy Whitlock; Reverie, Clarence Dickinson; "Litanies," Alain.

Jerald Hamilton, Topeka, Kan.—Mr. Hamilton, organist and choirmaster at Grace Cathedral, presented the following program at the University of Kansas May 24: Prelude and Fugue in C minor, Vaughan Williams; "Symphonie de la Passion," de Maleingreau; Chromatic Study on the Name of "Bach," Piston; Eclogue, Wagenaar; Toccata, Sowerby.

Barbara Shaw, Burlington, Iowa.—Miss Shaw was presented by her teacher, Mrs. Juanita B. Jamison, in a recital at Grace Methodist Church Sunday afternoon, June 5. Her program was made up of the following compositions: Concerto No. 3, in B flat, Felton; Pastorale from "Le Prologue de Jesus," arranged by Clokey; Prelude and Fugue in A minor, Bach; Fugue in G major ("Fugue a la Gigue"), Bach; Rondo from Concerto for Flute Stop, Rinck; "The Musical Clocks," Haydn, arranged by Biggs; Allegro assai

Vivace, Sonata I, Mendelssohn; Fanfare, Virgil Thomson; Mountain Sketches, Clokey; "Donkey Dance," Elmore; "Mist," Doty; Festival Toccata, Fletcher.

Foster Hotchkiss, Berea, Ohio.—Mr. Hotchkiss played the following program in a recital at the First Methodist Church, Girard, Ohio, May 1, with Allen Ohmes, violinist, assisting: Prelude, Fugue and Chaconne, Buxtehude; Suite on the Chorale "Upon My Loving God," Buxtehude; Chorale Prelude, "From God Naught Shall Divide Me," Buxtehude; Triple Fugue in E flat ("St. Anne's"), Bach; Trumpet Voluntary, Purcell; Chorale Prelude, "Lo, a Rose E'er Blooming," Brahms; "Dreams," McAmis; Gloria, Dupré.

Alden Clark, Chicago.—Evelyn Ames, contralto, was the soloist at a vesper recital June 12 at the Edgewater Presbyterian Church by Mr. Clark. Mr. Clark, organist and director of music, was heard in these organ selections: Allegro from Second Symphony, Vienne; First Movement, Sonata in E flat, Bach; Arabesque, Vienne; "O Blessed Jesu," Brahms; "Menuet Gothique," Boellmann; Adagio, Sonata in C minor, Gullmunt.

Harold L. Turner, Clinton, Ill.—Mr. Turner played these numbers in a recital at the First Methodist Church of Christian, Ill., May 8: Prelude and Fugue in E minor, Bach; "Come, Peaceful Rest," Bach; Suite from "Water Music," Handel; Third Sonata, in C minor, Gullmunt; "The Squirrel," Weaver; "Mountain Sketches," Clokey; "St. Francis de Sales," Kern; "In Springtime," Kinder; "I Need Thee Every Hour," Thompson.

Susan Turner, Nashville, Tenn.—The Fisk University department of music presented Miss Turner, a pupil of Arthur Croley, in a recital at the college chapel May 19, when she played: Four Chorale Preludes, Bach; Prelude in C minor, Mendelssohn; "Carillon," Sowerby; Prelude on the Passion Chorale, Everst Helm; "Dance of the Candy Fairy" ("Nutcracker Suite"), Tschalkowsky; Chorale in A minor, Franck.

Walter A. Eichinger, A.A.G.O., Seattle, Wash.—Mr. Eichinger gave a recital at the First Presbyterian Church of Yakima, Wash., May 12, playing: Concerto No. 4 in F major, Handel; Chorale, "Come, Sweet Death," Bach-Fox; "Fugue-a-la-Gigue," Bach; "Carillon," DeLamarter; Roulade, Bingham; "Piece Heroique," Franck; "A Prayer for the Innocent," McKay; Prelude on "All through the Night," Edmundson; Toccata, "Thou Art the Rock," Mulet.

Earl G. Mest, Chicago.—Mr. Mest, organist of St. Bartholomew's Episcopal Church and a pupil of Hugh C. Price, gave a recital in the church May 22 playing: Prelude, Fugue and Chaconne, Buxtehude; Toccata in C major, Bach; Sonata in E minor, Rogers; Prelude and Toccata on a Gregorian Theme, E. S. Barnes.

Ralph E. Sunden, Chicago.—At a graduation recital of the Sherwood Music School in the Addison Street Baptist Church May 22 Mr. Sunden, organist of the church and a pupil of Hugh C. Price, presented this program: "Psalm 18," Marcello; "Basse et Dessus de Trompette," Clerambault; "Grand Jeu," Du Mage; Prelude, Fugue and Chaconne, Buxtehude; "Vater unser im Himmelreich," Pachelbel; "Christ ist erstanden," Bach; Prelude and Fugue in A minor, Bach; Fifth Sonata, Mendelssohn; Roulade, Bingham; Finale in B flat and Cantabile, Franck; Toccata from Fifth Symphony, Widor.

Stanley Gould, Winfield, Kan.—For his senior recital at Southwestern College April 8 Mr. Gould, organist of the First Baptist Church, presented the following program: Fugue on the Kyrie, Couperin; "Da Jesus an dem Kreuze standt," Scheidt; "Sheep May Safely Graze" and Fugue in G minor (the lesser), Bach; Chorale in A minor, Franck; Adagio from Sixth Symphony, Widor; "The Fountain," DeLamarter; Eclogue, Wagenaar; "Westminster Chimes," Vienne.

Emmet Smith, Winfield, Kan.—In a recital at Southwestern College May 16 Mr. Smith, organist of the Central Christian Church, Arkansas City, played: "Grand Jeu," Du Mage; "Vom Himmel hoch," Pachelbel; Prelude in B minor, Bach; Chorale with Variations, Sixth Sonata, Mendelssohn; "Donkey Dance," Elmore; "Romanza," Purvis; "Lauda Sion," Karg-Elert.

Hampton Z. Barker, Nashville, Tenn.—Mr. Barker was presented by the Fisk University department of music in a recital at the chapel May 1. His program: Fugue in C major, Buxtehude; Fantasia in Echo Style, Sweelinck; Chorale Preludes, "Ach Gott; Erhöhr mein Seufzen," Krebs; "Vater unser im Himmelreich," Bach, and "Nun freut Euch," Bach; Fugue in G major, Bach; "Clair de Lune," Vienne; Prelude on a Welsh Hymn-tune, Vaughan Williams; "Chant de Paix," Langlais; "Comes Autumn Time," Sowerby.

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Recital Programs

Charles Schilling, M.S.M., F.T.C.L., F.A.G.O., South Hadley, Mass.—Mr. Schilling, instructor in organ at Mount Holyoke College, played the following faculty recital in Abbey Memorial Chapel May 25: Toccata in E minor, Pachelbel; "Alma Redemptoris Mater," du Fay; Fugue in C minor, Pastorale in F major and Fantasia in G major, Bach; Prelude, Fugue and Variation, Franck; "Episode," Copland; "Vision of the Church Eternal," Messiaen; "Carillon-Sortie," Mulet.

Albin D. McDermott, A.A.G.O., New York City—During the Sacred Heart novena June 16 to 24 at the Church of the Holy Name Mr. McDermott every evening played the hymn "To Jesus' Heart All Burnings" as a novena "signature" on the new electronic carillon outside of the church. A short preludial organ recital followed, consisting of these numbers:

June 16—Air from Tenth Concerto, Handel; Pastorale, First Sonata, Guillemant.

June 17—Fugue in G minor (the Little), Bach; "Ave Verum," Mozart.

June 18—Allegro Cantabile and Adagio, Fifth Symphony, Widor.

June 19—"Prayer to Our Lady" and Toccata, "Suite Gothique," Boellmann.

June 20—"At Evening," Kinder; Andante in F, Moszkowski.

June 21—Air from Suite in D, Bach; "Adoration," Borowski.

June 22—Cavatina, Raff; "Pilgrims' Chorus," Wagner.

June 23—Allegretto in E flat, Bizet; "Kamennoi-Ostrov," Rubinstein.

June 24—Andante Cantabile, Fourth Symphony, Widor; Intermezzo, Sonata in A minor, Rheinberger.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Mr. Kraft, organist and choirmaster of Trinity Cathedral, gave a recital at Grace Church, Sandusky, Ohio, June 7, playing these works: Trumpet Tune and Air, Purcell; Largo, Francesco M. Veracini; Aria, Handel-Kraft; Chorale Preludes, "My Heart Is Filled with Longing" and "Sleepers, Wake!"; Bach; Chorale from Cantata No. 22, "Subdue Us by Thy Goodness," Bach-Kraft; Prelude and Fugue in G major, Bach; Minuet in E flat, Beethoven-Kraft; Sketch in F minor, Schumann; Melodie, Tschalkowsky; Scherzo, Bossi; Cantabile, Jongen; Toccata, Bartlett.

G. Leland Ralph, Sacramento, Cal.—At his organ vespers in the First Baptist Church May 22 Mr. Ralph had the assistance of William Riter, pianist. The organ program included: Andante, Stamitz; Chorale Prelude, "Sleepers, Wake!"; Bach; Prelude and Fugue in E minor, Bach; "In Springtime," Kinder; "Chant de May," Jongen; "Flight of the Bumblebee," Rimsky-Korsakoff; "Maid with the Flaxen Hair," Debussy; "Hymn of Glory," Yon.

Marian L. Schaefer, Fayette, Mo.—Miss Schaefer, a student of Professor Luther T. Spayde, gave her senior recital at the Linn Memorial Methodist Church Sunday afternoon, May 15, playing the following program: "Grand Jeu," Du Mage; "Christ, Our Lord, to Jordan Came" and Fugue in E flat ("St. Anne"), Bach; "Piece Heroique," Franck; Arioso, Sowerby; "Echo," Yon; "Summerland," Still; Finale, Sixth Symphony, Vierne.

Mrs. Fred Gall, Constantine, Mich.—Mrs. Gall gave a recital on a Hammond organ for a large company of church people at the home of Mrs. M. Ray Bate-man in Centreville, Mich., June 15. Her program included: Canonetta, Hollaender; Andante Tranquillo, Third Sonata, Mendelssohn; Berceuse, Kinder; "The Cuckoo," Arensky; "Alice Blue Gown," Harry Tierney; Serenade, Widor; "My Heart Is Filled with Longing," Bach; "The Rosary," Nevin; "The Squirrel,"

Weaver; "Let Me Call You Sweetheart," Friedman; "O My Father" (Mormon Hymn), Hermon; Meditation, Kinder.

Luella R. Stotler, Fayette, Mo.—Miss Stotler, a student of Professor Luther T. Spayde, gave her senior recital at the Linn Memorial Methodist Church Sunday afternoon, May 22, playing the following program: "Ein feste Burg," Hanff; "Deck Thyself, My Soul" and Toccata in F major, Bach; Pastorale in E major, Franck; Scherzo, Titcomb; "Up the Saguenay," Russell; "Electa ut Sol," Dallier.

FOUR PLAYERS DEDICATE ORGAN AT TEXAS COLLEGE

Dedication of a three-manual Möller organ at the North Texas State Teachers' College School of Music in Denton was marked by an organ festival late in April and early in May under the direction of Walter Hodgson, dean of the school. The recitalists were Arthur Poister, Mary Crowley Vivian, Helen Hewitt and Robert Ellis. Mr. Poister was guest organist April 27, Mr. Ellis May 1, Miss Hewitt May 4 and Mrs. Vivian May 8. The last-named gave a Bach program.

The organ, an instrument of forty-four ranks, embodies eighteen ranks taken from the old Möller, installed in 1924. In addition to this instrument the school has five practice organs of three ranks each in its music building. The orchestra hall auditorium houses a two-manual tracker organ recently purchased by the school, which was dismantled and reassembled largely by the organ students of the college, a project that has proved an excellent laboratory course.

CHORUS OF 250 IS HEARD AT MADISON HYMN FESTIVAL

A choir of 250 voices, composed of members of Madison, Wis., church choirs, led a congregation at Christ Presbyterian Church in the second annual hymn festival sponsored by the Wisconsin Association of Church Musicians Sunday, May 22. Professor Paul G. Jones of the University of Wisconsin directed the singing, with Ruth Pilger Andrews at the organ. Dr. Roy Zimmer, pastor of the church, gave a short talk. The choir sang one anthem, "Immortal, Invisible," by Eric Thiman. Mrs. Andrews played the following compositions as pre-service preludes, introit, offertory and postlude: "Kyrie Eleison," Karg-Elert; Allegro from Symphony No. 6, Widor; "Wake, Awake, for Night Is Flying," Bach; Andante Sostenuto, Gothic Symphony, Widor, and "Thou Art the Rock," Mulet.

HOME CITY OF TULSA, OKLA., HEARS VAN HULSE'S WORKS

A concert featuring compositions of Camil Van Hulse was given in Tucson, Ariz., on Palm Sunday. Two church choirs, one from All Saints', where Mr. Van Hulse is organist and choirmaster, and the other from SS. Peter and Paul participated in the presentation. Several choirmasters from other churches lent their cooperation as singers.

The principal item on the program was "The Beatitudes," a cantata which, although published only last fall by Fitz-Simons, has been heard successfully from coast to coast and promises to become a favorite. It contains fine choral writing, a lovely baritone solo and a moving duet for soprano and alto. Three numbers on

THOMASES IN SINGAPORE



See editorial on page 20.

the program were performed from manuscript. Two vocal quartets—"The Lord's Prayer" and "Ave Maria"—were sung *a cappella*. "The Transfiguration," a Biblical scene for three male solos, mixed choir and organ (text from Matthew 17) made a deep impression.

ATLANTA MAN WINS \$1,000 ORGAN STUDY SCHOLARSHIP

Charles Thrash, Jr., of Atlanta, Ga., has received through the National Society of Arts and Letters of Washington, D. C., a \$1,000 scholarship for organ study. Mrs. Bonita Crowe, pianist, organist and composer, of Lake Wales, Fla., is the donor and this is the first scholarship in organ given through that distinguished organization. The award was presented to the young musician June 7 at the home of Mrs. M. Robert Guggenheim in Washington at a gala benefit program on which he appeared. Mr. Thrash is a pupil and assistant of Joseph Ragan, F.A.G.O., organist and choirmaster of All Saints' Church in Atlanta. He will be graduated from Emory University with an A.B. degree in December, after which he will take up his organ studies in Washington or New York City.

UNDER THE DIRECTION of David H. Witt Mendelssohn's "Elijah" was presented at the First Methodist Church of Laurel, Miss., May 27. A large congregation heard the first oratorio to be given in Laurel.

R. KENNETH HOLT TO LEAVE HAWAII FOR BERKELEY POST

After a stay of fifteen years in Hawaii, where he made organ music popular through his recitals at the Central Union Church in Honolulu, R. Kenneth Holt will leave to accept the position of minister of music of the First Congregational Church in Berkeley, Cal. In Berkeley he will preside over a new four-manual Möller organ, the specification of which has been published in THE DIAPASON. Mr. Holt will succeed Charles Black, who resigned after Easter.

THE ANNUAL MEETING of the National Music Council was held in New York City June 9. Thirty-six of the forty-three member organizations were represented at this meeting, with Howard Hanson, president, in the chair. President S. Lewis Elmer represented the American Guild of Organists. A citation was presented to C. M. Tremaine "for outstanding services to American music through the organization and continuance of national music week during the past twenty-five years." Two items of proposed legislation affecting music were brought up—repeal of the wartime emergency admissions tax on concerts given by educational, religious and non-profit organizations, and repeal of the tax on the sale of musical instruments. The problem of promoting recordings of contemporary American music evoked a lively discussion.

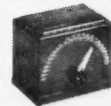
MISS MARIE T. SWAB, who recently was appointed organist of Trinity Methodist Church in Cedar Rapids, Iowa, played for the baccalaureate service of the Roosevelt and Wilson High Schools May 29 at her church. In a recital preceding the services she included the following numbers: Cathedral Prelude and Fugue in E minor, Bach; Arioso, Bach; Andante Cantabile, Fourth Symphony, Widor; "War March of the Priests," Mendelssohn.

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Four July Recitals at St. Bartholomew's Church in New York

Four summer Wednesday evening recitals by prominent New York organists will be offered the public at St. Bartholomew's Church in New York in July. The schedule of performers and the programs to be played are appended:

July 6—By John Baldwin: Pastoral Psalms, "Unto the Hills," Bingham; Chorale Prelude on "My Inmost Heart Rejoiceth in the Summertime," Brahms; Rondo, d'Aquin; "Clair de Lune," Karg-Elert; "Ave Maris Stella," Dupré; Scherzo, Second Symphony, Vierne; Dorian Toccata, Bach; Postlude for the Office of Compline, Alain; Symphonic Toccata, Coke-Jephcott.

July 13—By John Huston: Prelude and Fugue in G major, Bach; "Have Mercy on Us," Bach; Fantasie in A, Franck; "Fast and Sinister," Symphony in G major, Sowerby; Fugue, Honegger; Finale, Sixth Symphony, Vierne.

July 20—By Ralph Grover: "The Vision of the Eternal Church," Messiaen; Moderato and Andante Sostenuto, Gothic Symphony, Widor; Allegro Vivace, First Symphony, Vierne; "Episode," Copeland; "Very Slowly," Sonata, Sowerby; Toccata, Sowerby; "Slow and Brooding" and Fugue, Suite for Organ, Grover; Prelude and Fugue in B minor, Bach.

July 27—By Owen Brady: Prelude in E minor, Bach; Suite in D, Stanley; First Movement, Symphony in G major, Sowerby; Chorale Prelude on "Adoro Te Devote," Leitz; Toccata on a Chorale, Tourneüre; "Piece Heroique," Franck.

GLEASON TO DEVOTE FULL TIME TO EASTMAN SCHOOL

Because of increased responsibilities at the Eastman School of Music, both as head of the organ department and member of the graduate department, Harold Gleason has resigned as organist-choirmaster of St. Paul's Episcopal Church, Rochester, N. Y., a position he has held since 1932, and will devote all of his attention to the Eastman School.

In addition to his books, "Method of Organ Playing," "Examples of Music Before 1400" and "Outlines of Music Literature," Mr. Gleason is working on two new publications.

Mr. Gleason has been head of the Eastman School organ department since 1919, professor of musicology since 1932 and professor of music literature since 1939 in the graduate department. He has rounded out nearly forty years as a church organist. During that period he has served the First Congregational and First Methodist Churches in Pasadena, Cal., the Mission Inn at Riverside, Cal., the Fifth Avenue Presbyterian Church, New York, and Central Presbyterian, First Church of Christ, Scientist, First Presbyterian, Brick Presbyterian and St. Paul's in Rochester. From 1919 to 1932 he was organist to George Eastman.

Mr. Gleason is a graduate of Throop Polytechnic Institute, Pasadena, and studied engineering at the California Institute of Technology, continuing the study of music also, and appearing as pianist, organist and accompanist. In Europe and Rochester he studied organ with Joseph Bonnet, and in Rochester conducting with Albert Coates and Eugene Goossens. He received his master of music degree in composition from the Eastman School.

UNDER THE DIRECTION of Dr. H. Augustine Smith an impressive Pentecost morning service was held in Elgin, Ill., June 5 by the churches of the city. Seventeen churches of various denominations sponsored the service. In addition to the hymns Dr. Smith conducted the chorus in several anthems, including "Turn Back, O Man," Holst; "Send Forth Thy Spirit," Schuetky; "Beautiful Saviour," Christiansen, and "The Lord Bless You and Keep You," Lutkin. The high school band played. The service was held outdoors in Maroon Field.

THREE-MANUAL BY MOLLER AT UNIVERSITY IN MACON, GA.

Mercer University, Macon, Ga., recently completed the installation of a three-manual Möller organ in Willingham Chapel. The instrument is a gift of Broadus E. Willingham, Jr., of Macon. The rebuilding of the chapel and modernizing of the auditorium were made possible by friends of the university throughout Georgia. Mrs. Arthur L. Rich, university organist, played the dedicatory recital, which included: Suite in G minor, Rogers; Suite in F, Corelli; Prelude in E minor, "Jesu, Joy of Man's Desiring," "O Sacred Head Now Wounded" and "In Thee Is Joy," Bach; "La Concertina," Yon; "Benedictus," Reger; "Scherzo-Mosaic," Shelley; Toccata in G major, Dubois.

The specifications of the organ are:

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- Diapason, 8 ft., 61 pipes.
- Flute Harmonic, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 12 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes, 21 bells.

SWELL ORGAN.

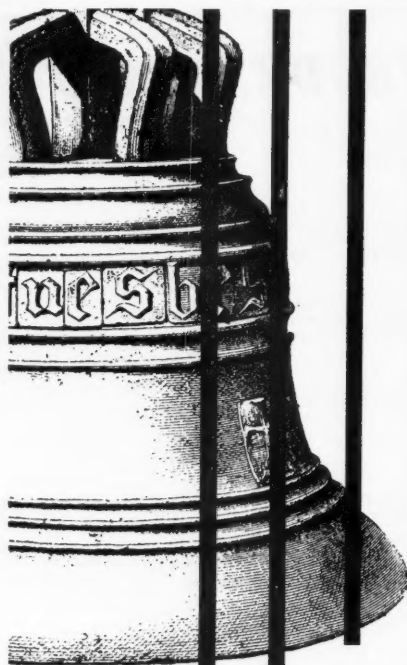
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Rohr Flöte, 4 ft., 12 pipes.
- Nazard, 2 2/3 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Gamba, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Dulciana Celeste, 8 ft., 61 pipes.
- Dulcet, 4 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

- Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Bourdon, 8 ft., 12 pipes.
- Rohr Flöte, 8 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Super Octave, 4 ft., 12 pipes.
- Trumpet, 16 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.



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With Dr. Burkholder's invention one performer on one keyboard plays simultaneously the notes on all three instruments, or on any two of them. The harp effect is obtained by piano hammers striking suspended pieces of metal. The organ effect is obtained from an electric reed organ installed within the piano casing. For home use, this is the only electrical equipment. For use in a church or assembly hall, an electronic amplifier is added.

JAMES R. WEEKS of Memphis, Tenn., has resigned his position at the Second Presbyterian Church, where he has been since March, 1946, to accept the position of minister of music at the First Congregational Church, Meriden, Conn. He is to begin work there in September. The church has a four-manual Austin organ of some sixty stops. It is the plan to promote the multiple-choir system there.

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One highlight of the twenty-seventh annual meeting of the society, held in New York May 14, was the official presentation of the plan for issuing the Bulletin in printed form. George Litch Knight, the newly-appointed editor, gave an able progress report. The first number of the new series will appear in October. It will consist of twenty-four pages, comprising articles and other material on hymnic matters, as well as recent news of interest to our members.

Another important project received endorsement. For several years the Rev. Emery C. Fritz has been engaged in analyzing the music of contemporary American hymnals, with the object of compiling an index of tunes. His final plan of arrangement was submitted to the executive committee last winter and a subcommittee was in consultation with Mr. Fritz regarding the exact scope and format proposed. The result of that survey was reported by J. Vincent Higginson on behalf of the committee. Details will be published later in this column. Those desiring to know more about the project may obtain a copy of the report by sending us a long stamped and addressed envelope. Their comments and suggestions will be welcome.

The president of the society, the Rev. Deane Edwards, and the vice-presidents were reelected. Dr. Longacre becomes recording secretary, while Mrs. Arthur E. Wright, organist of the Church of the Incarnation, and the Rev. Sidney T. Cooke, D. D., both of New York, were added to the executive committee.

Mrs. Merritt B. Queen read the application of our members at Phoenix, Ariz., to form the Phoenix chapter of the society. This was approved and the chapter has been organized, with Mrs. Henry Willard as chairman and Mrs. G. L. McLane in charge of the program of activities.

The death of four members since the last meeting was mentioned. They are Miss Anna C. Harrison. Dr. T. Edgar Shields, F.A.G.O., the Rev. Joseph H. Robinson and the well-known British hymn writer, Frederick John Gillman.

After we had enjoyed several accounts of the work of the standing committees a formal meeting of the incorporated society was held for the purpose solely of electing officers and directors of the corporation. It lasted just five minutes!

After luncheon we were privileged to hear a remarkable address on "Symphonic Aspects of Hymn-tunes" by the gifted pianist and lecturer, Dr. Marlon Rous. This proved to be a fascinating excursion into orchestral music derived directly from hymn-tunes. Illustrations on the piano and by recordings added immensely to the value of her remarks. It was a novel idea to many of us that composers should utilize hymn melodies for their orchestral works, the presumption being that church musicians have often found

their inspiration in orchestral themes. It is hoped that this address, based on a brief article by Dr. Rous in the *Music Clubs Magazine* of the National Federation of Music Clubs (January, 1949, issue), will be made available in expanded form.

Those who attend the week-end at Chautauqua, N. Y., beginning July 14 can hear Dr. Rous in a lecture recital, "Understanding and Enjoying Music," on Friday, July 15. For several years she has appeared at Chautauqua and her annual series of lecture "forecasts" of the programs of the New York Philharmonic Symphony are highly regarded.

The current listing of material issued by the society may be obtained from the secretary. Early in the fall the fifteenth paper will become available. Its title is "The Revival of Gregorian Chant and Its Effect on the English Hymn." It is expanded from an address before the society by J. Vincent Higginson, editor of the *Catholic Choirmaster*, who is our corresponding secretary.

REGINALD L. MCALL

EUGENE J. BAUR HONORED BY CHURCH ON ANNIVERSARY

Twenty-five years of service at the console of St. Peter's Evangelical Lutheran Church in Pittsburgh were completed May 22 by Eugene J. Baur, organist and director. A special tribute from the pulpit was paid at the service by the pastor, the Rev. Theodore Honold. Beautiful flowers were placed on the altar and a dinner was served for Mr. Baur, his family, the choir and the church council. A wrist watch was presented to Mr. Baur.

Mr. Baur studied piano with William H. Oetting and organ with Arthur B. Jennings of the University of Minnesota. He has served as treasurer and on the executive board of the Western Pennsylvania Chapter, A.G.O.

Mr. and Mrs. Baur have two children—Kathryn Louise, 18, and Eugene J., 21.

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MR. AND MRS. PHILIP E. TURNER, who assumed their duties as ministers of music of the First Methodist Church in Springfield, Ill., last September, directed the first annual hymn festival of the Springfield Council of Churches on the afternoon of May 8 at the First Christian Church in the Illinois capital. Mr. Turner conducted a chorus of 400 voices from more than twenty-five Springfield churches in a program of service numbers and congregational singing, while Mrs. Turner was at the organ.

Mrs. Turner, the former Betty Jane Smith, received her bachelor of music degree in organ from the Oberlin Conservatory in 1946 and both she and Mr. Turner received their master of arts degrees in 1948 from Boston University, where they majored in sacred music. Mrs. Turner has studied under such well-known organists as the late Dr. Harvey B. Gaul, the late Dr. Gordon Balch Nevin, Claire Coci, Arthur Poister, George Faxon and Everett Titcomb, and both Mr. and Mrs. Turner studied under Dr. H. Augustine Smith.

Mrs. Turner was elected dean of the Springfield Chapter of the American Guild of Organists on April 24.

J. C. MCKRAY IN NEW POST WITH THEODORE PRESSER

James W. Bampton, president of the Theodore Presser Company, announces that Dr. J. Clees McKray has been named a music editor of the company, succeeding Dr. Rob Roy Peery. As director of the educational department Dr. McKray will retain supervision of that department.

Dr. McKray studied at Drake University under Paul Stoye and graduated as a music major from the University of Iowa. From there he proceeded to New York, where he first coached with Alberto Jonas and Harold Bauer. He received his master's and doctor's degrees in music from Columbia University. Dr. McKray has appeared as a recitalist and conductor of choral and instrumental groups on many occasions. He was professor of music at the University of Arkansas and was on the faculties of other schools.

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Story of Christmas
Theme at Berea, Ohio,
1949 Bach Festival

Featuring music inspired by the Christmas story, the seventeenth annual Bach festival of the Baldwin-Wallace College Conservatory of Music was presented in Berea, Ohio, June 3 and 4. This "festival with a spiritual significance" was under the general direction of Dr. Albert Riemenschneider, founder of the festivals and internationally-known authority on the organ works of Bach. The "Christmas Oratorio," presented in two parts, was directed by Dr. Harold Baltz, successor to Dr. Riemenschneider as director of the conservatory. Under his sensitive direction orchestra and chorus read the score with dramatic intensity and deep religious emotion.

Three of the vocal soloists heard in this work are "graduates" of the Bach chorus who have become widely known in the oratorio field: Mary Marting Pendell, who sang the soprano arias; Glenn Schmitzke, tenor, and Arlene Ferver, whose voice was the echo in "Now, My Saviour." Ilona Herman Strasser, contralto, and Philip McGregor, bass, gave distinguished performances in their roles. Instrumental soloists, whose collaboration contributed greatly to the artistic success of the oratorio, included Martin Lessen, trumpet; Don McKeever, oboe; George Poinar, violin; Jean Shafer and Ruth Weenink, flutes.

As an added feature this year Carl Weinrich, guest organist from New York and Princeton, gave two special performances for festival guarantors. His mastery of this instrument was revealed in a program including the Dorian Toccata, the Fifth Trio-Sonata, in C major, five chorale preludes from the "Orgelbüchlein" and the Prelude and Fugue in A minor.

The Christmas theme was carried out in the organ, motet, cantata and chamber music selected for the two Friday concerts. The Baldwin-Wallace A Cappella Choir, under the direction of Cecil W. Munk, sang "The Spirit Also Helpeth Us" and "Come, Jesu, Come" with a fine feeling for tonal values and admirable clarity of diction. The Second and Fifth Brandenburg Concerti were performed by the festival orchestra under the direction of George Poinar, utilizing the talented instrumental soloists listed above, and, in the Fifth, John Wolaver, pianist, whose artistic performance was enthusiastically greeted by the large and responsive audience.

Again under the direction of Mr. Poinar, the chorus, orchestra and soloists presented three cantatas: "Then Our Mouth Filled with Laughter," "To Us a Child Is Given" and "Christians, Mark Ye Well This Day." As in past festivals, much credit for the precision of the orchestra was due to Mr. Poinar's skillful conducting.

Continuing a Berea tradition, the brass choir, under the direction of Frederick Ebbs, played chorales from the tower of Marting Hall preceding each of the concerts. This did much to establish the note of reverence and devotion which characterized the two-day program.

A CONTEST IN ORCHESTRAL composition, open to composers everywhere, has been announced by the University of Illinois. The winner of first place will be selected in March, 1950, at a concert during the third annual festival of contemporary arts on the Illinois campus. From the compositions submitted a committee headed by Otto Luening of Columbia University will select five works to be performed by the University of Illinois Orchestra. A jury of nationally-known musicians will hear this concert and select the compositions to be awarded first prize. The contest is designed to encourage the writing of orchestral compositions for high school, college and university orchestras. Works must be submitted to Boosey & Hawkes, 30 West Fifty-seventh Street, New York, on or before Oct. 1.

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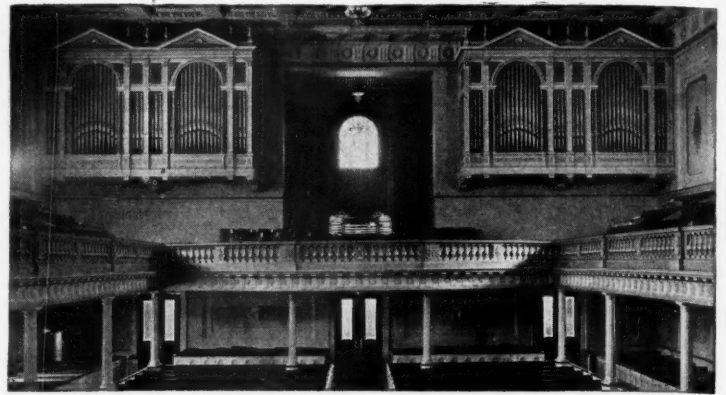
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ALICE L. WALLACE IS BRIDE OF HARRY WILLIAM CROCKER

The marriage of Miss Alice Louise Wallace, daughter of Mrs. Lew Wallace of Ithaca, N. Y., and the late Lew Wallace, to Harry William Crocker, Sr., of Auburn, N. Y., son of Mrs. Sarah Jane Van Horne of Batavia, took place March 12 at the Westminster Choir College Chapel, Princeton, N. J. The ceremony was performed by the Rev. Richard J. Blocker, pastor of the Sand Beach Church of Auburn. Dr. David Hugh Jones, head of the department of music at Princeton Seminary and organ instructor at Westminster Choir College, presided at the organ. Mrs. Elva Newcombe Kelsall, a classmate of the bride and voice instructor and assistant to Dr. Jones at the seminary, sang. The bride was given in marriage by her brother, Dr. Karl Richards Wallace, head of the speech department at the University of Illinois. A reception for sixty guests was held in Westminster lounge.

The bride was graduated from Westminster Choir College in 1935. She was minister of music and pastor's assistant in the Geneva Methodist Church for five years and has been director of music at the First Methodist Church in Ithaca for the last seven years. The bridegroom is superintendent of construction for the William E. Bouley Company of Auburn.

CARROLL THOMAS ANDREWS WEDS MISS LOUANN EHRET

Miss Louann M. Ehret and Carroll Thomas Andrews were married at Sacred Heart Church, Toledo, Ohio, June 25. The bride was a teacher at Ladyfield School and is a graduate of Notre Dame Academy and the Davis Business College in Toledo. Mr. Andrews is originally from Milwaukee and went to Toledo to become organist-choirmaster at Sacred Heart Church and to hold a position as an editorial assistant at the national headquarters of the Gregorian Institute of America. He attended the Milwaukee State Teachers' College and received his licentiate degree in music from the University of Montreal. Mr. Andrews is secretary of the Toledo Chapter of the A.G.O.

Mr. and Mrs. Andrews are on a six weeks' vacation trip in the West.

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EMILE J. ROBICHAUX



EMILE J. ROBICHAUX, for the last three and a half years organist of Redeemer Lutheran Church, New Orleans, and sub-dean of the New Orleans Chapter of the American Guild of Organists, was presented by the Loyola University College of Music in his senior recital at Christ Church Cathedral (Episcopal), New Orleans, April 24. A pupil of Ferdinand Dunkley, F.A.G.O., F.R.C.O., Mr. Robichaux has been a student for the last three and a half years. He was graduated from Loyola University May 31, receiving the bachelor of music degree, *magna cum laude*. He was also awarded the Phi Beta music award for outstanding musicianship. In the largest class ever to graduate from Loyola he was second highest, an arts and science student being graduated *maxima cum laude*.

**MISS ARDENE PHIFER DEAD;
STOCKTON, CAL., ORGANIST**

Funeral services were held June 2 in Stockton, Cal., for Miss Ardene Phifer, a member of the Central California Chapter of the A.G.O. and active in its program, having served as secretary-treasurer and as dean.

Miss Phifer, a graduate of the Cincinnati Conservatory of Music, with a degree of master of music from Mills College, was prominent as a piano teacher. She composed, among other things, a cycle of songs for the Christian Science service.

For thirteen years Miss Phifer was organist of the Stockton Unitarian Church, where she played the historic little organ moved there in 1935. Following the church's custom of supplementing the keyboard instrument with one or more strings, she provided an effective program of organ and ensemble music.

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Gentlemen:

I would like to make a suggestion; why not dedicate your space in The Diapason magazine to Dr. Albert Schweitzer in recognition of his visit to America in July?

Dr. Schweitzer has pleaded before church committees for good organ building. From Hermann Hagedorn's book "Prophet in the Wilderness" I quote the words of Dr. Schweitzer: "Don't be seduced by the harsh new organs with their noisy confusion of sound, get back to the clean-cut, tender tones of the old instruments of the eighteenth century".

He believed according to my own interpretation of preserving the best in those old instruments; therefore, let me suggest that you preserve the old pipes that are in good condition. Modernize all connections, in other words **SAVE THE BEST**. I feel sure that if you would talk to Dr. Schweitzer he would advocate just such a program.

In closing may I add a personal word; having known the La Marche Brothers for at least twenty-five years, I consider your work deserving of the highest praise.

Yours very truly,
Francis S. Moore.

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WANTED—THE FOLLOWING WURLITZER stops, all on 10-inch wind pressure: Tibia clausa, 8 ft.; tuba, 16 ft.; diaphone, 16 ft.; oboe horn, 8 ft.; French horn, 8 ft.; orchestral oboe, 8 ft.; bourdon, 16 ft. Address G-10, THE DIAPASON. [8]

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—ORGANIST AND CHOIR DIRECTOR for First Congregational Church, Port Huron, Mich. Class of thirty-five pupils. Write Dr. C. W. Carter, 312 Michigan Bank, Port Huron, Mich.

WANTED—SMALL CABINET PIPE ORGAN to fit in space 7 feet wide, 6 feet deep, 10 feet high. Give full particulars and price. Address G-2, THE DIAPASON.

WANTED—ORGAN SOLO, "ROMANCE," Rimbault, published by Theodore Presser Company. Mrs. Robert D. Schmidt, 2016 Delmar Avenue, Granite City, Ill.

WANTED—HAMMOND ORGAN, ANY MODEL, for cash. Advise model, price, condition in first letter. Glenn Davis, 132 Melrose, Elmhurst, Ill.

WANTED—WURLITZER ORGAN, manual chests or chest primaries. Address G-9, THE DIAPASON.

WANTED—HAMMOND ORGAN IN good condition. Address G-5, THE DIAPASON.

VARDELL CANTATA DIRECTED BY GORE IN WOOSTER, OHIO

The cantata "Song in the Wilderness," by Charles G. Vardell, Jr., dean of music at Salem College, Winston-Salem, N. C., was greeted by tremendous applause when it received its second performance Sunday evening, June 13, in the chapel at the University of Wooster, Ohio. Written in 1947 to a moving text by Paul Green, to mark the 175th anniversary of Salem College, the cantata is scored for mixed chorus, baritone and small orchestra. The vocal score is published by the University of North Carolina Press at Chapel Hill, N. C.

Dr. and Mrs. Vardell motored to Wooster to hear this second performance, which was given by the college choir and orchestra under the baton of Richard T. Gore, F.A.G.O., director of the conservatory of music, with Paul Modlish as baritone soloist.

W. W. Bower, reviewing the concert in the *Wooster Daily Record*, wrote in part as follows: "The poetic words of Paul Green did not need Mr. Vardell's music to assist them to artistic achievement, nor did Mr. Vardell's music need a text for its aesthetic appreciation. With the coupling of two such art forms, each complementing the other, * * * this final group was delightful. It rather amazed this writer that an 'unorthodox' cantata * * * was accepted almost universally by the audience. It was expected that a large number in attendance would be unappreciative, that only a small group of musical 'liberals' would respond favorably to this composition. The ovation which it received destroyed this writer's prediction."

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POSITION WANTED—NORTHWESTERN University graduate, master of music degree, desires full-time organist-director position with teaching opportunity. Five years' experience in Chicago. Excellent references. Any location. Available after Aug. 1. Address G-6, 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—ORGANIST and choir master. Prominent recitalist. Professional or volunteer choir. Liturgical or non-liturgical service. Junior choirs. Address G-3, THE DIAPASON.

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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—ONE SOLID MAHOGANY Skinner type organ bench, new, unfinished. Theodore Gilbert, 35 North Clinton Avenue, Bay Shore, L. I., N. Y.

FOR SALE—FIVE-H.P. ORGOBLO, A.C., single-phase and large Electric Specialty generator. Address G-8, THE DIAPASON.

GRACE LEEDS DARNELL, F.A.G.O., is lecturing on junior choirs, their training and development, at the Southeastern Institute of the Baptist Church, held in Jacksonville, Fla., June 27 to July 1. At the close of the institute Miss Darnell will fly to Mexico and study at the University of Mexico in the capital city.

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FOR SALE—FOUR-RANK ORGAN, unified, with Wurlitzer action, being completely rebuilt tonally and mechanically to church design. Mahogany console with sixty-five-foot cable. Church may specify ranks of pipes to be included, if they wish. Priced very reasonably. Write: Robert Williams, 27 Morton Road, Swampscott, Mass.

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—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 re-leathered. 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—USED PIPES OF ALL kinds, reconditioned and revoiced or as they have been taken out of organs. Coupler stacks, switches, swell engines, tremolos, etc. Rebuilding our specialty. P. J. Buch, 3427 Oakland Road, Cedar Rapids, Iowa. [tf]

FOR SALE—A TWO-MANUAL TRACKER action Odell organ, thirteen ranks, motor and blower; case optional. Excellent condition; beautiful pipe-work in excellent condition; reasonably priced; installed in New York City limits. Address G-4, THE DIAPASON.

FOR SALE—A TWO-MANUAL PIPE organ, containing 731 pipes, with roll desk console, tubular-pneumatic system of action, with the display pipes finished in gold bronze. Price: Make an offer. Congregational Church, Rocky Hill, Conn.

FOR SALE—SET OF EIGHTEEN Deagan chimes, with action. Will install in near vicinity. An opportunity for a church to have good chimes at a low cost. Write: Robert Williams, 27 Morton Road, Swampscott, Mass.

FOR SALE—STOPPED DIAPASON, \$40. Flute Traverso, \$40. Piccolo, \$35. Flute Harmonic, \$45. Open Diapason (tenor C), \$45. Melodia, \$40. Write Bernard Blum, 5223 Jefferson Street, Philadelphia, Pa.

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]

FOR SALE—WEST POINT MÖLLER console and coupler relay. Console has approximately 300 stopkeys and 300 tilting tablets. Available Aug. 1. Address Organist, U.S.M.A., West Point, N. Y.

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FOR SALE—THREE-MANUAL KIMBALL electro-pneumatic pipe organ. Thirty-two stops, thirteen ranks of pipes. Completely overhauled in organ shop and playing. Liquidating business, must sell, without installation; price \$6,900 f.o.b. New York. Write Otokar Bernardin, 342 East Sixty-seventh Street, New York 19, N. Y.

FOR SALE—WURLITZER LODGE organ. Tubular-pneumatic, three ranks, two manuals and pedal, in case 5 by 5 by 5 ft. 6 in., attached console; playable. Suitable student or small church. Price \$900.00 f.o.b. New York; installed reasonably. Otto Piano Service Company, 213 East Thirty-fourth Street, New York City. Lexington 2-5883.

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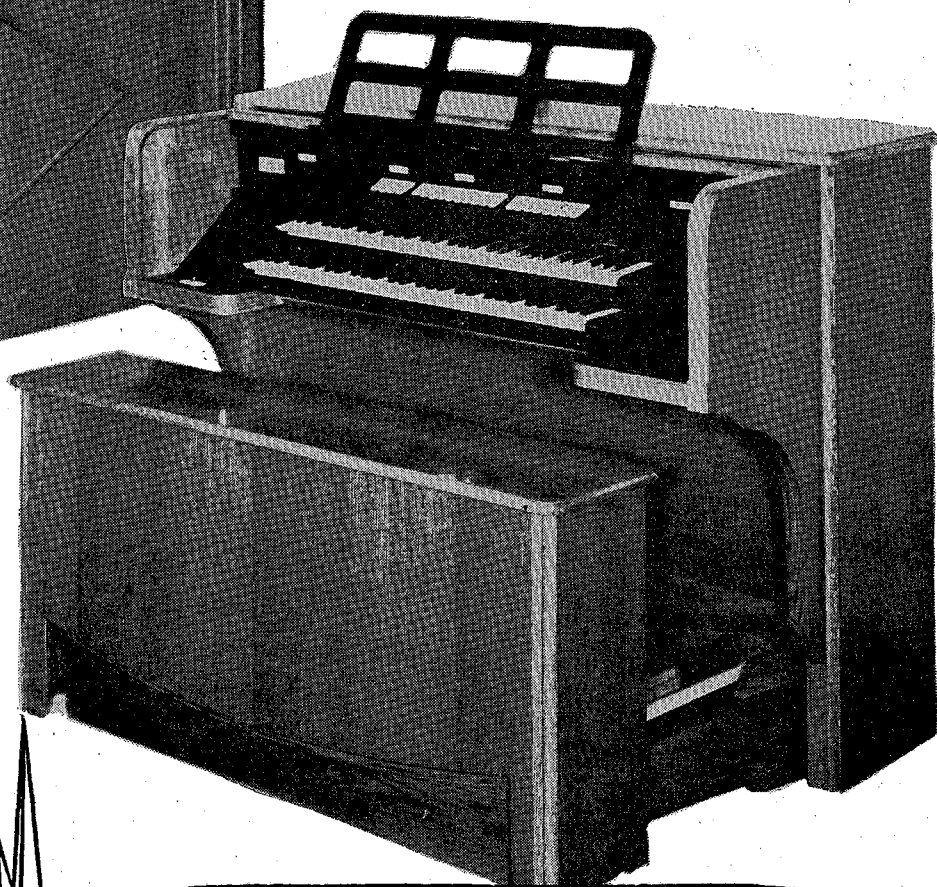
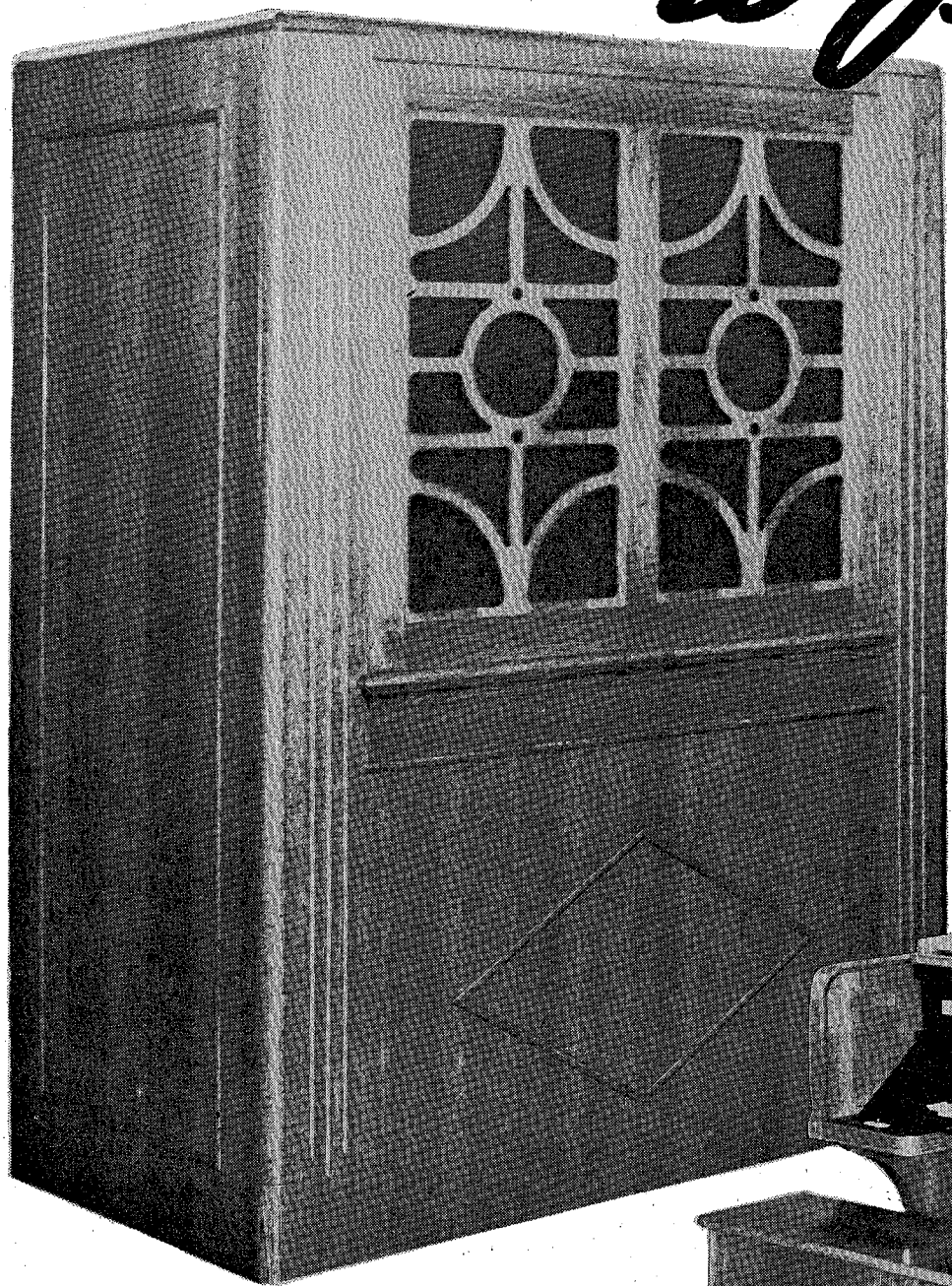
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