

# THE DIAPASON

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

Forty-first Year, No. 7, Whole No. 478.

CHICAGO, ILL., U.S.A., JUNE 1, 1950

Subscription \$1.50 a Year—15 Cents a Copy

## HOLTKAMP TO BUILD TWO ORGANS FOR YALE

### DESIGN TO SOLVE PROBLEM

Unusual Instruments to be Installed in Battell Chapel may be Played from Each of Two Consoles Placed in Apse and Nave.

The corporation of Yale University has signed a contract with Walter Holtkamp of Cleveland, Ohio, for the construction of two interesting organs for Battell Chapel.

Battell is the main chapel of the university, where services are held every Sunday morning during the school year. Choral music is provided by a fifty-six-voice men's choir under the direction of the university organist. The chancel is a high rectangular structure built in 1876 and seats 1,200 people. It has a gallery across the back and down the right side and a large transept opening off the left side. The front of the church terminates in a large apse. The present organ is an old Hook & Hastings, rebuilt and electrified in 1926. It is an instrument of fifty-eight stops and stands in the transept. The men's choir is seated in the apse in semicircles around the organist-director. A small altar and reredos at the front of the apse shield the organist from the view of the congregation. While this location is excellent for the choir, the rather remote position of the organ presents problems in timing, rhythm, balance and dynamics. Also, the organist, seated in the apse behind the reredos, is out of touch with the congregation and its needs in congregational singing. To correct the evils inherent in this situation, with the musical forces so widely dispersed, was a primary consideration. The solution seemed to be to install two separate and distinct organs—a small two-manual choir organ in the apse and a three-manual nave organ in the transept, each with a complete console controlling both organs. The decision to build two organs was influenced by the fact that, even though the transept and apse are adjoining, each is, in effect, a separate sound stage, with its own peculiar set of conditions, and therefore requires its own sound-producing body.

The choir organ will be bracketed on the back wall of the apse over the singers and will be entirely unenclosed. The specifications are as follows:

#### GREAT.

Gedeckt, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Larigot, 1 1/2 ft., 61 pipes.

#### POSITIV.

Quintadena, 8 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Principal, 2 ft., 61 pipes.  
Cymbal, 2 ranks, 122 pipes.

#### PEDAL.

Quintadena, 16 ft., 32 pipes.  
Pommer, 8 ft., 32 pipes.  
Choralbass, 4 ft., 32 pipes.

The nave or transept organ will stand in unusually favorable surroundings. The transept is thirty-four feet wide and forty-three feet high, but only nine feet six inches deep. Tests with orchestral instruments at various levels and positions in the transept showed that an easy, unforced tone sounded ample and colorful in the nave. This organ is to be placed at gallery level in the transept and the pipes will be entirely exposed, except for the one enclosed division, the swell. The rückpositiv will be projected from the main structure of the organ in the usual manner, at the back of the organist.

A generous space is to be left free around the console for a small orchestra. In addition to their use in the Sunday morning services, the organs will be used for teaching and recitals. In the preparation of the specifications, Luther Noss, the university organist, and Frank Bozyan, assistant university organist, collaborated with Walter Holtkamp.

The specifications for the nave organ are as follows:

#### GREAT.

Quintadena, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.

## ARTHUR HOWES



ARTHUR HOWES is director of the Organ Institute, which this year has increased its activities so that its summer program includes two consecutive sessions of master classes under a distinguished faculty and individual lessons from the noted German organist Fritz Heitmann. In collaboration with the Boston University College of Music the program will also include courses in church music to be conducted by specialists who have been invited to come to Andover, Mass., for this purpose.

Gedeckt, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Quinte, 2 3/4 ft., 61 pipes.  
Superoctave, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Dulzian, 16 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.

#### SWELL.

Geigen Principal, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Gemshorn Celeste, 8 ft., 56 pipes.  
Octave Geigen, 4 ft., 61 pipes.  
Gedeckt, 4 ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Larigot, 1 1/2 ft., 61 pipes.  
Sesquialtera, 2 ranks, 122 pipes.  
Plein Jeu, 4 ranks, 244 pipes.  
Bassoon, 16 ft., 61 pipes.  
Fagotto, 8 ft., 61 pipes.  
Rohrschalmey, 4 ft., 61 pipes.

#### RÜCKPOSITIV.

Copula, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Nazard, 2 3/4 ft., 61 pipes.  
Doublette, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Fourniture, 3 ranks, 183 pipes.  
Cromorne, 8 ft., 61 pipes.

#### PEDAL.

Principal, 16 ft., 32 pipes.  
Subbass, 16 ft., 32 pipes.  
Quintadena (from Great), 16 ft.  
Octave, 8 ft., 32 pipes.  
Bourdon Dolce, 8 ft., 32 pipes.  
Choralbass, 4 ft., 32 pipes.  
Hohlfloete, 4 ft., 32 pipes.  
Nachthorn, 2 ft., 32 pipes.  
Mixture, 3 ranks, 96 pipes.  
Posaune, 16 ft., 32 pipes.  
Dulzian (from Great), 16 ft.  
Trumpet, 8 ft., 44 pipes.  
Clarlton (extension), 4 ft.  
Cornet, 2 ft., 32 pipes.

## HUGH GILES



HUGH GILES has closed a busy season which began with recitals in Spain and France and included an appearance as soloist with the Lamoureux Orchestra in Paris, where Mr. Giles was praised by the critics. While in Paris he was presented with the organ bench which was used by Cesar Franck and Charles Tournemire for seventy-five years at the Church of Ste. Clotilde. This was given him by Mme. Tournemire, widow of Mr. Giles' teacher.

At the Central Presbyterian Church in New York, where he is the minister of music, Mr. Giles presented the following oratorios this season: Magnificat, Bach; "Messiah," Handel; Nativity play with music, service of Christmas carols, "Missa Brevis" of Kodaly, "De Profundis" of de La Lande, "Canticle of the Sun," Bingham; three evenings of music with assisting instrumentalists and the chorus of Central Church and a service of Easter carols.

During the summer the large new Möller organ is being installed in Central Church and it will be dedicated in the early fall. A series of recitals by prominent organists is planned for next season.

Mr. Giles will leave for a transcontinental tour in October and November.

## RONALD K. ARNATT WINNER OF ANTHEM COMPETITION

The Church of the Ascension in New York announces that the \$100 award for the best anthem in its third annual competition has been won by Ronald K. Arnatt, organist and choirmaster of the Church of the Ascension and St. Agnes, Washington, D. C. Entries came from many parts of the country. The judges, George Mead, Paul Callaway and Vernon de Tar, were of the opinion that Mr. Arnatt's anthem has originality, good vocal line and good structure, and that it is practical for church use.

The anthem received its first performance at the festival service on Ascension Day, May 18. It will be published next fall by the H. W. Gray Company.

Mr. Arnatt, who is only 20 years old, came to Washington from England three years ago. He is a licentiate of Trinity College, London, in organ, theory and composition, and is studying for the bachelor of music degree from Durham University, England.

## BOSTON TO WELCOME CONVENTION CROWD

### READY FOR A. G. O. VISITORS

Varied Program of Recitals, Services and Discussions Awaits Organists Who Will Enjoy Week of June 19 at the Hub.

Preparations on a large scale have been completed in Boston for the biennial national convention of the American Guild of Organists to be held the week of June 19. A large representation of members of the Guild from every part of the nation is assured and the program offered is of pronounced attractiveness. The souvenir program has been mailed to all members of the A.G.O. and is a beautifully printed and illustrated brochure.

The proceedings will open with registration at the official hotel, the Copley Plaza, on the morning of June 19, and that afternoon the first event on the program will be a choral evensong service at historic Trinity Church. The choir of Trinity will be directed by Dr. Francis W. Snow and he will speak briefly on the training of choir boys. Dr. Carl K. McKinley will play the prelude and George Faxon the postlude.

The first convention recital will be played by Virgil Fox of the Riverside Church in New York on the large Casavant organ in Emmanuel Church that evening. He will be assisted by the choir of the church, conducted by Grover J. Oberle, F.A.G.O., in the "Messe de Pauvres," by Erik Satie. A reception at the Copley Plaza will follow the recital.

Tuesday, June 20, will mark the official opening of the convention, with greetings by city officials, by Joseph S. Whiteford, chairman of the convention committee, and Ruth Barrett Phelps, A.A.G.O., dean of the Massachusetts Chapter, with a response by S. Lewis Elmer, A.A.G.O., president of the A.G.O.

"Church Music as a Profession" will be the general subject of the first of a series of "information and discussion sessions" after the opening ceremonies. William H. Barnes, Mus.D., will be moderator. The speakers will include Rudolph Elie, music critic of the *Boston Herald*; Harold Gleason of the Eastman School of Music; Edward A. Grossmann of St. Louis and Rosario Mazzeo, personnel manager of the Boston Symphony.

Dr. Alexander McCurdy of Curtis Institute and the Westminster Choir College and Flora Greenwood (Mrs. McCurdy), harpist, will give a program at 11 o'clock. In the afternoon, at King's Chapel, Charles Brand of Schenectady, N. Y., will play a program of music of colonial America and the Yankee Choristers, prepared for the occasion by William E. Zeuch and conducted by Oliver Daniel of the Columbia Broadcasting System, will sing. An appropriate program of eighteenth century American compositions will be presented by Mr. Brand and the Choristers. Dr. Werner Mueller, assistant surgeon at the Massachusetts Eye and Ear Infirmary, will deliver an illustrated lecture on "The Miracle of Hearing." The afternoon will close with a program of modern music at Jordan Hall, the Chorus pro Musica and Robert Ellis, organist, of the North Texas State Teachers' College.

In the evening attraction will be a recital by Catharine Crozier of the Eastman School, who will play a program of modern music at the Church of the Advent.

Wednesday will open with a choral workshop session directed by Fred Waring, followed by a ball-room concert program of concertos by American composers for organ and string orchestra, conducted by Arthur Fiedler. The organ soloists will be Robert Ellis, Mary Crowley Vivian and William Watkins.

A trip to Andover and Methuen in the afternoon will be marked by a recital at Phillips Academy at which Harold W. Friedell, F.A.G.O., will play the examination test pieces and the prize organ composition of Irving Langstroth, while the Organ Institute chorus, directed by Arthur

The Massachusetts Chapter  
of the  
American Guild of Organists  
welcomes all AGO members and friends to

THE 20th NATIONAL CONVENTION

BOSTON, MASSACHUSETTS

June 19 - 23, 1950

Howes, F.A.G.O., will sing the Gray prize anthem, "Thy Mercy, O Lord, Is in the Heavens," by Landahl. This will be followed by a recital on the Methuen Memorial Music Hall organ by Fritz Heitmann, the noted German organist.

Wednesday evening the Boston "Pops" Orchestra will give a concert for the convention at Symphony Hall, under the baton of Arthur Fiedler, with E. Power Biggs at the new Aeolian-Skinner organ in the hall.

Another discussion session is on the program for Thursday morning, with Emerson L. Richards as moderator of the section on organ design and Dr. Werner Mueller discussing the subject of planned acoustics. Questions from the audience are invited. Fenner Douglas of the Oberlin Conservatory faculty and Lawrence H. Moe will share a recital after the discussion, playing a ball-room concert, with a program for two organs. The president's luncheon for deans will take place Thursday. Arthur Poister of Syracuse, N. Y., will be the recitalist of the afternoon, playing his program at Symphony Hall. Afterward Dr. Archibald T. Davison of Harvard University will lecture at the First Church of Christ, Scientist, on "The Church Choir of the Future." This will be followed by another ball-room concert by Ernest White of the University of Western Ontario and the Church of St. Mary the Virgin in New York, giving a program of concerted music.

One of the outstanding convention events will be the Bach service Thursday evening at Trinity Church. Robert Noehren of the University of Michigan faculty will play the prelude and postlude and the chorus and orchestra will be conducted by Ifor Jones, conductor of the famous Bethlehem Bach Choir. Dr. Theodore P. Ferris, rector of Trinity, will deliver the address.

Friday morning the annual business meeting will be held, followed by a discussion session on the Guild examinations, with Rowland W. Dunham, F.A.G.O., of the University of Colorado, Carl K. McKinley, Mus.D., of the New England Conservatory and Harris S. Shaw, A.A.G.O., as the speakers.

"A program for a small organ" is to be the afternoon attraction, with Robert Owen of Bronxville, N. Y., and Louis Speyer, English horn, as the performers. A promenade concert at the Harvard University Germanic Museum will be marked by a program by Mary Crowley Vivian of Dallas, Tex., and the last musical offering of the convention will be a choral program by the Schola Cantorum, directed by Everett Titcomb, singing Gregorian chant and other liturgical music, with organ numbers by Theodore Marier, F.A.G.O., of St. Paul's Catholic Church in Cambridge.

The convention will come to a close in a setting of brilliance and gaiety with the banquet Friday evening. Charles O'Connell, American musician and author, will be the speaker.

Last-minute hints to those who will go to Boston are contained in the following letter from E. Power Biggs, chairman of the program committee:

With any project as sizable as the convention scheduled for June 19 to 23 here in Boston there are always a number of last-minute questions, and this seems a good opportunity to answer those which have occurred most frequently.

First, about the academic procession which precedes the Bach service June 22. This will be a festive occasion and we urge all who wish to participate to do so. We hope to have a high count of degrees academic and a low count of degrees Fahrenheit.

Then we've had a few inquiries about the president's luncheon. All deans and regents of the chapters of the A.G.O. are cordially invited to be the guests of President S. Lewis Elmer for this very important luncheon meeting Thursday, June 22.

If you haven't already sent in your questions for the information and discussion sessions there is still time, or, if you prefer, bring your ideas with you.

We're happy to offer two more good reasons why you can't afford to miss this convention. The two reasons are two exceptional young artists—Miss Marilyn Mason from the University of Michigan and George Markey from Philadelphia.

RICHARD ELLSASSER has been appointed visiting professor of music at Florida Southern College, Lakeland, Fla. He has also been reappointed minister of music at the Wilshire Methodist Church, Los Angeles. Mr. Ellsasser will commute between Florida and California. While he is absent from the Los Angeles church his music program will be in the hands of Ronald Huntington. Meanwhile he is being booked for three transcontinental tours and a possible European trip.

ALFRED C. KUSCHWA



**ALFRED C. KUSCHWA IS DEAD; FORTY YEARS IN HARRISBURG**

Alfred C. Kuschwa, for over forty years organist and choirmaster of St. Stephen's Episcopal Cathedral, Harrisburg, Pa., died May 6 in the Keystone Hospital. Funeral services were held May 9 in St. Stephen's.

Taken ill last December, Mr. Kuschwa was unable to resume his duties at St. Stephen's until March. On the day of his death he was again taken ill and was accompanied to the hospital by the Very Rev. Thomas Huntingdon Chappell, dean of St. Stephen's.

Mr. Kuschwa became organist and choirmaster of St. Stephen's Cathedral June 1, 1909. He was born in New York City July 29, 1881, moved to Scranton, Pa., as a small boy and at the age of 12 began the study of music. His early training was under Miss Lenore Rice, Haydn Evans, J. Willis Conant, Dr. D. J. Mason, J. M. Chance and J. Alfred Pennington. Later he studied organ in New York, in addition to taking boy choir training with Dr. G. Edward Stubbs and a special course in New York University. He was organist of First Church of Christ, Scientist, Scranton; Anshe Chesed Temple, Scranton, and Trinity Episcopal Church, Carbondale, before going to St. Stephen's. For a number of years he had been visiting choirmaster of St. John's Episcopal Church, Carlisle, Pa., and St. Mark's Episcopal Church, Lewistown, Pa.

St. Stephen's remembered Mr. Kuschwa's fortieth anniversary as its organist and choirmaster in a substantial manner late in June, 1949, presenting a purse to him in recognition of his long and devoted service.

Mr. Kuschwa is survived by his widow, Mrs. Frances Dolph Kuschwa, and a daughter, Mary Louise, of Washington, D. C.

**CHICAGO METHODIST TEMPLE HAS MUSIC WEEK RECITALS**

As a part of its annual music week events, the Illinois Federation of Music Clubs presented a series of noon organ recitals May 8 through May 12 at the Chicago Methodist Temple. Robert Lodine played the opening recital on Monday, Robert Rayfield played on Tuesday and Marjorie Jackson on Wednesday. Marie Briel Humphries, organist of the Temple, gave the Thursday program, and the series was concluded on Friday with a recital by Edward Eigenschenk.

**TITUS PLAYS DE LAMARTER CONCERTO WITH ORCHESTRA**

Parvin Titus, with the Cincinnati Symphony Orchestra, gave the premier performance of Eric DeLamarter's newly-completed Organ Concerto April 22 and 23. Mr. Titus is the organist of the Cincinnati Symphony and May Festival, organist and choirmaster of Christ Church and Rockdale Avenue Temple, and a member of the artist faculty of the Cincinnati Conservatory of Music. During Lent he presented a series of Friday evening organ recitals at Christ Church.

**THE DIAPASON**

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

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**KARL STRAUBE TAKEN BY DEATH IN LEIPZIG**

ONE OF BACH'S SUCCESSORS

At St. Thomas' Church for Forty-eight Years—Taught Many Organists, Including a Number from United States.

Karl Straube, distinguished organist of St. Thomas' Church in Leipzig, holding the position once held by Johann Sebastian Bach, died late in April, according to dispatches from Germany.

Dr. Straube, one of the outstanding musicians of Germany, whose pupils include prominent organists in all parts of the world, a number of them in the United States, had held the position of organist of the Thomaskirche for forty-eight years. He was born Jan. 6, 1873, in Berlin and studied organ with Heinrich Reimann. Previous to being appointed to the Leipzig post he was for five years at the Willibrodé Catholic Cathedral in Wesel. In 1903 he was appointed conductor of the Bachverein in Leipzig. In 1907 he was made a professor at the Leipzig Conservatory. From 1904 to 1923 he conducted Bach festivals held in Leipzig. At his suggestion the Gewandhaus Chorus, which he conducted, and the Bachverein were united and he was conductor of the combined choirs until 1922.

Dr. Straube gave his first recital in 1894 and it attracted such favorable attention that he was in demand for recitals in all parts of Germany until 1918. He was the first to introduce the works of Reger, with whom he was on terms of close friendship.

Dr. Straube was the founder of the Kirchenmusikalisches Institut der Landeskirche Sachsens (Institute of Church Music of Saxony) and became its director. The honorary degree of doctor of philosophy was conferred on him in 1918 by the University of Leipzig.

Dr. Straube was instrumental, through his editing of the works of old masters, in introducing many of the compositions of early composers for the organ.

STRAUBE AND HINRICHSEN



**NIES-BERGER OPENS ORGAN BUILT BY KILGEN IN DETROIT**

Before a gathering of more than 2,000 people who filled the new Covenant Baptist Church in Detroit, Edouard Nies-Berger, organist of the New York Philharmonic Orchestra, played the dedicatory recital on the three-manual Kilgen organ on the evening of April 30. The program was as follows: "Air Majestueux" ("Zoroastre"), Rameau; "Elevazione," Zipoli; "Westminster Suite," Purcell-Whitehead; Toccata in F, Bach; "Jesu, Joy of Man's Desiring," Bach; Minuetto, Boccherini; Variations, "Weinen, klagen," Liszt; "St. Francis Talking with the Swallows," Bossi; Cantabile, Franck; "By the Still Waters," Charles Marsh; "Pageant of Autumn," Sowerby.

# ENGINEERING

Few people, other than organists and organ builders, realize the planning that must go into making the best possible acoustical and architectural conditions for an organ. In a way, the trouble is that no one is ever able to hear two organs in absolutely alike conditions. Neither are any two organs really alike; therefore unbiased comparisons are difficult. A poorly built and voiced organ (usually in an overly reverberant church) can be very impressive, while the finest quality instrument, superbly voiced, can be a musical failure in an improper building.

It cannot be stressed too strongly that the architect and the organ builder work together early in planning efficient space, sympathetic acoustics and adequate tone openings in the case of new or rebuilt buildings. It is folly to penalize the future by avoidable neglect of these essentials. *Conditions always determine the limits of the success of the organ.* Those responsible for the purchase of the organ have the consideration of this fact as a most important job.

*Anthony N. Malfa*

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Chicago has a man who is equally skilled in using the scalpel or playing a Bach fugue in Dr. Wilbur E. Keeseey, physician, surgeon and church organist. Dr. Keeseey left his patients long enough April 23 to give a recital dedicating the new echo organ in the Sauganash Community Church, on the northern outskirts of the city, in a residence community. The echo was added to the church's organ as a memorial presented by the family in memory of Mrs. Keeseey's father, Louis A. Mooney, who died in 1931, four years after his son-in-law began his medical practice and shortly after Mr. Keeseey resigned as organist and choirmaster of St. Paul's Union Church in Beverly Hills.

Mr. Keeseey decided music would become secondary in his life in 1922, when he entered the Northwestern University Medical School. He had two music degrees, one from Parsons College in Fairfield, Iowa, and one from the American Conservatory of Music. He "worked his way through medical college," he said with a smile, as organist, choir director, leader of a professional quartet and organ teacher.

Dr. Keeseey continued his musical activities for two years after he began medical practice. This, he said, took him over the traditional first lean years of medical practice. He now has an organ in his home and plays for Christmas Eve services in his church as well as for Sunday services. Dr. Keeseey will play the organ when the nurses at the Illinois Masonic Hospital are graduated in June. In his early years as a professional organist he played in Kimball Hall, Chicago, and appeared twice before the Society of Music Teachers of Iowa—once at Des Moines and once at the University of Iowa. He is now on the surgical faculty of the Chicago Medical School and was chief of staff at the Illinois Masonic Hospital up to Jan. 1, 1950.

Dr. Keeseey's program for the recital

April 23 included these numbers: Toccata and Fugue in D minor, Bach; Rondo from Concerto for the Flute Stop, Rinck; Paraphrase on Luther's Cradle Hymn, Schmutz; "Chimes in Moonlight," Kinder; "In Memoriam," Gordon Balch Nevin; Toccata on "O Filii et Filiae," Farnam; "Piece Heroique," Franck; "Pilgrim's Song of Hope," Batiste; "The Bells of Aberdovey," Stewart; "Echo," de la Tombe; Caprice in B flat major, Guilmant; Finale, Sonata in D minor, Guilmant (with pedal cadenza by Wilhelm Middelschulte).

**MASS IN B MINOR DIRECTED  
BY RICHARD T. GORE IN OHIO**

What was described by critics as a deeply impressive performance of Bach's Mass in B minor was that before 800 people at the College of Wooster in Ohio May 2. Under the baton of Richard T. Gore, the Westminster Church choir, augmented to 140 voices; Susanne Freil, soprano; Mary F. Lehnerts, contralto; Glen Schnittke, tenor; Beverly Barksdale, bass, and William Gore, baritone, assisted by members of the Wooster Symphony Orchestra, "gave such a performance as is rarely heard outside of large metropolitan centers."

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Andover, Massachusetts

**SUMMER CONCERTS**

Methuen Memorial Music Hall

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July 1—E. Power Biggs  
July 7, 8—Fritz Heitmann  
July 14, 15—Ernest White

July 21, 22—Arthur Howes  
July 28, 29—Fritz Heitmann  
August 4, 5—Ernest White  
August 11, 12—Carl Weinrich

The Lawrence Little Symphony, conducted by Arthur Howes, will participate in the Saturday concerts.

Tickets: Friday — \$1.00 plus .20 tax;  
Saturday — \$1.50 plus .30 tax.

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**KILGEN FOUR-MANUAL  
FOR GEORGIA CHURCH**

**NEW EDIFICE IN DECATUR**

**First Baptist Church Places Order  
for Instrument to Be Installed in  
1951—Resources Shown by  
Stop Specification.**

The First Baptist Church of Decatur, Ga., has placed an order with the Kilgen Organ Company of St. Louis for an organ for its new church. The new edifice, which is in the early stages of construction, will be one of the largest in the Atlanta-Decatur district. The parish, organized in 1862, is one of the oldest and most prominent churches in the South.

The main organ, in three chambers, is to be installed at the front of the church. The echo division is to be placed in a separate chamber in the upper part of the rear of the church and is to be playable from any manual.

The organ from the old church will be rebuilt, with additions, and placed as a separate instrument in the chapel.

Installation of the organ is planned to coincide with the completion of the new church early in 1951.

The stop specifications of the organ follow:

**GREAT ORGAN.**

*(Expressive, in Chamber 1.)*

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Octave Quint (Twelfth), 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture, 3 ranks, 183 pipes.
- Chimes (located in Solo chamber), 25 notes.

Tremolo.

**SWELL ORGAN.**

- Flute Conique, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Spitz Flöte (from Flute Conique), 8 ft., 12 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks (12, 15, 19 and 22), 24 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

Tremolo.

**CHOIR ORGAN.**

*(With Great in Chamber 1.)*

- 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.
- Nasard, 2½ ft., 61 pipes.
- Block Flöte, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp (prepared for), 49 notes.
- Celeste (prepared for), 49 notes.

Tremolo.

**SOLO ORGAN.**

*(In Chamber 3.)*

- \*Harmonic Trumpet, 8 ft., 73 pipes.
- Orchestral Flute, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Cello Celeste, 8 ft., 61 pipes.
- \*French Horn, 8 ft., 73 pipes.

**RENE P. DOSOGNE, DEAN OF ILLINOIS CHAPTER, A.G.O.**



- \*Harmonic Clarion, 4 ft., 73 pipes.
- Chimes, 25 tubes.
- Tremolo.

\*Stops to be on chest and reservoir, 12-inch pressure, not affected by tremolo.

**ECHO ORGAN.**

*(In Chamber 4.)*

- Diapason, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 73 pipes.
- Vox Aethera (tenor C), 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Salicet (from Vox Angelica), 4 ft., 61 notes.

**PEDAL ORGAN.**

*(Expressive with manuals.)*

- Diapason, 16 ft., 32 pipes.
- Contra Bass, 16 ft., 32 pipes.
- Major Bass, 16 ft., 32 pipes.
- Quintaton (from Great), 16 ft., 32 notes.
- Flute Conique (from Swell), 16 ft., 32 notes.
- Quint (from Major Bass), 10½ ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Major Flute (from Major Bass), 8 ft., 12 pipes.
- Quintaton (from Great), 8 ft., 32 notes.
- Flauto Dolce (from Swell), 8 ft., 32 notes.
- Cello (from Contra Bass), 8 ft., 12 pipes.
- Super Octave (from 8-ft. Octave), 4 ft., 12 pipes.
- Quint (from 8-ft. Octave), 5½ ft., 32 notes.
- Doublette (from 4-ft. Super Octave), 2 ft., 12 pipes.
- Contra Fagotto (from Swell), 16 ft., 32 notes.
- Bombarde (from Harmonic Trumpet), 16 ft., 12 pipes.
- Trumpet (from Harmonic Trumpet), 8 ft., 32 notes.
- Fagotto (from Swell), 8 ft., 32 notes.
- Clarion (from Harmonic Trumpet), 4 ft., 32 notes.
- Chimes (in Solo chamber), 25 notes.

THE THIRTEENTH ANNUAL Carmel Bach festival will be held July 16 to 23 at Carmel, Cal. Gastone Usigli will be the conductor and works performed will include the Mass in B minor, the first book of the Forty-eight Preludes and Fugues, many instrumental chamber works and the "St. John Passion."

RENE P. DOSOGNE, dean of the Illinois Chapter, A.G.O., was elected for a second term at the annual meeting May 15. Mr. Dosogne is organist and choirmaster of Notre Dame Catholic Church, Chicago, a position he has held since 1942. Previously he was for over three years organist and choirmaster of the Church of the Ascension in New York City and of the Church of Our Lady of Perpetual Help, Bernardsville, N. J. He was born in New York May 15, 1920, and began study of the piano at the age of 7 in Providence, R. I. Subsequently he studied piano and theory at the Providence College of Music. While still in high school he studied piano and theory at the Juilliard School of Music and the New York College of Music in New York. He began his organ work with Charles W. Pickells and later continued with Edgar Bowman. For three and one-half years during the war Mr. Dosogne was in the air force.

Mr. Dosogne's principal activities are in the field of Catholic liturgical music. He studied for some time at the Pius X School in New York under Mother Stevens and Achille Bragers. The Schola Cantorum of Notre Dame Church, of which he is the director, broadcasts a weekly series of programs of Gregorian chant and recently appeared on the Columbia Church of the Air program.

At present Mr. Dosogne is completing graduate work at the American Conservatory of Music, where he has been studying organ with Dr. Frank Van Dusen.

This summer Mr. Dosogne will offer courses in Gregorian chant and Catholic liturgy at the American Conservatory and at De Paul University in Chicago.

Mrs. Dosogne before her marriage was Yvette Loustalot of New Orleans. Mr. and Mrs. Dosogne have a daughter, Diane, 3½ years old, a son, Pierre, aged 2, and a daughter, Michele, 6 months old.

ALEXANDER McCURDY directed a performance of the Mass in B minor at Philadelphia's First Presbyterian Church April 28. He was assisted at the organ by Donald McDonald. In addition to the organ, two pianos, a violin and a horn were used as accompanying instruments.

**MIXTURE PRINCIPAL STOP  
OF ORGAN FOR INSTITUTE**

Students at the Organ Institute this summer will practice on a new studio organ of classic design under construction by the Andover Organ Company of Lawrence, Mass. The organ will be installed at Phillips Academy, Andover, Mass., headquarters of the institute, and will be completed in time for use at both summer sessions and for the visit to Andover which is to be a part of the American Guild of Organists convention.

This new organ is to be of unusual design and tonal character. Although it is largely unified, consisting of four sets of pipes, comprising seven ranks, it has been planned so as to produce a wide variety of colors. All of its pipes are metal and are specially scaled and voiced on low wind pressure. To allow the tone to be heard to its best advantage there is no casework. The pipes are to be placed on unenclosed chests.

The most essential voice of this organ is the four-rank mixture, a chorus mixture of large scale and moderately low pitch. This mixture, with the 8-ft. rohrflöte and 4-ft. spitzprinzipal of the hauptwerk, produces the straight six-rank ensemble which is the distinguishing feature of the organ. A fourth voice, the quintade, gives a separate and distinct foundation to the positiv and pedal sections. The remainder of the organ is derived by extension from the elements of the hauptwerk ensemble. When the mixture is drawn, the hauptwerk nasat, borrowed from the rohrflöte, is automatically cut off to prevent it from clashing with the naturally tuned quint ranks of the mixture. The organ was designed by Thomas W. Byers. Its specification is as follows:

**HAUPTWERK.**

- Rohrflöte, 8 ft., 61 pipes.
- Spitzprinzipal, 4 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Rohrflöte, 4 ft., 12 pipes.
- Nasat, 2½ ft., 7 pipes.
- Octave, 2 ft., 12 pipes.

**POSITIV.**

- Quintade, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 notes.
- Nasat, 2½ ft., 61 notes.
- Octave, 2 ft., 61 notes.
- Rohrflöte, 2 ft., 5 pipes.
- Rohrflöte, 1 ft., 12 pipes.

**PEDAL.**

- Quintade, 16 ft., 12 pipes.
- Spitzprinzipal, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Quinte, 5½ ft., 32 notes.
- Octave, 4 ft., 32 notes.
- Rohrflöte, 4 ft., 32 notes.
- Octave, 2 ft., 32 notes.
- Mixture, 4 ranks, 32 notes.

**ANTHEM BY EDWARD G. MEAD  
WINS AWARD IN CONTEST**

An anthem by Edward G. Mead, F.A.G.O., entitled "O Come, Let Us Sing unto the Lord," was one of two winning compositions in the 1949 *a cappella* anthem contest conducted by Capital University, Columbus, Ohio. This anthem was first performed by a mixed chorus of about 400 voices at the chapel choir festival held at Capital University April 23.

In connection with the thirty-fifth reunion of his Harvard College class, Mr. Mead will officiate at the organ for the memorial service to be held June 21 in the Harvard University Memorial Church. This service will be in memory of members of the class who have died since the twenty-fifth reunion, held in 1940.

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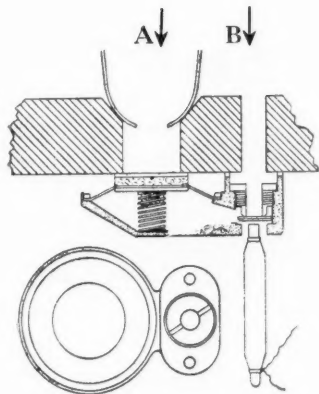
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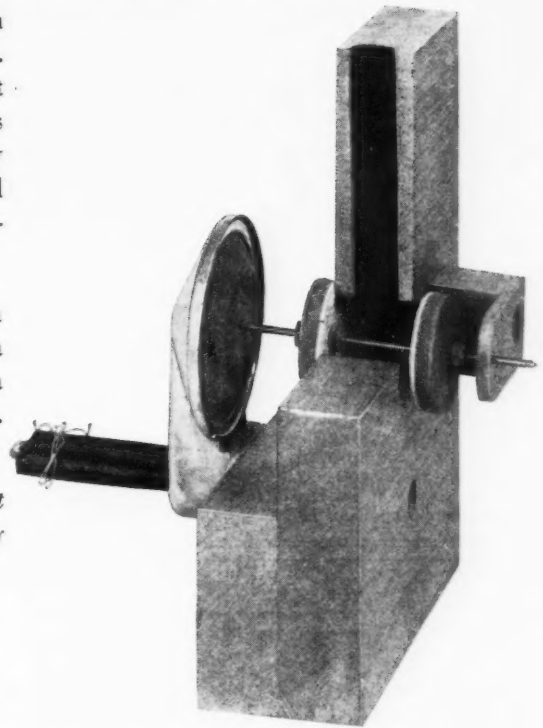
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*A. Pipe foot.*

*B. Exhaust hole to outside atmosphere.*



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ELLA LEONA GALE, A.A.G.O.



PROFESSOR ELLA LEONA GALE'S fiftieth anniversary as an active church organist was celebrated on the afternoon of May 21 in the First Methodist Church of Kankakee, Ill., with a recital by Miss Gale at which she presented the following program: Fanfare in B major, Sowerby; Seventh Sonata, Guilman; Vesper Hymn, Truette; "Bird in the Garden," Rogers; "Rimenbranza," Yon; "The Cathedral at Night," Marriott; Fantasia in G minor (the Great), Bach. The Orpheus Choir sang Brahms' "Psalm 51" and Handel and Schubert works.

Miss Gale, a member of the faculty of Olivet Nazarene College in Kankakee, received the degree of doctor of music at the commencement of the college May 24 in recognition of her half-century of devoted service to the church and its music.

Ella Leona Gale was born in Lowell, Mass. For eight years she studied organ, piano and theory with Edgar A. Barrell of Boston and for ten years placed herself under the tutelage of Everett E. Truette of Boston, editor of the first organ magazine to be published in the United States. Later she went to New York, where she studied with Dr. William C. Carl, founder and president of the Guilman Organ School in that city, and with J. Warren Andrews and H. G. Bernstein, also of New York. In 1907 she received the associate certificate of the American Guild of Organists. In recent years she has attended master classes at the Organ Institute in Methuen, Mass, under E. Power

Biggs, Carl Weinrich, Ernest White and Arthur Howes.

Miss Gale was appointed to her first position as organist in the Highland Methodist Church of Lowell, Mass., just fifty years ago. She remained at that post ten years and then took up duties as assistant organist at Calvary Baptist Church, where she remained for three years. Later she served for twelve years as organist of the First Congregational Church and for eight years as organist and choirmaster at St. Paul's Methodist Church, being for shorter periods at the First Presbyterian, First Universalist, Grace Universalist and other churches in the Boston area.

The recital experience of Miss Gale has included appearances before the American Guild of Organists in Boston; in Jordan Hall of the New England Conservatory; in Christ Church Cathedral, St. Louis; at the First Presbyterian Church, New York City, and in Ward Memorial Chapel, New York City, besides numerous dedication services, etc. She has also served as official organist for the general assemblies of the Church of the Nazarene and annual conferences of the Methodist Church.

Although her prime interest has been in the field of performance, Miss Gale has established a reputation as a teacher. Her pupils are holding positions in both large and small churches across the nation. She was for two years professor of piano and theory at Eastern Nazarene College, Wollaston, Mass. At Northwest Nazarene College, Nampa, Idaho, she served for six years as professor of organ, piano and theory, as well as organist of the college church, and for the last five years she has been professor of organ at Olivet Nazarene College and organist of the college church.

THE UNIVERSITY OF MIAMI announces an intensive course in improvisation for organists to occupy six weeks, from June 17 to July 28. Dr. Ralph A. Harris will conduct the course and it will place emphasis on application to church service playing. The University of Miami School of Music presented the organ students of Dr. Harris in two studio recitals May 19, when a Bach program was presented, and May 26, when the program was devoted to modern American and French works.

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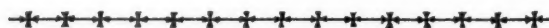
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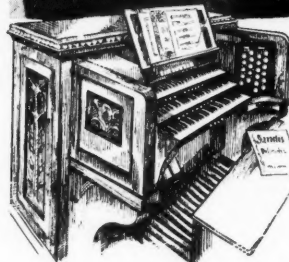
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**FOUR-MANUAL IS DESIGNED**

**Specification of Instrument to Be  
Installed in New Edifice of First  
Baptist Church—Will Be  
Finished Next Spring.**

The First Baptist Church of Gaffney, S.C., has ordered a four-manual Standaart organ. The new church edifice will be completed in the beginning of 1951. It is situated in the heart of Gaffney. The specifications of the organ were drawn up by Miss Rachel Pierce, head of the organ department of Limestone College, in Gaffney, and Dr. Adrian Standaart, president of the Standaart Organ Company, Inc. The organ will be heard for the first time in the spring of next year.

The stoplist is as follows:

**GREAT ORGAN.**

(Enclosed.)

- Quintadena, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Dulciana (from Choir), 8 ft., 61 notes.
- Viola da Gamba, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Major Flute, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Stopped Flute, 4 ft., 12 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Cornet Mixture, 5 ranks, 305 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 21 tubular bells.
- Tremulant.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Octave, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Nazard, 2 2/3 ft., 73 notes.
- Flautino, 2 ft., 12 pipes.
- Tierce, 1 1/2 ft., 73 notes.
- Mixture, 4 ranks, 237 pipes.
- Ophicleide, 16 ft., 12 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes (from Great), 21 notes.
- Tremulant.

**CHOIR ORGAN.**

(Enclosed with Great.)

- Second Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute (from Great), 8 ft., 73 notes.
- Dulcet, 4 ft., 12 pipes.
- Stopped Flute, 4 ft., 12 pipes.
- Major Flute, 4 ft., 12 pipes.

- Flute Twelfth, 2 2/3 ft., 73 notes.
- Piccolo, 2 ft., 12 pipes.
- Dolce Mixture, 3 ranks, 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.
- Tremulant.

**SOLO ORGAN.**

(Enclosed.)

- Gross Gamba, 8 ft., 73 pipes.
- Gross Gamba Celeste, 8 ft., 61 pipes.
- Principal, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Flauto Mirabilis, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 73 notes.
- Orchestral Piccolo, 2 ft., 24 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Magna, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.
- Tremulant.

**PEDAL ORGAN.**

- Double Open Diapason, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Violone, 16 ft., 12 pipes.
- Octave Diapason, 8 ft., 12 pipes.
- Dulciana, 8 ft., 32 notes.
- Bourdon, 8 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Twelfth, 5 1/4 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Ophicleide, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

**SIX NUMBERS IN NEW RECORD**

**BY DR. RICHARD KEYS BIGGS**

Dr. Richard Keys Biggs, working with Capitol Records, Inc., has issued a long-playing recording that contains six selections played on the large Casavant organ in Blessed Sacrament Church, Hollywood, Cal.

There are two Bach numbers, the Toccata and Fugue in D minor and the Fugue in E minor (Cathedral). The remaining pieces are "The Fifers," d'Andrieu; "Marche Champetre," Boex; "Prayer" from "Finlandia," Sibelius, and "Ave Maria," Schubert.

Columbia reports sales exceeding 80,000 of Dr. Biggs' Christmas records.

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Standaart Organ Company, Inc., of Suffolk, Va., has purchased all the machinery, equipment, scales and patterns of the A. Gottfried Company, Inc., of Erie, Pa., one of the oldest pipe-making concerns in the country. Anton Gottfried, internationally-known voicer, who has joined the staff of the Standaart Company, has been elected vice-president and head of the voicing department.

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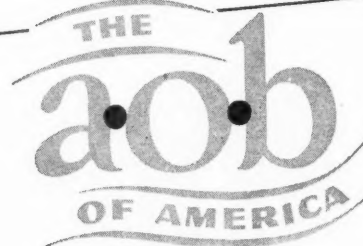
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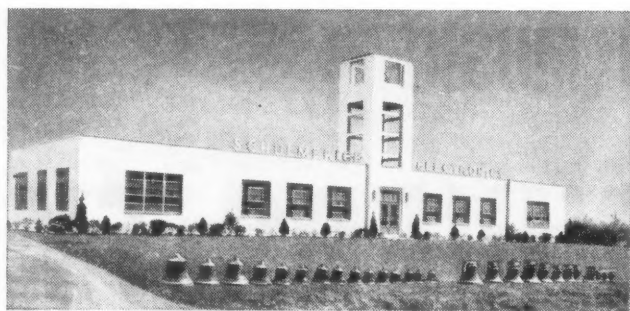
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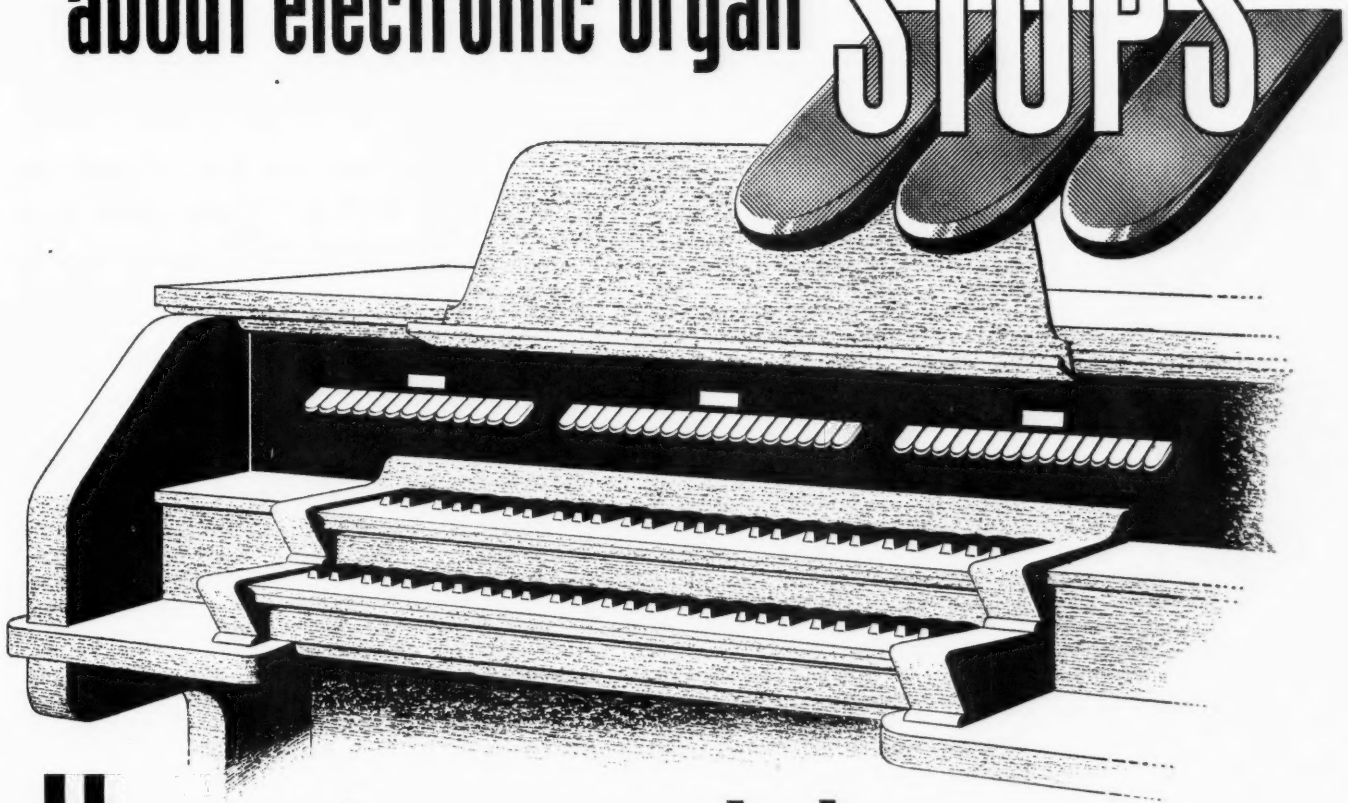
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## about electronic organ

# STOPS



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A person who is versed in the art of organ registration can offer a relatively accurate description of the tone of a given organ merely by examining the "stop specifications." While there is the matter of acoustics and individual voicing of the various builders to be

taken into consideration, the organ student can usually draw a mental picture of how a certain instrument will sound.

Unfortunately, this method cannot be applied to the electronic instrument, because the *basic method of tone production is different*. Often organists, after comparing electronic organs in this way, will make the statement that they prefer a certain electronic to another, because it has a stop registration which seems more appealing. The fal-

lacy of this method is plainly evident when one realizes that in many cases the "stop" is actually a "stop tablet" which represents only a vague change in tone quality. SINCE THE INDIVIDUAL AND COLLECTIVE EFFECT OF THE STOPS OF AN ELECTRONIC ORGAN ARE NEVER EXACTLY THE SAME AS THOSE OF A PIPE ORGAN, THE ONLY TRUE METHOD OF EVALUATING THE ELECTRONIC INSTRUMENT IS BY LISTENING.

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## Rolande Falcinelli Makes a Brilliant Debut in New York

By HUGH GILES

Mlle. Rolande Falcinelli, young organist of the famous Sacre-Coeur Church in Paris, played a brilliant New York recital at the Church of the Ascension April 29. With a phenomenal technique and delightful sense of color in registration, she held her audience in rapt attention. This was the sort of recital that wins friends, not enemies, for the organ. Notable was her clean and rhythmic articulation, which gave pronounced vitality to her performance. Like a true artist, her registration was suited to the period of the music she was playing.

After the printed program Mlle. Falcinelli improvised a symphony in four movements with themes by Bernard Wagenaar, Charles M. Courboin, Harold W. Friedell and Ivan Langstroth. These four movements were worked out with a strong sense of form and color. Her keen sense of the dramatic had full play here, and confidence and emotional drive were always present. Using modern harmonies similar to the Dupré style, she was particularly effective in the slow movement.

The printed program included the Prelude and Fugue in D major of Bach, the chorale prelude, "Jesus Christ, Our Saviour," Bach; "Musette," d'Andrieu; the Recitative and Fugue on "Ad Nos," Liszt; "Carillon," Sowerby; "Piece Heroique," Franck; Two "Prayers" of her own composition and the Prelude and Fugue in A flat major of Dupré.

Mlle. Falcinelli plays in a virile style, which is marked also by charm and poetry. With her technique she does not emphasize the mechanics, but is always interested in setting forth the music.

### Falcinelli Chicago Recital

France has sent to this side of the Atlantic since the first world war—and in earlier years—a group of eminent concert organists. The latest to be added to the list, Rolande Falcinelli, has won a place in the ranks, despite her youth, as attested by her Chicago recital May 22 at the First Methodist Church of Oak Park, which introduced her to a Chicago audience. The young woman won instant approval for her work, and enthusiasm was sustained from the first number, the Bach Toccata, Adagio and Fugue in C, to the extended improvisation at the close. Her playing throughout showed prodigious facility, and she was always at ease.

The Bach work was played with taste, though a less biting reed effect on the Adagio might have been more pleasing to those who are not addicted to baroque sounds. The Vienne Scherzo from the Second Symphony, was played with scintillating effect. The Chorale in B minor of Cesar Franck, so often heard—and too often without understanding of its nature—was interpreted with rare feeling. There was only one American composition—almost a plethora for a European recitalist. This number, Leo Sowerby's "Carillon," was one of the most effective numbers of the evening. Miss Falcinelli's own "Enchanted Guitar" was an interesting bit. Langlais' "Incantation for a Holy Day" and Dupré's Two Sketches are of the modern French type, the Dupré composition rather the more appealing.

The improvisation was on themes submitted at the time and displayed a command of the art, but the muse cannot be conjured up from night to night at the behest of an audience, and while Miss Falcinelli deserves the reputation she has won as an improviser, it is at best an exaggeration to describe such exhibitions of skill as creating a "symphony," as announced.

The Chicago Club of Women Organists has added another achievement to its record for bringing to the city from year to year some of the best organists in the concert range.

### JOHN McDONALD LYON ON TOUR IN THE NORTHWEST

John McDonald Lyon completed his spring tour in Washington and Oregon on Easter Sunday evening with a recital in the First Methodist Church of South Bend, Wash. His tour included appearances in the following cities:

Feb. 19—Arlington, Wash.  
Feb. 24—Seattle.  
March 1—Olympia, Wash.  
March 5—Seattle.  
March 7—Cashmere, Wash.  
March 12—Yakima, Wash.  
March 19—Carnation, Wash.  
March 21—Pomeroy, Wash.  
March 23—Klamath Falls, Wash.  
March 26—Auburn, Wash.  
March 28—Everett, Wash.  
March 29—Paulsbo, Wash.  
April 2—Coupeville, Wash.  
April 9—South Bend, Wash.

Mr. Lyon gave the dedicatory recital on a Wurlitzer electronic organ in the First Presbyterian Church of Whitefish, Mont., April 27, with the following program: Preludio, Third Sonata, Guilman; "The Musical Clocks," Haydn; "Come, Sweet Death," Bach-Fox; Allegretto, Franck; "Entrada," Torres; "Dreams," McAmis; "The Girl with the Flaxen Hair," Debussy; "Mystic Night," Peeters; "Westminster," from "London Suite," Eric Coates.

### VIRGIL FOX IN BRILLIANT RECITAL AT BARNES HOME

Dr. and Mrs. William H. Barnes entertained a large company of friends in their hospitable Evanston home May 15 for a special treat in the form of a recital by Virgil Fox on the residence organ. Mr. Fox's performance was of the electrifying type and a special feature was the "Messe des Pauvres" of Erik Satie, an interesting novelty. In this number Mr. Fox had the assistance of Margaret Wood, soprano, and Dr. Barnes, who played the piano. A brilliant performance of Healey Willan's Introduction, Passacaglia and Fugue was another feature of a program that made an indelible impression on all who had the privilege of hearing the recital.

### WORKS OF HAZEL HARNISH SUNG FOR COMPOSERS' GROUP

Compositions of Miss Hazel Harnish of Mountain Lakes, N. J., were sung for the Composers' Group April 16 in New Jersey by Stuart Nickolds, tenor. Mrs. Harnish accompanied the singer and also played her piano suite, "To Three American Canyons." The vocal selections were: "White Rose, I Send Thee Pansies," "Joy of Life," "When Thou Art Nigh," "Fountains" and "April's Lady." Mrs. Harnish is organist and choir director at the First Reformed Church in Boonton, N. J.

CAPITAL UNIVERSITY'S Chapel Choir Conductors' Guild annual anthem competition is open to all composers, it is announced. Compositions must be suitable for an a cappella choir of average ability. The contest closes Aug. 15. For complete contest rules write to Frances V. Henry, contest secretary, Mees Conservatory, Capital University, Columbus 9, Ohio.

THE THIRD ANNUAL junior choir festival in El Paso, Tex., was held at Trinity Methodist Church in that city May 14. A program of choral music was sung by the combined junior choirs of Asbury and Trinity Methodist Churches. The chorus was under the direction of G. Douglas Sloan, minister of music of Trinity Church. Lester Silberman, organist of Asbury Church, played the organ.

THE ORATORIO CHORUS of the First Presbyterian Church of Cranford, N. J., sang Brahms' "Requiem" Sunday, April 30, at 8 o'clock. Soloists were Floyd Worthington, well-known young baritone, and Marilyn Vosberg, soprano. The chorus numbered seventy voices. The organist was Walter Hewitt, A.A.G.O., and the director Mary Elizabeth Bonnell, F.T.C.L., A.A.G.O.

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THE TERCENTENARY of the Scottish Psalter was observed at the First Presbyterian Church of Watertown, N. Y., at the morning service April 30. "The Faith That Sings" was the subject of the sermon by the pastor, the Rev. David Watermulder. W. Robert Huey, Jr., director of music, arranged the musical part of the service and the anthem was "Behold, How Good a Thing," from the Scottish Psalter.

MISS JOZA LOU BULLINGTON, organ instructor at Midwestern University in Wichita Falls, Tex., and Robert Scoggia of Lubbock and Wichita Falls, have arranged the organ chorale from "The Liturgical Year," "Christ lag in Todesbanden," for orchestra. This was played by the Wichita Falls Symphony Orchestra.

A WHITSUNDAY FESTIVAL SERVICE was presented by the choir of the Chapel of the Incarnation, New York City, May 28. The choir was under the direction of the organist, Searle Wright, F.A.G.O. The program consisted of works by Robert E. Crandell (a cantata written especially for this service), Milhaud, Vaughan Williams, Schönberg, Tallis and Bruce Montgomery.

HARRY S. BOCK, for twenty-five years supervisor of music in the Poughkeepsie, N. Y., public schools, died April 29 at the age of 69. He had served as organist of Christ and St. Paul's Protestant Episcopal Churches. Mr. Bock, who retired in 1942, formerly played in the United States Military Academy band and the Collingwood Opera House Orchestra in Poughkeepsie.

THE FIRST BACH FESTIVAL, which is to become an annual event of the Occidental College department of music, was held May 17 and 18 in Thorne Hall, Los Angeles, Cal. The first evening program was devoted to chamber music and was under the direction of Ingram Walters. The second program was presented by David Craighead, organist, and a chorus made up of members of the college glee club and the Pasadena Presbyterian Church choir. It included portions of the B minor Mass and organ works of Bach.

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**Choral Festivals  
in Albany Diocese;  
Final Event May 20**

The first of a series of six choral festivals of the Episcopal diocese of Albany was held April 18. One service was to be held in each of six deaneries, culminating in a combined festival at the cathedral May 20. The initial service was held at St. Andrew's Church in Albany and followed the biennial convocation of the clergy of the deanery. A chorus of sixty made up of five Albany area parishes sang evensong and anthems prepared for all the services. Over 400 singers were expected to participate in the May 20 festival. The purpose of these festivals is to encourage better church music and to bring together in common worship as many as possible from all parts of the diocese.

The service at St. Andrew's, identical with all the others, was as follows: Choral service, ferial use, as prescribed in the Hymnal; Magnificat and Nunc Dimitis, Everett Titcomb; plainchant Psalms 8 and 98 from the Douglas Psalter; anthems, "Let All the World," Thiman; "Thee We Adore," Candlyn; "I Will Not Leave You Comfortless," Titcomb. Mr. Titcomb's "Victory" Te Deum was sung after the offertory as a thankoffering. Participants in the service were the Rev. James Pennock of Troy, precentor; Robert W. Morse of All Saints' Cathedral, conductor; Raymond S. Halse of St. Paul's, Albany, associate conductor; Freeman D. Bell of Hudson, service music and anthems; Russell Field of St. Andrew's, organ offertory; Bruce LeBaron of Troy, pre-service recital.

The remaining festivals took place in this order: Ogdensburg, April 25; Cohoes, April 30; Morris, May 7; Stottville, May 14. Everett Titcomb was expected to conduct the cathedral festival in his own compositions. All other festivals were conducted by the Albany Diocesan Choirmaster Association's president, Robert W. Morse.

**GRAND RAPIDS CHORAL UNION  
SINGS IMPRESSIVE SERVICE**

The Catholic Choral Union of Grand Rapids, Mich., comprising nearly 100 voices under the direction of Joseph L. Sullivan, organist and choirmaster of St. Andrew's Cathedral, was heard by a congregation of 3,500 at an impressive service. The occasion was a solemn Pontifical high mass, "Coram Cardinali," celebrated in the Civic Auditorium Sunday, April 30, for the second regional congress of the Confraternity of Christian Doctrine. Cardinal Mooney, archbishop of Detroit, presided at the throne, and the mass was celebrated by the Most Rev. Thomas L. Noa, D.D., bishop of Marquette. Attending bishops were those of Grand Rapids and Lansing.

Following a fanfare of trumpets the Choral Union sang Elgar's "Ecce Sacerdos Magnus" as the cardinal, bishops, monsignori and clergy entered the auditorium in solemn procession. The musical setting of the ordinary of the mass was Vito Carnevali's "Missa Rosa Mystica." Carnevali, a contemporary Italian composer, is organist at the parish church of St. Anne, Vatican City. The proper of the mass was chanted from the "Graduale Romanum" by the choir of St. Joseph's Seminary, under the direction of the Rev. John Thome. As a prelude to the service Mr. Sullivan played "Priere du Matin," Jongen, and Pastorale, Whitlock. For the recessional he played "Toccatina Militaire," Harris.

A BACH FESTIVAL was held at Houghton College, Houghton, N. Y., May 6 to 8 under the leadership of Charles H. Finney. The high point on the festival program was a presentation of the "St. John Passion," sung by the college oratorio society. Two student recitals and a faculty recital were heard. The festival was concluded with a choral and instrumental program which included the Magnificat.

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## Guild Reviews the Year at Dinner in New York; Olin Downes Speaker

National headquarters held its annual dinner meeting at Stouffer's restaurant in New York May 15. S. Lewis Elmer, national president, warmly greeted the members and before proceeding to the business of the evening asked for a moment of silence in tribute to members of the Guild who died in the last year.

In his report Mr. Elmer recounted that his travels had taken him to nineteen cities, where visits were made to existing chapters or new organizations were formed. He expressed great satisfaction over the fact that the national development of the A.G.O. has advanced steadily, with projected mid-century activities holding the promise of far-reaching results in the realization of the Guild's purposes.

Seth Bingham, national chairman of the convention and expansion committee, has achieved much in broadening the scope of the A.G.O. Elected or reinstated during the year were 1,746 members; eleven chapters and two branches were organized and seven Guild student groups were formed. Thirteen regional conventions were held in 1949.

Registration of candidates for the examination is large and heartening, Harold W. Friedell, chairman, reported. Preliminary tests were given for the first time in 1949 and similar tests will be given in 1950.

Mr. Elmer then expressed warm appreciation and sincere gratitude to the national officers and councilors, regional chairmen, deans and regents, all committees and the entire membership for excellent assistance in Guild work from coast to coast, mentioning especially Mr. Bingham, vice-president; Dr. Harold V. Milligan, national secretary; John Holler, national treasurer; Mr. Friedell, chairman of the examination committee, and Virgil Fox, chairman of the public meetings committee. "The accomplishments of the A.G.O. during the year, participated in by such a large number of church musicians, speak for themselves," he said, "and should broaden our vision and inspire each of us to share more fully in extending the mission of the Guild everywhere."

John Holler, treasurer, reported a balance in the treasury for the calendar year ended Dec. 31, 1949, of \$3,867.91, and for the fiscal year ended April 30, 1950, of \$3,579.69. Investments during the year totaled \$10,021.35 and transferred to a savings bank was the sum of \$478.65.

Presentation was made of two special awards—the first a prize of \$100, by J. Fischer & Bro., publishers, to Ivan Langsroth, winner of the organ composition contest with his piece, "Chorale-Toccata," and the second, a certificate of honorary membership in the Guild, to Henry D. Valentine, attorney for the A.G.O., with a sincere expression of gratitude for his many years of warm and friendly service.

All national officers were re-elected. Chosen for three-year terms on the council were Ray F. Brown, Franklin Coates, Vernon de Tar, Clarence Dickinson, Alice V. Gordon-Smith, Edward Margetson, Anne V. McKittrick and George W. Volkell.

Mr. Elmer then introduced the speaker of the evening, Olin Downes, music critic of the *New York Times*. Mr. Downes prefaced his remarks on Bach with a tribute to organists as the people that did more for music than many musicians in other fields and are motivated today by instincts closely akin to those of that great master. As to Bach himself, Mr. Downes

chose to speak of him as one of the greatest of human beings, whose whole monumental creative art was founded upon the music of the plain people. As an exponent of folk music Bach made of the chorale preludes colorful, imaginative sermons in tone—expressions of the collective sources of music—which flowered solidly into the ultimate in religious text and thought. Calling him the past, present and future, Mr. Downes said that Bach, worshipping from every angle of sensibility, could have been inspired by nothing less than an Unseen Being.

HAROLD W. FITTER.

### Craighead Speaks in Pasadena.

One of the most interesting meetings of the Pasadena and Valley Districts Chapter was held April 17 at the Central Christian Church, Pasadena, Cal. After the dinner and business meeting we adjourned to the sanctuary for an illustrated lecture by David Craighead, one of our members. Mr. Craighead's remarks on the place of the organist in the church were simple and direct, yet stimulating and touched throughout with humor.

April 24 was the date of our young organists' contest. Harold Chaney, a pupil of Leslie Spelman at the University of Redlands, won first place, and Jean Askew, a pupil of our dean, Ralph Travis, at the University of Southern California, was second.

May 8 was the date of our last meeting of the year, held at Westminster Presbyterian Church, Pasadena. After a dinner prepared by Mrs. Max Morrison, wife of the pastor, and her committee, the annual business meeting was held. Many guests were introduced, including nearly all of the members of the board of elders and the music committee and their husbands and wives. This is a unique church to our chapter, for it has an unusual interest in its music and musicians. The three ministers and director of religious education are all subscriber-members of the Guild. One minister is our very active chaplain and the husband of one of our members.

After the reading of reports and the election of officers we adjourned to the beautiful sanctuary for our program, presented by Max Miller, the 1949 winner of the far Western young organists' contest at San Francisco and our representative in Boston, and the chancel choir of the host church, William H. Budd, director, and Dr. Charles E. Anderson, a former dean, organist.

VIOLET CAVELL SEVERY, Librarian.

### Hear Weinrich in Trenton.

Central New Jersey Chapter members were invited to attend the annual spring concert of the Trenton Central High School April 27 and 28, since the guest artist for the occasion was Carl Weinrich, director of the Princeton University Chapel Choir and widely-known concert organist. Many took advantage of this opportunity and, as always, Mr. Weinrich performed brilliantly, playing the following numbers on the Allen electronic organ in the high school auditorium: Toccata and Fugue in D minor, Bach; Chorale Prelude, "I Cry to Thee," Bach; Andante in E flat minor, Hindemith; third movement from "The Ascension," Messiaen. Mr. Weinrich added to the interest of the students by making brief descriptive comments on each of the numbers.

In response to Dean Gebhard's appeal, Guild Sunday was celebrated by the Central Chapter. One organist used compositions by Trenton Guild members—Edward A. Mueller, George I. Tilton and the late Paul Ambrose.

With the thought of adding a dash of spice to the annual business meeting, a spaghetti dinner was arranged at St.

John's Italian Baptist Church in Trenton May 1. This proved much more popular than the prospect of mere business. Officers were elected as follows: Dean, Elsie Gebhard; sub-dean, Dorothy Jennings; treasurer, Edward W. Riggs; corresponding secretary, Helen Del Monte; registrar, Ramona Andrews. The evening was enlivened by a colored "movie" travelogue provided through the courtesy of a local travel agency.

A large delegation of Central New Jersey members accepted the invitation of Raymond Rudy of the Princeton Chapter to attend the performance of the "St. John Passion," Bach, at the Princeton University Chapel May 7, with the choral group composed of Vassar College and Princeton chapel choirs. Carl Weinrich conducted and added features of note were a splendid group of New York soloists and special instruments, as called for in the original score, such as viola d'amour, viola da gamba and lute. The work was sung in German and the performance was a memorable one. Central Chapter members were guests of the Princeton Chapter at a reception after the concert.

RAMONA C. ANDREWS, Registrar.

### Bach Memorial in West Virginia.

The Huntington, W. Va., Chapter presented William G. Holby, organist of the First Presbyterian Church, Ashland, Ky., in a recital commemorating the 200th anniversary of the death of Johann Sebastian Bach on April 18 in Trinity Episcopal Church, Huntington. Mr. Holby's program consisted of illustrations of the four types of chorale preludes by Bach's predecessors—Buxtehude, Böhm, Walther, Pachelbel, Praetorius and Palestrina. Between groups Mr. Holby gave a satisfying and scholarly explanation of the types—the chorale partita, the chorale fugue, the chorale fantasy and the chorale prelude. His last division was the fugue proper. He pointed out that all of these forms found their perfection in the compositions of Bach. To give variety he played the Scherzo from Vierne's Symphony No. 2 and the Prelude and Fugue in G minor by Dupré. The appreciative audience agreed that the recital was one of the best that had been given in Huntington.

After the musical program members of the Guild met to ballot for members of the national council, to hear the results of the voting for local officers and to plan for a choral service April 29. Refreshments were served and the members enjoyed a pleasant social hour.

ROBERT P. SECHLER, Registrar.

### Dr. Peaker Plays in Rochester.

Instead of its usual monthly meeting the Rochester Chapter presented Dr. Charles Peaker of Toronto in a recital at St. Paul's Episcopal Church April 18. The program played on this occasion was as follows: Concerto No. 1, Handel; Prelude in E minor, Bales; "Modal Trumpet," Karam; Elegy and Chorale Preludes on "Andernach" and "Puer Nobis Nascitur," Willan; Passacaglia and Fugue in C minor and Trio in C minor, Bach; "Carillon," Murrell; "The World Awaiting the Saviour," Dupré.

J. H. RICHMOND, Registrar.

### Brockton Chapter.

The Brockton Guild and Council of Churches sponsored a splendid choir festival at the First Baptist Church May 7. Dean Francis Yates was at the organ and a chorus of 200 voices was conducted by Rodey May.

On the following evening the Guild met at the home of the secretary, Mrs. Gertrude K. Bryant, and the following officers were elected: Dean, Francis Yates; sub-dean, Frank Reynolds; secretary, Mrs. Gertrude Bryant; treasurer, Miss Blanche Pickering.

## The President's Column

We fully expect the survey being made by the committee on members' interests to produce wonderful results, opening new horizons for the A.G.O. Twenty thousand questionnaires have been mailed to church musicians throughout the country. The value of this project depends upon receiving a general response. This applies to every one of us. Have you returned your "help yourself" questionnaire to the sub-committee on contacts, P. O. Box 7, Decatur 60, Ill.? If not, will you please do so promptly?

Another large registration for the A.G.O. examinations is reported this year. The 1951 requirements for associateship and fellowship are published in another column. The choirmaster examinations, both A and B (for Catholic choirmasters) will be announced in the July issue. The preliminary test will be given again Oct. 5 and 6. It is interesting to note that so many who took this test in 1949 entered the associateship examination in May. The preliminary test is recommended but not required as an excellent introduction to the associateship examination. Sheets containing the requirements of all the foregoing will be sent gratis. Previous test papers and solutions of associateship and fellowship papers, including 1950, are now available. Send for price list.

E. Power Biggs, program chairman, has sent us his final enticing description of some of the high-lights of the Boston convention, published elsewhere. A copy of the official program was mailed to every member of the A.G.O. We trust that you received your copy by this time. Isn't it "out of this world"?

Chapters have been asked to send at least one delegate to the convention. Reports received at headquarters give every evidence of a record attendance. Will all deans and regents please accept my most cordial personal invitation, supplementing that of the committee, to attend the president's luncheon Thursday, June 22.

May I remind you of the impressiveness of the academic procession at Trinity Church Thursday night, June 22, for all members of the Guild. Gowns and hoods will be worn. Please be sure to bring your academic dress.

To honor the A.G.O., Mr. Biggs' CBS broadcast Sunday morning, June 18 (9:15 to 9:45 E.D.T.) will present music by American composers—all members of the Guild—and in the script will carry the story of the founding and aims of the American Guild of Organists, now celebrating its fifty-fourth year.

On to Boston!

S. LEWIS ELMER.

### Recital Based on Gregorian Chants.

The Massachusetts Chapter sponsored a recital by Theodore Marier, F.A.G.O., at St. Paul's Catholic Church, Cambridge, April 24. This was an unusual and impressive program based on Gregorian chants. The Gregorian Chant Choir of St. Paul's Church sang the original Gregorian melody before each organ composition. The program was as follows: Prelude on Kyrie, Frescobaldi; Sanctus, Nibelle; "Agnus Dei," Muset; Dismissal Chant; "Benedicamus Domino," Weitz; "Carillon" on "Puer Natus Est," Nibelle; "Crucifixion," from Passion Symphony, "Stabat Mater," Dupré; Prelude on "O Filii et Filiae," Demessieux; Toccata, Fugue and Hymn on "Ave Maris Stella," Peeters. The choir sang the following selected chants: "Spiritus Domini" (Introit of the Mass of Pentecost); "Dextera Domini" (Offertory for Holy Thursday); "Ave Maria" (Offertory for the Fourth Sunday of Advent).

MARTORIE FAY JOHNSON, Secretary.

# News of the American Guild of Organists—Continued

## Questions and Answers

[All questions pertaining to organ and choral problems will be answered by mail. A few of general interest will be published in this column. Address queries to the "Members' Interests Committee," A.G.O. Headquarters, 630 Fifth Avenue, New York City.]

Q. In playing the "Little" G minor Fugue of Bach I find difficulty in maintaining independence of hands (especially the left) when pedal entries occur. Can you suggest any exercises to correct this?—C. B. J., Mars, Pa.

A. Your difficulties may be analyzed into two virtually distinct categories—(a) mental and (b) muscular. In regard to "a," you should always remember that a clear picture of a passage must be had in mind before it is played. You will probably find that you are doing this with regard to the top part while trying to go through the physical action of playing the other parts. Try playing the manual parts (which can be done just as well at the piano as at the organ) with both hands together and sing the pedal part at a very slow tempo. Now play the pedal part with the left hand and the upper parts with the right hand as before and sing the tenor part (in any convenient octave). Even though this procedure may prove to be all but impossible at first, even making the effort will help to clear the true mental picture immeasurably. Now return to the organ and, practicing in a very slow tempo, try to hear each note in every part before it is played. Many of the difficulties of "b" will already be covered by practice of the above. First of all, however, be sure you know the exact fingering and pedaling you are going to use and stick to it. In addition, exercises in simultaneous manual and pedal scales are recommended, such as may be found, for instance, in Dr. Caspar Koch's "Book of Organ Scales."

Q. Is it necessary to sing the entire text of the sequence "Dies Irae" in the Roman Catholic requiem mass?—M. J. P. Nashua, N. H.

A. According to the Congregation of Rites and individual statutes in most dioceses the complete text of the "Dies Irae" must either be sung (by choir or organist) or recited—that is, sung on one note in an intelligible voice at all sung requiem masses ("Catholic Encyclopedia, IV, page 787").

Q. Some of my congregation insist that each stanza of a hymn should receive individual musical treatment, depending on the meaning and punctuation of the text. How is it possible to do this?—J. W. J., San Diego, Cal.

A. It is not feasible in a practical sense and not advisable in an artistic sense. A highly individualistic interpretation of various stanzas of a hymn is permissible when it is sung as a vocal solo. It is more important in congregational singing that the congregation keep together. This is possible only when the musical phrases are observed with the appropriate musical stops and pauses. If it sometimes happens that (especially in later stanzas) the text does not entirely agree with the musical phrases we may say that in such cases the text must yield to the music in the overall artistic picture.

Q. I have an adult volunteer choir in a small Roman Catholic parish. I have tried to teach them some of the Gregorian masses, but they do not take to them readily. What shall I do?—M. W., Saginaw, Mich.

A. While it never happens that there is any difficulty teaching Gregorian chant to children, sometimes the trouble you describe occurs with adults because of the difference between the "free" rhythm of the chant and the "measured" character of modern music to which they have become accustomed. It is suggested that you continue with the Gregorian at least for the Credo (Credo III) which will not be too difficult for the choir to grasp, since the music in this instance follows the text almost one note to a syllable (that is, without any extended florid passages). For the remainder of the mass a unison or two-part mass from among those recommended by the white list of the St. Gregory Society of America could be used. In teaching any of the latter to your choir try to get them to sing in a good legato style. When they learn to do this many of your difficulties with Gregorian also will disappear.

Q. Several members of my choir (volunteer) have a tendency to sing off pitch. Is there a cure?—Waxahachie, Tex.

A. At the root of most off-pitch singing is inattention. A choir member must listen attentively not only to his own singing, but also to that of the other parts. He must hear them as distinctly as he hears himself, so that he is constantly aware of the effect of the whole score. Many sing off pitch because they are so interested in

and enthusiastic about their own parts that they hear only vaguely and perhaps indistinctly the other voices and the accompaniment. A singer's attention must be divided—half on his own singing, half on the others and the accompaniment. This dual attention results in an awareness of all of the parts that go to make up the whole and a singer soon consciously strives to make his part merge smoothly and properly with the others.

Q. When introducing a hymn, should it be played faster than it is to be sung—to allow for the congregational tendency to drag?—L. D. B., New Milford, Conn.

A. An organist should make his congregation wish to sing. If he enters into the spirit of each hymn, the congregation will do so. In giving out the hymn it is wiser to be consistent and play it through accurately, using the same tempo in which it is expected to be sung.

Q. Is there a basic form for a program (musical) to be presented in a church?—H. D. I., Hawley, Pa.

A. Many kinds of programs may be presented, some entirely classic, others representative of one school or another—or perhaps of a period. But the astute program builder will take care to combine the component parts of each group so as to afford variety and character.

### Choir Festival in Charleston, S. C.

The annual choir festival was sponsored by the Charleston, S. C., Chapter Sunday, April 30, in St. Luke's and St. Paul's Episcopal Church. The organ prelude was played by Mrs. Aubrey Tyson, organist of the French Huguenot Church. The processional hymn was accompanied by Miss Elizabeth McCranie. Anthems were sung by the combined festival choirs, accompanied by Miss Mallie McCranie; St. Matthew's Lutheran Church choir, Mrs. Henry Losse, organist and director; St. Luke's and St. Paul's choir, Miss Phyllis Wolkin organist, A. Legare Van Ness director; the St. Dunstan Boy Choristers, Lieutenant G. M. Nichols organist and director; St. Joseph's Catholic Church choir, Mrs. H. Tracy Sturcken organist and director, and St. Johannes Lutheran Church choir, Miss Louise Mathis organist and director.

The offertory was played by V. Kilpatrick of Asbury Memorial Methodist Church and the postlude by Sydney Smith, organist and choir director of St. James' Methodist Church. Other choirs participating or represented were those of Bethel Methodist Church, St. James' Methodist, the Episcopal Church of the Holy Communion, St. Michael's Episcopal, Asbury Memorial Methodist, Second Presbyterian and St. John's Lutheran.

The Charleston Chapter had its first annual supper May 12 at The Citadel south mess. The object was to acquaint the ministers of the city with the aims of the Guild. During the evening several ministers gave short talks on what they liked and disliked about the music in the churches. They also told how the organists could work better with them. The dean, Lieutenant G. M. Nichols, spoke on the aims and plans of the Guild. Several organists were called upon to tell of their experiences in church work and what they expected of the ministers.

ELIZABETH MCCRANIE, Reporter.

### Elmira Holds Choir Festival.

The Elmira, N. Y., Chapter, formed late in 1949, made a first impact on the general community Sunday evening, May 9, with a junior choir festival which filled to overflowing the historic Park Congregational Church seating 1,300 people. In this impressive "vesper service of prayer and praise" 340 children, representing seventeen churches, were heard in a program of solo anthems and ensemble hymns, with DeWitt K. Botts, dean of the chapter, as director and Mrs. Edna S. Lockwood as accompanist. Responsible for the arrangements was a committee headed by Mrs. Ruth B. Chatfield and including Mrs. Elizabeth B. Bacon, Mrs. Sue Elson McKnight, Kenneth L. Mosher and Adolf A. Peterson.

Further attention was focused on the chapter on Sunday morning, when the pastors in a number of churches spoke about the Guild, complimented the organist on his or her affiliation with it and urged the congregation to attend the festival.

CHARLES V. DARRIN, Secretary.

### Fifth Choir Festival in Louisville.

The Louisville Chapter held its fifth annual choir festival May 1 at Calvary Episcopal Church. Sixteen adult choirs and seven youth choirs combined forces for the festival, which was under the

direction of Mr. and Mrs. Edwin Irely. Four vocal soloists and three trumpeters augmented the group. Mrs. Alberta Irely conducted the choirs and Mr. Irely played organ accompaniments for the choral numbers. The organ prelude, Prelude and Fanfare Fugue in C of Bach, was played by Jack Edwin Rogers, who also played the processional and recessional hymns. The Andante Larghetto from Handel's Fourth Concerto was the offertory, played by Mrs. Frank Ropke. After the prelude Fletcher Smith, baritone soloist, and Robert Bischof, trumpeter, gave "The Shofar Is Sounded." The choral numbers chosen for the festival were: "Sleepers, Wake," Bach; "O Saviour Sweet," Bach; "The Pharisee and the Publican," Schuetz; "The Beatitudes," H. R. Evans; "Prayer of the Norwegian Child," Kountz; "God of Light," Carl F. Mueller; "O Lord God, unto Whom Vengeance Belongeth," Robert Baker; "Almighty God of Our Fathers," Will James.

MAIVA DICKSON, Registrar.

### Robert Baker Memphis Recitalist.

A large audience greeted Dr. Robert Baker, Sac. Mus. D., April 25 at the Idlewild Presbyterian Church, Memphis, Tenn., to hear a program memorable for both its content and performance, under the auspices of the Tennessee Chapter. The Idlewild organ, a four-manual of forty-nine ranks, recently revoiced by the Aeolian-Skinner Organ Company, was a perfect instrument for the artist.

Opening with the Adagio and Finale from the G major Concerto by Handel, the program continued with the Adagio from the D minor Concerto, Vivaldi-Bach. Rinck, known for his methods of organ playing, received a hearing in his sprightly little Rondo for the Flute Stop and one number from an entire Concerto for the Flute Stop. This group closed with the Fantasia in F minor by Mozart.

The second group consisted of works by contemporary writers—a Fanfare for the Organ by Shelley; "Nativity," Langlais, a colorful bit of tone painting from the pen of the French organist; a "Pastoral Dance" by Milford, followed by Alain's "Litanies." The piece de resistance of the evening was the dramatic Fantasia and Fugue on "B-A-C-H," Liszt. Reserved for the closing group were the Toccata in C major, the chorale "Rejoice Now, Christian Men," "I Call to Thee" and the great Fugue in D major, all by Bach.

Dr. Baker was guest of honor at a reception in the Idlewild lecture hall. The following morning a master class in organ was conducted by him at Calvary Episcopal Church.

Seldom has a visiting recitalist been received with such enthusiasm.

SALINA KELLOGG ACREE, Corresponding Secretary.

### Two Meetings in Indianapolis.

The Indiana Chapter held two interesting meetings in the last month. Both were preceded by dinners. On April 17 Sacred Heart Church, Indianapolis, was the host. It is a beautiful church and one of the oldest in the city. The high altar is effectively lighted. At times the lighting throws the altar into silhouette, at others the celestial blue ceiling with its gold tracery is arched by strings of small lights which look like stars.

Amy Cleary Morrison was the recitalist that evening. Her program included: "Psalm 19," Marcello; Largo in F sharp minor, Veracini; Prelude and Fugue in D major and two chorale preludes, Bach; "Crepuscule," Matthew; Menuetto in E flat major, Beethoven-Kraft; Cantilena, McKinley; Scherzo in G minor, Bossi, and Finale, Symphony 1, Vienne.

On May 2 the chapter held its last meeting of the year at the Broadway Methodist Church, Indianapolis, where Ellen English is organist. Sub-Dean Dale Young presided at a short business meeting. All present officers were elected for another year. New members of the executive committee for three years are Natalia Conner, Myra Dungan and Frederic Weber.

Mrs. English presented a fine program which was as follows: Sonata, Ritter; "A Tove," Farnaby; "O Thou That Takest upon Thee the Sins of the World," Couperin; Gavotte, Martini; Cantabile and Finale, Eighth Symphony, and Allegretto, Seventh Symphony, Widor; Finale, Sixth Symphony, Vienne; "Pageant," Sowerby; "At the Close of the Day" (in the style of Schubert) and Concertino for Clarinet (in the style of Weber), Karg-Elert; "Humoresque Americana" (Arkansas Traveler), Murphree; Old Irish Air ("The Little Red Lark"), Clokey; Toccata, Jongen.

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

## A.G.O. Test Pieces for 1951

Test pieces for the May, 1951, 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) "Alla Breve," by J. S. Bach (Widor-Schweitzer edition, volume I; G. Schirmer, Inc.); (Peters edition, volume VIII); (Dupré edition, volume VI; Bornemann). Published separately (Bridge-Higgs edition; H. W. Gray Company). (b) Andante from Symphony No. 1, Vienne (Edward B. Marks Music Corporation); (J. Hamelle). (c) In Te, Domine, Spéravi, H. Leroy Baumgartner (J. Fischer & Bro.).

### FOR FELLOWSHIP.

To play the whole or any portion of all three of the following pieces: (a) Prelude and Fugue in G major (Greater) by J. S. Bach (Widor-Schweitzer edition, volume IV, page 30; G. Schirmer, Inc.); (Peters edition, volume II, page 7); (Dupré edition, volume II, page 9; Bornemann). Published separately (Bridge-Higgs edition, H. W. Gray Company). (b) Chorale in B minor, Franck, edited by Edward Shippen Barnes (G. Schirmer, Inc.; Durand & Co.). (c) Sonata, Leo Sowerby (H. W. Gray Company).

Required textbooks for both associateship and fellowship: "The Art of Counterpoint," by Kitson (Oxford University Press) or "Counterpoint," by Jeppesen (Prentice-Hall); "A History of Musical Thought," by Ferguson (F. S. Crofts & Co.) (associateship only); "Our Musical Heritage," by Curt Sachs (Prentice-Hall) (fellowship only).

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

Requirements for choirmaster A examination and choirmaster B examination (for Catholic choirmasters) will appear in the July issue of THE DIAPASON. The 1951 choirmaster examinations will be held May 22; associateship and fellowship examinations May 23, 24 and 25.

### A.G.O. Preliminary Test.

This optional test, given for the first time in October, 1949, will be given Oct. 5 and 6, 1950, in New York and other specified centers. Applications should be sent to national headquarters by Sept. 1. The fee is \$10. The object of this test is to help the candidate form a self-evaluation of his capabilities precedent to the associateship examination. Candidates are advised but not required to take this test in October as a preparation for the associateship examination in May, as so many did last year. Graded mark sheets will be sent to every candidate after the test. A list of requirements will be sent gratis upon communicating with national headquarters.

### Prelude Clinic in Binghamton.

The Binghamton Chapter held a Prelude clinic in Christ Church April 24. Miss Evelyn McCann played "Kol Nidrei," Vibbard; "Beside Still Waters," Marsh, and Festival Prelude on "Ein feste Burg," Faulkes. Miss Emily H. Williams played the Andante and Andante con Moto from Mendelssohn's Fifth Sonata. Harold O'Daniels played an improvisation on "Picardy." Bedell, and Intermezzo from the Rheinberger Fourth Sonata.

We then listened to the recording of the junior choir hymn service held at the First Presbyterian Church Feb. 26, which was directed by Alvin A. Wooster. The organists were Miss Emily E. Williams, Miss Elizabeth Britton, Mrs. Jeffers Richardson and Harold O'Daniels. There was a short business meeting, after which refreshments were served.

On March 20 the chapter sponsored a recital at the First Congregational Church by Frederick L. Swann, assistant organist of the First Methodist Church in Evanston, Ill. Also in March there was a lecture on Hebrew music by the Rev. I. Friedland and the Rev. Moses Margolis in the Jewish Synagogue of Binghamton.

ELLOUISE HEFFELFINGER, Secretary.

### Dr. Rawski Syracuse Speaker.

The Syracuse Chapter enjoyed its annual banquet at Drumlins May 2. After the brief business meeting the speaker of the evening, Dr. Conrad Rawski, who is in charge of graduate music studies at Ithaca College, informed us inspiringly and entertainingly on "The Art of Improvisation." His address was received enthusiastically and the challenge to revive a fast disappearing art was sincerely accepted. After an amusing skit by Gladys Bush, the goodly number present were happy to linger for a period of camaraderie.

M. LILLIAN JEROME, Secretary.

## News of the American Guild of Organists—Continued

Chicago Organists Hold  
Election; Hear Lecture  
on Goethe Celebration

Sixty-five organists of Chicago and suburbs sat down to dinner May 15 at the Cordon Club for the annual meeting and election of officers of the Illinois Chapter. Dean Rene P. Dosogne presided and reviewed the activities of the past season. He also called on the other officers to present their reports. The report of the secretary, Miss Grace Symons, gave a comprehensive survey of the year's activities. It showed that at present the chapter has 352 members. It was interesting to hear the reading of a list of eight weddings of woman members of the chapter in the last twelve months. Miss Symons referred in a touching manner to the passing of two who had been active in the Guild and after the reading of a short memorial poem the entire assembly rose in honor of those who had gone on. Miss Alice R. Deal, the treasurer, showed that the chapter is in a sound financial condition.

A very interesting feature of the evening was a talk, illustrated with beautiful views, by Mrs. Lauretta Rossiter Cotton, a member of the Wisconsin Chapter, who came from Milwaukee to address the Chicago group. Mrs. Cotton attended the Goethe celebration in Aspen, Colo., at which Dr. Albert Schweitzer was a distinguished guest and speaker.

Officers elected for the coming year are: Dean, Rene P. Dosogne; sub-dean, Allen W. Bogen; secretary, Mrs. Hazel Atherton Quinney; treasurer, Miss Alice R. Deal; registrar, Miss Sophie M. P. Richter; members of the executive committee, Miss Edith H. Dobson, Miss Lydia Koch and George E. LaMarche.

By unanimous vote of those present Dean Dosogne was authorized to extend to the convention in Boston an invitation to hold the 1952 convention in Chicago.

Members of the Illinois Chapter to the number of about 200 were guests of the Baldwin Piano Company at a demonstration of the new model 10 Baldwin electronic organ Monday evening, May 1, in the Baldwin recital hall. Rene P. Dosogne, dean of the chapter, introduced Paul Mooter, sales manager of the organ division of the Baldwin Company of Cincinnati, and the two recitalists of the evening, Dr. William H. Barnes and Robert Lodine. Dr. Barnes played: Chorale and four variations on "O God, Thou Faithful God," Bach; Dialogue, Clerambault; "Hark, a Voice Saith," Bach; four movements from "Water Music," Handel; "Clair de Lune," Karg-Elert; "Poeme Mystique," Purvis. Mr. Lodine played: Allegro, First Concerto, Handel; "Sleepers, Wake," Bach; Prelude and Fugue in D major, Bach; Intermezzo, Sixth Symphony, Widor; Chorale Improvisations, "O God, Thou Holy God," and "Deck Thyself, My Soul, with Gladness," Karg-Elert; Toccata, "Tu Es Petrus," Mulet.

Refreshments were served by the hosts after the guests had enjoyed the opportunity to hear a demonstration of the new instrument's resources.

## Detroit Organists Visit Cranbrook.

The May meeting of the Eastern Michigan Chapter was held on the evening of May 10 in Christ Church, Cranbrook, Bloomfield Hills, about twenty miles north of Detroit. The host of the evening was Dr. Maurice Garabrant, organist of the church. After a dinner served by the women of the church to about fifty members and their guests, Dr. Garabrant welcomed the Guild. The annual business meeting was conducted by Dean Elizabeth Root Murphy. The election resulted in the following being chosen to guide the destinies of the chapter during the coming year: Dean, Elizabeth Root Murphy; sub-dean, James Hunt; secretary, Mark Wisdom; recording secretary, Agnes Kells; treasurer, Helen Boughton; members of executive committee, Mildred Clunas, Thelma Addington and A. Shanley Rosso.

The chapter then adjourned to the church, where Dr. Garabrant gave the organ program, assisted by Mrs. Charlotte McCray, soprano, and Axel Magnuson, violinist. Dr. Garabrant's numbers were: Fantasie in G, Bach; Larghetto from Violin Sonata No. 4, Handel; Prelude to Act 2 of "Ghiselle," Franck; "Pulchra ut Luna," Dallier; "Alleluia-Finale," Bossi; "Contemplation," Rowley, and Prelude on "B-A-C-H," Richard Keys Biggs. Mrs. McCray sang the aria "O Bona Patria," from "Hera Novissima," by Parker, and

"Ave Maria," by Percy B. Kahn, with a violin obbligato played by Mr. Magnuson. Mr. Magnuson played the Andante from the "Symphonie Espagnole," by Lalo.

Rolande Falcinelli, organist of the Church of Sacre Coeur, Paris, France, appeared in Detroit under the auspices of the Eastern Michigan Chapter on the evening of May 16. Making her first American tour, Miss Falcinelli gave a varied and exacting program on the four-manual Casavant in St. John's Episcopal Church.

Miss Falcinelli is in her early twenties but she played with a flawless technique and a maturity of interpretation which belied her youth. Her playing throughout was characterized by good taste in registration and brilliancy of execution. If this recital has any indication of the future she should have a very distinguished career as a concert artist.

On the day before the recital Miss Falcinelli and her mother, who is touring with her, were guests of the Guild at luncheon at the Harmonie Club, Detroit. Among the distinguished guests were Donat Gautier, French consul in Detroit, and Mrs. Gautier. MARK WISDOM, Secretary.

## Junior Choir Festival in Utica.

The annual junior choir festival sponsored by the Central New York Chapter was held May 8 at the First Presbyterian Church, Utica. The choir was composed of young people representing the following churches: Grace, Westminster, Plymouth, Calvary, First Presbyterian, First Methodist, Rome; St. Augustine's, Iilon, and the Deansboro Congregational Church. J. Laurence Slater, former organist and choirmaster of Grace Church, Utica, and now organist and choirmaster of the Church of the Heavenly Rest, New York City, was guest conductor. Dean John L. Baldwin, present organist and choirmaster at Grace Church, was organist for the service. Richard Bennett played organ selections. J. ANNA SHEA, Reporter.

## Festival Held in Paterson, N. J.

The Northern New Jersey Chapter sponsored a music festival May 16 at the First Presbyterian Church in Paterson. A choir of 150 mixed voices participated. G. Robert Frieling, music director of the First Reformed Church of Little Falls, directed the singing of five anthems: "O Come, Let Us Worship," Mendelssohn; "Immortal, Invisible," Thiman; "Onward, Ye Peoples," Sibelius; "Jesu, Joy of Man's Desiring," Bach; "With a Voice of Singing," Shaw. James B. Healy, Jr., organist and choir director of the Third Presbyterian Church of Paterson, provided the organ accompaniment. Raymond Tarantino, organist and director at the Union Avenue Baptist Church of Paterson, played as the opening number Bedell's "Grand Choeur." Charles Hizette, organist and director at St. Mary's Episcopal Church, Haledon, played the offertory, "Invocation," by Mailly, and Richard Warner, organist and director at the First Baptist Church, Paterson, played "Jubilate Amen," by Kinder, as the concluding number.

The following choirs participated: First Presbyterian, Second Reformed, Third Presbyterian, First Baptist and Wesley Methodist of Paterson and First Reformed of Little Falls.

JAMES B. HEALY, Publicity Chairman.

## Northeastern Pennsylvania.

The regular meeting of the Northeastern Pennsylvania Chapter was held at the home of the dean, Miss Ruth White, April 18. The date of the annual dinner was set for May 16. The following entertainment committee was appointed: Mrs. Stuart Northrup, Mrs. William Newman and Mrs. Ruth Hallock. A decoration committee was named consisting of Miriam Trethewey, Dorothy Slendak and Jean Dornblazer. It was decided to ask Guisepe Moschler to give a recital for the chapter in the fall.

HELEN B. BRYANT, Secretary.

## Kanawha Chapter.

The Kanawha Chapter, Charleston, W. Va., has had a busy and successful year under the capable leadership of Dean Richard Bower, A.A.G.O. In September we had the privilege of hearing Dr. David McK. Williams lecture on "Organ Playing." At our October meeting each one had the opportunity of singing and examining anthems brought by various directors. We had our annual clergy dinner Nov. 28. Feb. 15 we sponsored a recital by E. Power Biggs. March 26 the boy choir of the First Methodist Church of South Charleston presented a program. A student recital took place April 24 and a hymn sing May 21. The annual dinner will be held June 26.

MRS. JOHN W. NEWTON, Registrar.

## Plays for Youngstown Chapter.

Raymond H. Ocock gave a recital for the Youngstown Chapter and friends on the four-manual Moller organ in Trinity Methodist Church April 24. Mr. Ocock, a senior at Westminster College, New Wilmington, and a pupil of James W. Evans, is graduating this spring with a major in organ. He played the following numbers:

Concerto in B flat (Introduction and Allegro), Handel; Fugue in G minor (the Great), "Nun komm, der Heiden Heiland" and Dorian Toccata, Bach; Prelude and Fugue on "B-A-C-H," Liszt. Mr. Ocock is organist at the Evergreen Presbyterian Church in Youngstown.

A business meeting followed the recital, with Dean W. Frederic Miller presiding. MRS. PAUL A. ADAMS, Secretary.

## Howes Plays at Duke University.

The North Carolina Chapter held a two-day meeting at Duke University March 18 and 19, when the university and the chapter brought Arthur Howes, F.A.G.O., director of music at Phillips Academy, Andover, and director of the Andover Organ Institute, to the Duke campus. Mr. Howes held a master class for visiting organists, teachers, choir directors and students. March 19 he gave his formal recital on the large Aeolian organ in the Duke Chapel with over a thousand present. CATHERINE RITCHEY MILLER, Dean.

## Service Held in Champaign, Ill.

The April activity of the East Central Illinois Chapter took the form of a service April 27 in the University Place Christian Church, near the University of Illinois campus in Champaign. The Rev. W. J. Jarman, minister of the church, delivered a sermon on "Christian Worship." His text, taken from Psalm 96, was "Give unto the Lord the glory due His name; bring an offering and come into His courts." Paul Pettinga, dean of the chapter and associate professor of music at the university, provided the organ music and directed the choir of the University Place Church. Mr. Pettinga is organist and choirmaster of the church and was the host for the evening.

The choir sang a choral introit, "Praise God, Ye Peoples," by Vulpilus; an anthem, "The Lord Is My Shepherd," by Noble Cain; a "choral petition" arranged from Arkadelt's "Ave Maria" and a second anthem, "Praise to the Holiest in the Height," from "The Redeemer," by Martin Shaw. Mr. Pettinga opened the service with the Prelude on Song 13 of Orlando Gibbons, by Ralph Vaughan Williams. His postlude was a Processional by Martin Shaw.

Dean Pettinga had suggested that the chapter members extend a personal invitation to their ministers to attend the service and a number of ministers accepted the invitation. The church is one of the most beautiful edifices in the twin cities of Champaign and Urbana. The sermon was appropriate to the occasion and the singing of the choir was inspiring. The organ is a Hammond.

After the service the chapter and its guests assembled in the great hall of the church for a social period and refreshments. The social committee, Mrs. Ralph M. Line, chairman, and Mrs. Larry W. Taylor, had provided attractive spring decorations for the refreshment table.

KENNETH CUTLER.

## Gregorian Chant Lecture Subject.

At the monthly meeting of the Angelina Chapter, Lufkin-Nacogdoches, Tex., in April at the Westminster Presbyterian Church, Nacogdoches. Mrs. Pauline Barbay, organist-director of the First Christian Church in Lufkin, gave a program on Gregorian chant, assisted by Mrs. Tom Buchanan. Each member present was handed a photostatic copy of the "Hymn to St. John the Baptist," from which the present sol-fa scale originated. With this as an example, Mrs. Barbay explained the development of the four-line staff. Modern music compared with Gregorian chant was illustrated by the chant "Tantum Ergo, Mode V." This was sung by the organists present in Latin. To illustrate the psychological affect of modal music on listeners, Mrs. Buchanan, organist of the Westminster Presbyterian Church, Nacogdoches, played two numbers from "Thirty-five Miniatures for Organ" by Flor Peeters. PAULINE BARBAY, Secretary.

## Rocky Mountain Chapter.

The Rocky Mountain Chapter met in St. John's Cathedral, Denver, May 15. Mrs. J. H. Jamison was re-elected dean, David F. W. sub-dean, Marian Scofield secretary and Lawrence Burt treasurer. New members elected to the executive board are Mrs. Vera Lester and Mrs. Elizabeth Mariner Burt.

Mrs. V. E. Spirk discussed and played two anthems suitable for an average choir of volunteer singers: "Rise, Arise," by Norman, and "Praise We Sing to Thee," by Haydn. Mrs. Elizabeth Mariner Burt played the Scherzo from the E minor So-

nata by Rogers and a Nocturne by DeLamar. William H. Spalding played the Chorale Prelude on "Malabar" by Sowerby and the Chorale Prelude on "Eudoxia" by David Pew. The latter number is still in manuscript. The Andante Cantabile from the Sonata by Philip James; Allegretto in B flat minor, Parker; "Joy of the Redeemed," Dickinson, and the Chorale Prelude on "Eventide" by Noble were played by David Pew.

The meeting adjourned with a vote of appreciation to the dean for her work in making the year an enjoyable as well as a most successful one.

ESTELLA PEW, Publicity Chairman.

## Mlle. Falcinelli in Tennessee.

The East Tennessee Chapter presented Mlle. Rolande Falcinelli in a recital at the First Baptist Church of Elizabethton, Tenn., May 4. Mlle. Falcinelli, who is organist of the Sacre Coeur Basilica in Paris, played works of Bach, Schumann, Liszt, Sowerby, Messiaen and Dupre, as well as a Tryptic of her own, and improvised on a submitted theme. The music was played with such conviction and such delicate feeling that performer and organ seemed welded together. The highlight of the evening was the improvisation in the form of a set of variations.

A reception for Mlle. Falcinelli and her mother was held in the church parlor.

CAROLYN TRIVELT, Secretary.

## South Carolina Contest Held.

The annual scholarship contest sponsored by the South Carolina Chapter was held May 6 in Sharon Methodist Church, Columbia. One hundred dollars is offered to the winner and this year the prize was divided between Theodosia Gailey and Robert Naylor, both pupils of M. Berry Seay, organist of the First Baptist Church, Columbia. The judges were: Rachel Pierce, Limestone College, Gaffney, S. C.; Lawrence Wheeler, Winthrop College, Rock Hill, S. C., and Harold Franz, Davidson College, N. C.

The last Guild meeting of the year was a dinner at the Country Women's Exchange May 1. The election of officers resulted in the choice of the following: Mrs. Latta Johnston, dean; Gregory Pearce, sub-dean; Mrs. B. T. Bodie, secretary; Mrs. Curran Jones, treasurer. These constitute the executive committee, with Mrs. Fred H. Parker and Miller Simpson, members-at-large, and Mrs. Lawrence Davis, retiring dean.

MRS. E. ARTHUR TARRER,

Publicity Chairman.

## Varied Activities in Charlotte, N. C.

The Charlotte, N. C., Chapter has enjoyed a year of varied activity under the leadership of Oliver Cook, the dean. Among the programs have been one presenting organ music suitable for church services played by three members; a public service at Christmas time featuring carols of all lands, sung by a massed choir from the city churches, with audience participation; a lecture on Catholic liturgical music by Msgr. Maurice of Rock Hill, S. C.; a tour of inspection of the new Aeolian-Skinner organ of the Myers Park Methodist Church and attendance as honor guests at the dedicatory recital on this organ by Virgil Fox.

Officers elected for 1950-51 include: Richard Van Sciver, dean; Robert Rodwell, sub-dean; Mrs. James M. Howe, secretary; Miss Judith Autry, treasurer, and Mrs. Esther Winwright, registrar.

The outstanding event of the year is the junior choir festival, featuring lectures and clinics, with a demonstration junior choir, directed by Mrs. Ruth Krehbiel Jacobs of Los Angeles. Mrs. Thomas D. Newell, Jr., for the second year is heading the committee for this project, which attracts directors of junior choirs from a wide area. Forums were held May 18 and 19, a banquet May 20 and the junior choir festival on Sunday afternoon, May 21.

## Annual Meeting in Worcester.

The annual meeting of the Worcester, Mass., Chapter was held at Wesley Methodist Church May 9. Charles S. Thomas, organist of Pilgrim Church, Leominster, played the C minor Toccata by Bach and selections from Mendelssohn's First Sonata. Mrs. Willis L. King, organist at Atlantic Union College, played a chorale prelude by Bach and the Chorale in A minor by Franck. The following officers were elected: Dean, Frederick Kinsley, F.T.C.L.; sub-dean, Clifford Fowler Green, A.A.G.O.; secretary, Bertis H. Adams; treasurer, Luke Richard; auditor, Arvid C. Anderson.

BERTIS H. ADAMS, Secretary.

Ruth  
Barrett  
**ARNOLD**  
THE FIRST CHURCH OF CHRIST, SCIENTIST  
BOSTON



News of the A.G.O.—Continued

San Diego Guild Sunday  
in Outdoor Setting With  
Singing by Mass Choir

Three members of the San Diego Chapter gave a program April 24 at the First Methodist Church. Mary Atkinson Henson played: "Grande Piece Symphonique," Franck; Barry Hatch played Bach's Prelude and Fugue in D and "Variations de Concert," Bonnet, and Helen Schwaerke played the Adagio from Guilman's Fifth Sonata, Scherzo, Jadassohn, and Toccata, Reger.

The chapter celebrated A.G.O. Sunday by presenting its mass choir concert April 30 in the unique setting of the Balboa Park organ pavilion, where the world's largest outdoor organ is located. Dr. Earl Rosenberg directed the choir and the program was as follows: "Now Let All the Heavens" and "Crucifixus," Bach; "Hallelujah, Amen" ("Judas Maccabaeus"), Handel; "Prayer of Thanksgiving," Netherlands Folksong; "He Watching over Israel" ("Elijah"), Mendelssohn; "How Lovely Is Thy Dwelling," Brahms; "Let Us Praise God," W. B. Olds; "Springs in the Desert," Jennings; "St. Francis' Prayer," Ross Hastings (a San Diego composer), and "Land of Hope and Glory," Elgar. Mary Henson served as accompanist. She is organist of the First Methodist Church.

On May 1 the Guild presented some of its composers and their music at the Mission Hills Congregational Church, where Thunselda Bircsak is organist and director. Charles Shatto played a Toccata by David Zea, an "Impromptu," by his wife, Catherine Shatto, and his own Chorale in G minor. Barbara Cameron played two color prints—"Evening Snow at Fujikawa" and "Monkey Bridge"—"Beside Still Waters" and Toccata, by Charles H. Marsh. Three songs by Miss Bircsak were sung by a girls' octet from the Hoover High School. Mr. Shatto and Norma Estep played a flute and piano number, "Aubach," written by Mr. Shatto. Dr. Frederick Andrews played his "Variations on an Old Tune."

The highlight of the evening was a talk by Dr. Joseph W. Clokey. His subject was "Motion and Emotion." It was a discussion of the relation of music to worship. In explaining emotion and sentiment in worship he described how emotion is a direct motion toward God undisturbed by extraneous interruption. Sentiment in worship was described as a circular motion around oneself. The church organist and director needs to understand these things and know what to offer that will be music of real worship, void of show and sentimentality.

The chapter's organ contest took place May 1 in the afternoon, when Dr. Clokey, Dr. A. Zimmerman and Christine Springsman acted as judges. The award was given to Helen Gudmanson, a pupil of Ethel Kennedy.

EDITH GOTTFRID,  
Publicity Chairman.

Redlands Student Group Active.

Two Sunday afternoon organ vesper services have been presented by the student group at the University of Redlands in California. On Passion Sunday, March 26, Bach's chorales and chorale preludes for the Lent and Easter season formed the program, interspersed with singing of the chorales. April 30, Guild Sunday, a recital of post-Easter music was offered. In recognition of Guild Sunday the Rev. R. Merrill Jensen of Immanuel Baptist Church, Long Beach, read the declaration of the religious principles of the Guild, followed by a short inspirational talk. Monday, May 1, a talk on the mechanics of the organ was given to the group by Hilary Burke. One more project is being planned for the spring term—an evening devoted to studying anthem literature. Projects are chosen among the requests of the students.

Redwood Empire Annual Meeting.

Business at the annual meeting of the Redwood Empire Chapter was conducted under slight difficulties on the evening of May 2 as it followed a bounteous dinner (including smörgåsbord), at the Green Mill near Petaluma, Cal. The session was at the Methodist Church of Petaluma, where the following program was presented by G. Franklin Morris, A.C.C.O., and his choir: Prelude to the "Miniature Suite," Willan; anthems, "O Light from Age to Age the Same," Shaw; "Sweet Is

the Work," Robson; two hymns with descants by Mr. Morris, "Saviour, Teach Me Day by Day" and "O for a Faith That Will Not Shrink"; anthem, "Sing Alleluia Forth," Thiman; soprano solo, "Adore and Quiet Be," Gounod; anthems, "Bless the Lord, O My Soul," Ippolitoff-Ivanoff; "Behold Now, Praise the Lord," Titcomb; "Blessed Be the God and Father," Wesley, and "With a Voice of Singing," Shaw; postlude, Introduction and Allegro from "Westminster Suite," Purcell, arranged by Whitehead.

May Meeting in Los Angeles.

The May meeting of the Los Angeles Chapter was held on the campus of the University of California at Los Angeles. After a fine dinner in Kerekhoff Hall the annual election of officers was held. Following are the results of the election: Dean, Mrs. Anita Priest; sub-dean, J. Carl Brand; secretary and director of public relations, Marvin Blake; treasurer, Robert Kursinski; registrar, Helen Macey; librarian, Roderick Casper. Executive committee members elected were Mrs. Fannie Benjamin, William G. Blanchard, Edward B. Gowan, Bruce Prince-Joseph and Arnold Richardson. Warm appreciation was expressed to Mr. Gowan and Mr. Richardson for their long and faithful service as treasurer and secretary respectively.

After the dinner the members and guests adjourned to Royce Hall, where Dr. Laurence Petran, organist of the university, presented a remarkable musical travelogue based on his observations of musical trends and customs in the many foreign countries he visited while on sabbatical leave last year. Music from many lands was played and sung by students from the Music Workshop. Dr. Petran served as narrator, and in an informal and witty manner outlined his trip around the world, interspersing his talk with the musical examples. The program was enjoyed by a large crowd of Guild members and students of the university.

WILLIAM G. BLANCHARD, Dean.

Northern California Chapter

Richard Purvis played his final Bach-Franck recital at Grace Cathedral, San Francisco, May 14. The San Francisco Conservatory presented Harold Mueller, the chapter's dean, in an all-Bach recital at Trinity Episcopal Church May 7. The far western Guild convention, held in July, 1949, in San Francisco, wound up its affairs at an executive board meeting of the Northern California Chapter May 9, when the convention chairman, W. Allen Taylor, handed over the profits to be deposited to the credit of the Wallace A. Sabin memorial fund. The convention committee was formally dissolved. The annual Guild dinner and election of officers was held May 16 in the parish hall of St. Francis Church, San Francisco.

FREDERICK FREEMAN, Registrar.

Throng Hears Asper in Lodi, Cal.

An overflow audience packed the First Methodist Church of Lodi, Cal., April 25 for the recital by Dr. Frank Asper, Mormon Tabernacle organist, sponsored by the Central California Chapter. About 700 were able to get into the church while about 200 others had to be turned away.

Chairman for the evening was Mrs. Peter Verkuyl, assisted by Mrs. W. F. Meeske and Mrs. E. C. Brommer. W. F. Meeske is dean of the chapter and Mrs. Verkuyl is sub-dean.

Dr. Asper's program opened with the Trumpet Tune and Air by Purcell, followed by two chorales, "My Heart Is Filled with Longing" and "Jesus, Joy of Man's Desiring." Bach, followed by Bach's Fantasia and Fugue in G minor. The second group consisted of Boellmann's French Rondo, a Handel Aria, a Scherzo by Rogers and Franck's Chorale in A minor. The concluding group was made up of "Divertissement," Bedell, followed by the same composer's "Lullaby and Prayer," which he dedicated to Dr. Asper. Mule's "Thou Art the Rock" was the concluding number of the concert. Mrs. J. E. Devine read program notes.

A reception was held for Dr. and Mrs. Asper by the chapter, with sponsors and Guild members as guests.

Election Held in Tulsa, Okla.

The last meeting of the 1950 season was held by the Oklahoma Chapter May 2 at St. Paul's Methodist Church, Tulsa. After dinner Dean Marie M. Hine called the meeting to order and the secretary, Fannibelle Perrill, read the slate of officers for the coming year and the names as read were unanimously approved, as follows: Dean, Marie M. Hine, A.A.G.O.; sub-dean, John Knowles Weaver, A.A.G.O.; secretary, Fannibelle Perrill; registrar, Dorothy Heywood Reedy; librarian, Dan Casebeer; treasurer, Mrs. Loy Wilson; hospitality chairman, Mrs. C. H. McClure; executive committee, Leclit Benedict and Carl Amt, A.A.G.O.; chaplain, Dr. E. H. Eckel, S.T.D.; auditors, Dan Casebeer and Robert Heckman.

After the meeting at the church the organists drove to Lorton Hall, on the campus of the University of Tulsa, where they heard a lecture and demonstration

of boy voice training by George Oscar Bowen. The Tulsa Boy Singers, numbering seventy-five voices, first were led in vocalizing exercises and then sang songs in two, three and four parts. The director and instructor, Professor Bowen, was for many years head of the music department in the Tulsa public schools. Recently the Tulsa Boy Singers were sent by the city to appear before the national convention of public school music teachers in St. Louis.

JOHN KNOWLES WEAVER, Sub-dean.

Election in Oklahoma City.

The Oklahoma City Chapter held a dinner meeting May 1 at St. Luke's Methodist Church. Officers for the coming year were elected as follows: Dean, Mildred Andrews; sub-dean, Mrs. James Walker; secretary, Mary Elizabeth McCray; registrar, Mrs. Delbert Spain; treasurer, Mrs. D. W. Faw; historian, Mrs. C. A. Richards; auditors, Raymond Ryder and Paul Roe Goodman. After the meeting a program was given by Mrs. E. L. Curtis and Mary Ruth McCulley.

On April 14 the music clubs of the city presented William Watkins, 1949 winner of the National Federation of Music Clubs contest. His program was as follows: Concerto No. 5, in F major, Handel; "Chant Heroique," "La Nativite" and "Fete," all by Jean Langlais; Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; "Carillon," Vierne; "Fall on Your Knees" and "Christ Is Born Today," Whitmer; Polka from "The Golden Age," Shostakovich; Variations on a Noel, Dupré; Toccata, "Thou Art the Rock," Mulet. The program was given on the new concert model Hammond at the First Christian Church.

MARY ELIZABETH MCCRAY, Secretary.

Close Season in Tucson, Ariz.

The Southern Arizona Chapter held its last meeting of the year in the patio of the First Congregational Church of Tucson May 8. An informal buffet supper was served to members and guests. Anne Price Eaton was elected unanimously to serve again as dean. Mrs. Eaton received her musical training in voice, piano and organ in Cincinnati, where she was graduated from the Cincinnati Conservatory of Music. Since that time she has studied with private teachers. She is organist and choir director of the First Congregational Church, where she directs four choirs.

With Mrs. Eaton will serve the following officers: Sub-dean, Mrs. W. Claude Davis; treasurer, Camil Van Hulse; secretary, Mrs. F. B. Farrow; registrar, Mrs. M. H. Hume. Mr. Van Hulse, chairman of the artists' fund, announced that the Guild has been fortunate in signing Flor Peeters, the Belgian concert artist, to give the opening recital of the fall season Nov. 12 at the Masonic Temple.

After the business meeting an informal program was given. Through the courtesy of Harmony House a new Hammond concert organ had been installed for the evening. Dick Maus, manager of Harmony House, and his staff organist, Clarence Paris, entertained the group with popular and semi-classical pieces. Dorothy Sayre also played several numbers. The Guild then adjourned to convene again next fall on the first Monday in October.

MRS. M. H. HUME, Registrar.

Hymn Festival in Virginia.

A large audience participated in the April meeting of the Petersburg, Va., Chapter, which was arranged as a hymn festival and was held Sunday afternoon, April 23, in the Colonial Heights Baptist Church. The choir of thirty voices was made up of members from several churches in the community.

Dr. Frank G. Sayers, pastor of the First Christian Church, was the guest speaker and told the stories of the hymns used. The program included: "All People That on Earth Do Dwell," "Holy, Holy Holy," "O God, Our Help in Ages Past," "My Faith Looks Up to Thee," "Come, Thou Almighty King," "Fairest Lord Jesus," "The Church's One Foundation" and "Blest Be the Tie." The singing was conducted by Mrs. John Ruan, director of the Trinity Methodist Church choir, and was accompanied by Miss Mildred Baker, organist-director of the Colonial Heights Baptist Church, at the organ, and Miss Mary Pateson, organist-director of the Tabb Street Presbyterian choir, at the piano.

Miss Baker opened the program with two chorale preludes by Bach and for a postlude used the Toccata by Gigout.

A brief business meeting was held after the program and the following officers were elected for next year: Dean, Miss Mildred Baker; sub-dean, Morgan Smart; secretary, Mrs. John Goodman; treasurer, Miss Bell Snyder.

MRS. CLYDE LAUSHEY, Dean.

Rhode Island Annual Meeting.

The sixteenth annual meeting of the Rhode Island Chapter was held in Faunce House, Brown University, May 11, following a dinner. Dean Grant presided and reports of the secretary, treasurer and registrar were read and accepted. Mrs. Helen J. Irons, secretary, reported 203 members, including twenty now working in other states.

The nominating committee presented the following slate of officers for 1950-1951: Dean, William Dineen; sub-dean, Robert

Dunbar; registrar, Marjorie Ogilvie; secretary, Helen J. Irons; treasurer, Howard Scholz; historian, Esther Greene; auditors, Gordon Lee and Carl Linkammer. New executive committee members are Hollis E. Grant, Frederick Monks and Fred Cronhimer, and, to fill an unexpired term, Edward Esty.

Professor Arlan R. Coolidge of the music department of Brown University thanked the chapter for the ease with which it had made cooperation possible in Guild programs during the year, and urged members to take a greater interest in music education below the college level. Deanelect Dineen spoke briefly, after which George Faxon brought greetings from the Massachusetts Chapter.

Richard Reynolds, organist and choir-master of Central Congregational Church, Jamaica Plain, Boston, gave our sixty-fourth recital in Sayles Hall. Mr. Reynolds is a native of Omaha and the artist pupil of Mr. Faxon. He played his entire program from memory with brilliant technique. The program: Passacaglia and Fugue in C minor, "My Heart Is Filled with Longing" and Prelude and Fugue in D major, Bach; Fantasia in F minor, Mozart; "Jesus Christ, My Life's Light," Drischner; Second Symphony, Dupré; Study for Pedals, Manari; "Fugue a la Gigue," Bach.

FLORENCE R. HORNS, Registrar.

Program on Bells in Rhode Island.

The Westerly Branch of the Rhode Island Chapter presented "The Choral Bells of Wesley" from Worcester, Mass., in a vesper recital at Grace Methodist Church, Westerly, April 23 at 4 o'clock. The unique program included folksongs, hymns and familiar classics ranging from Beethoven and Mendelssohn to spirituals. Seven talented woman musicians alternated their numbers between those sung as choral selections and those which they played themselves on fifteen Old English silver hand bells, forged by the John Taylor Foundry of Loughborough, England. The clear tone of the bells and the unusual scores for their music, arranged and prepared by their director, Mrs. Ralph H. Stahl, made the concert outstanding.

The monthly meeting of the Westerly Branch was held April 18, when members of the Guild and their guests were entertained by the organist and choir of the Pleasant Street Baptist Church. A cantata, "Sunrise over Calvary," was presented. After a brief business meeting the group adjourned to the vestry, where refreshments were served.

ALBERT M. WEBSTER, Secretary.

Guests of Dr. and Mrs. Siewert.

A covered-dish dinner at the home of Dr. and Mrs. Herman F. Siewert on Sylvian Lake in Winter Park, May 9, brought to a close the activities of the season for the Central Florida Chapter. Members with their husbands, wives and guests enjoyed a baked ham dinner on the lawn sloping down to the lake. At the business meeting, presided over by Mrs. R. H. Walthour, the dean, election of chapter officers resulted in Mrs. Walthour and Mrs. J. L. McEwan, both of Sanford, being reelected dean and secretary-treasurer. Professor Helen Allinger of Stetson University in DeLand, was elected sub-dean. Miss Ruth Richardson of Stetson University was selected to be the delegate to the national convention in Boston. Following adjournment of the business meeting Walter Kimble gave a short impromptu piano program. Following this Dr. Siewert showed colored slides of scenes taken in Guatemala, where he and Mrs. Siewert spent their vacation last summer.

MRS. J. L. MCEWAN, Secretary.

Miami Chapter Events.

Members of the Miami Chapter met April 18 at the Barry College social hall for an excellent lecture on Gregorian chant by Sister Rose Therese, illustrated with a choral demonstration by the student body and Schola Cantorum. The Schola Cantorum, singing antiphonally with the student body, illustrated the various types of structure and texture as the chapter members followed the scores for a "Sequence of Chants."

On Sunday, May 7, the annual Guild service was held in the new First Presbyterian Church, with Mrs. William J. Lee, minister of music, the church choir and Dr. W. K. C. Thomson, pastor, leading the inspiring service.

At the business meeting last year's officers were re-elected, as follows: Bruce Davis, F.A.G.O., dean; Mrs. Edward G. Longman, sub-dean; Miss Kathleen Norris, secretary; Dr. Ralph A. Harris, F.A.G.O., treasurer; Gordon McKesson, auditor; with the addition of these directors to serve three years: Mrs. West D. Archer, Alexander Berne and Miss Nita Belle Scarborough. Mr. Davis was chosen to be the delegate to the national convention, with Miss Bertha Foster and Miss Norris as alternates.

KATHLEEN NORRIS, Secretary.

Bach Memorial in Tennessee.

The Central Tennessee Chapter met April 25 in Neely Auditorium at Vanderbilt University, Nashville, to hear a recital in commemoration of the death of Johann Sebastian Bach. The program was played by Miss Donna Jean Cook, William Hoffman, Arthur Croley and Robin Adair Russell.

DOROTHY SEELEY, Secretary.

## News of the A.G.O.—Continued

Spring Choral Festival  
Enlists Guild Forces  
of the St. Joseph Valley

The First Methodist Church of Mishawaka, Ind., was the scene of the annual spring choral festival of the St. Joseph Valley Chapter Sunday afternoon, April 30, with Dean Albert P. Schnaible and Sub-dean Mrs. William E. Harnisch sharing the chairmanship. This was a fitting date, marking the observance of national Guild day.

Mr. Schnaible welcomed approximately 1,200 people who filled the church to capacity and were thrilled by the 200-voice chorus which represented sixteen churches of South Bend and Mishawaka. Preceding and after the concert Herman Wilson, carillonner of the host church, gave a carillon recital.

Holden Tompkins, a freshman organ student of Notre Dame University and pupil of Professor Daniel H. Pedtke, F.A.G.O., opened the program by playing Bach's Fantasia and Fugue in D minor on the Skinner organ. The congregation joined in the singing of the professional hymn, "Holy, Holy, Holy!", Dykes. The choir of Emmaus Lutheran Church, South Bend, under the direction of S. Edgar Thomas, with Harold Maas at the organ, sang the first group of choral numbers, including Introit and Graduale for Third Sunday after Easter, by H. Alexander Matthews; "Let All Things Now Living," a Welsh air; "Go Not Far from Me," by Zingarelli, and "Praise, Adoration," Rinck. Norris Freed, organist of the First Evangelical Church of Elkhart and organ pupil of Dr. Frank Van Dusen, played the "Premier Choral" by Andriessen.

The second group of choral numbers was presented by the choir of the First Methodist Church of South Bend, with Madge Woodward Clayton conducting and Miss Elsa Haymaker, organist-director of St. Paul's Methodist Church, at the organ. The opening number was "The Lord My Guide Vouchsafes to Be," Bach, followed by "Spring Bursts Today," Van Denman Thompson; "Children of the Heavenly Father," Francis Pyle, and "Can You Sing the New Song," by F. Melius Christiansen. Mrs. Charles A. Rolf, Jr., organist-director of the First Baptist Church, South Bend, was at the organ for the offertory, playing a Larghetto by Dubois.

The second half of the program consisted of four massed choir numbers, the first two being conducted by Mrs. Ben Shaw, minister of music at the host church. She opened with Bach's "Jesu, Joy of Man's Desiring," which was supplemented by an orchestral ensemble composed of the following: Oboe, Miss Joan Mow; first violin, Mrs. E. Richard Haley; second violin, Mrs. D. C. Anderson; violoncello, Miss Anne Peterson, and piano, Miss Elsa Haymaker. The second number was "And the Glory of the Lord," from "The Messiah," Handel. Madge Woodward Clayton, minister of music and organist of the First Methodist Church of South Bend, served as accompanist for all the massed numbers.

Mrs. William E. Harnisch, minister of music and organist of St. Paul's Methodist Church, South Bend, was the conductor of the last two numbers. Seven junior choirs assisted in Gounod's "Sanctus" from the "St. Cecilia Mass" by singing the solo parts. The congregation rose as the concert reached a climax with Handel's "Hallelujah Chorus." Mrs. Earl Austin, organist of the Indiana Avenue Church of Christ, South Bend, was at the organ for the postlude, playing the Fantasia by Tours.

Many left before the concert hour because of lack of seating accommodations. DORIS E. PERRIN, Registrar.

## Niagara Falls Choral Festival.

The Niagara Falls Chapter sponsored an adult choir choral festival on the evening of April 18 in the First Evangelical United Brethren Church. Choirs of eleven churches participated under the direction of Eric Dowling, A.T.C.M., F.C.C.O., prominent Canadian organist, conductor and teacher, of St. Catharines, Ont. The massed choirs, about 200 voices, sang Bach's "Jesu, Joy of Man's Desiring," "Thou Wilt Keep Him in Perfect Peace," C. L. Williams (sung a cappella), and "Gloria" from the Twelfth Mass, Mozart. The prelude for the festival was played

by J. Earl McCormick, past dean of the chapter, and the offertory by Mrs. William Woodman. Mrs. J. Frederick Neff accompanied the choirs and played the postlude. The Rev. Charles C. Berryhill, minister of the First Presbyterian Church, Guild chaplain, briefly explained the Guild's purpose. The benediction was by the Rev. Albert G. Ehman, pastor of the host church.

The offering received at the festival will be devoted to the chapter's newly-established scholarship fund, which will benefit a worthy organ pupil. The chairman of the festival was Mrs. F. J. Schweitzer, assisted by Earl D. Brownell, Mrs. Charles Offenauer, Mrs. Millie Oxenham, Mrs. Irene Peck, H. Proctor Martin, A.A.G.O., and Mrs. Aline Wayland.

## Guild Service in Watertown, N. Y.

Camil Van Hulse's "Beatitudes" was presented at a service under the auspices of the St. Lawrence River Chapter in the First Presbyterian Church of Watertown, N. Y., May 7. W. Robert Huey, Jr., organist and director of music of the church, conducted the performance and played two movements from Bedell's "Suite Breve Religieuse," "Echo Piece," Scheidt, and John Stanley's Trumpet Voluntary. This was the second Guild service of this chapter, which was organized last November.

## Hymn Festival in Ocean Grove.

The Monmouth, N. J., Chapter held its second annual hymn festival May 8 at St. Paul's Church, Ocean Grove, presenting "The Church Year in Song," by the combined choirs of the chapter, conducted by Dr. Westervelt Romaine, F.A.G.O., of Washington, D. C. The recital prelude by Thelma Mount, A.A.G.O., minister of music of St. Paul's Methodist Church, Ocean Grove, included: Fugue in E flat major ("St. Anne's"), Bach; Chorale Prelude on "A Lovely Rose Is Blooming," Brahms-Holler; "Festal Song," Bingham. The Rev. George A. Robertshaw, S.T.B., of St. George's-by-the-River, Rumson, explained the church year and spoke briefly on Advent, Christmastide and Epiphany. The hymns "Silent Night" and "Joy to the World" were sung to illustrate Christmas and Epiphany, after which the choirs sang the anthem "Incline Thine Ear," by Arkhangelsky. The Lenten season was discussed by the Rev. Champion B. Goldy, assistant minister of the First Methodist Church, Asbury Park, and the hymn sung was "O Sacred Head Now Wounded." The Rev. John E. Johnson of the Baptist Church in Leonardo spoke briefly on Easter and "The Strife Is O'er" was the hymn chosen. The anthem "Laudamus," by Protheroe, was then sung by the choirs. The Rev. John Townley, D.D., of the First Presbyterian Church, Point Pleasant, gave the evening prayer. Ascension and Whitsuntide was interestingly explained by the Rev. Otto C. F. Janke, D.D., West Grove Methodist Church, Neptune, and the hymn was "Spirit of God, Descend." The Rev. Harland T. Gant of the First Methodist Church, Oakhurst, spoke on Trinity, after which the choirs and congregation sang "Holy, Holy, Holy." For this hymn the choir, directed by Thelma Mount, sang an effective descant written by Miss Mount.

Arthur J. Reines, minister of music of the Lutheran Church of the Atonement, Asbury Park, was the organist for the hymns and anthems and chose as the postlude "Festal Time," by Kenneth Walton. The guest conductor, Dr. Romaine, is organist and choirmaster of St. John's Episcopal Church, Washington. This second festival was well attended and well received.

The next meeting of the chapter will take place on June 12 at the home of James R. Scull, Point Pleasant, and will be in the form of a beach party.

LILYAN B. CONNELLY, Secretary.

## Notable Programs in Tampa.

The Tampa-Gulf Coast Chapter closed the season with two special programs. April 11 Carolyn Waller, a junior at DePauw University, played a difficult program of compositions of Bach, Bonnet, Donovan, DeLamararter and Mulet. At St. John's-by-the-Sea on the evening of May 9, after an evening service, Gordon Baker directed Bach's cantata "Sleepers, Awake" in commemoration of Bach's death. Mr. Baker had a chorus of forty voices from various churches and twelve players from the Tampa Symphony and Edgar A. Ford was at the organ. Anne Laura Stanley and Jack Trussel were the soloists.

A short business session was held following the program and the following officers were elected: Dean, Edgar A. Ford; sub-dean, Gordon Baker; secretary and treasurer, Ralph Cripe.

NELLA WELLS DURAND.

## Choir Festival in Kalamazoo.

The Southwestern Michigan Chapter held its first annual Guild service and choir festival May 7 in the First Methodist Church, Kalamazoo. Mrs. Cameron L. Davis, organist of the church, opened the service with an organ recital, playing: "A Gothic Prelude," DeLamararter; "Spring Song," Holler; Preludes on Welsh Hymn-tunes, Cochrane Penick. Arnold Bourziel, organist and choirmaster of St. John's Church, Sturgis, ably directed a choir of 200 singers from choirs of members of the chapter. Presiding at the organ for the service was Mrs. Mildred Dupon, organist and choirmaster of the First Congregational Church, Kalamazoo.

The Rev. Dwight S. Large, minister of the host church, conducted the service. An address was delivered by the Rev. Robert K. Giffin, rector of St. John's Episcopal Church, Sturgis, and chaplain of our chapter. Choirs from the following churches were represented: Presbyterian Church, Paw Paw; St. John's, First Methodist and First Baptist, Sturgis; First Congregational, St. Thomas; First Baptist and Civic Chorus, Battle Creek; First Baptist, St. Luke's, First Congregational and First Methodist, Kalamazoo.

June 5 the chapter will hold its organ players' contest in the First Presbyterian Church, Battle Creek. James P. Auterith is chairman for this event.

MARIBELLE HALVERSON, Registrar.

## Central Iowa Chapter.

A program of organ music was presented for the Central Iowa Chapter May 15 at the residence of Rainsford A. Brown in Des Moines by Mrs. Wallace C. Allen of Creston and Harry A. Christiansen of Cedar Rapids. Mrs. Allen played: "Finlandia," Sibelius; "Chinese Boy and Bamboo Flute," Spencer; Gavotte, Thomas, and "Marche Funebre et Chant Seraphique," Guilmant. Mr. Christiansen played: Second Sonata, Mendelssohn; "In Summer," Stebbins; "Fountain Reverie," Fletcher; Arioso and Fanfare, Fugue in C major, Brahms.

## Cumberland Valley Chapter.

The Cumberland Valley Chapter held its April meeting at Hood College April 29 with the following program:

4 to 5 p.m.—Meeting of members at Brodbeck Hall.

5 p.m.—Swimming in the new Hudson pool and tour of the campus.

6 p.m.—Dinner in Coblenz dining hall.

7 p.m.—Short Guild meeting in Brodbeck Hall, with opening remarks and welcome by William Sprigg, host to the Guild and instructor of organ at Hood College.

The following program was then presented: "O Hail This Brightest Day of Days" and "When in the Hour of Utmost Need," Bach (played by Miss Lavinia Hussey, second-year student of Mr. Sprigg); Prelude and Fugue in B flat major, Bach, and "Carillon," Sowerby (played by Miss Phyllis Rutherford, also a second-year student of Mr. Sprigg); Fugue in C major, Buxtehude; First Sonata, Hindemith, and "The Primitive Organ," Yon (played by Mr. Sprigg). The meeting ended with members visiting the Williams Observatory.

IDA MAE BECKLEY, Secretary.

## Minnesota Dinner and Program.

A dinner meeting was held by the Minnesota Chapter April 18 at the Arlington Hill Lutheran Church in St. Paul. At the conclusion of the business session members and friends present were privileged to hear a lecture by Arthur J. Fellows, organ builder, in which he explained the structure and functions of the main parts of the modern organ. His interesting address was illustrated with diagrams and he arranged a display of numerous parts, including a complete working model of the direct electric action.

After Mr. Fellows' presentation the group went to the sanctuary to hear a recital by Mrs. Jane Anness Peterson, A.A.G.O., organist of the Arlington Hill Church. The recital was played with clarity and the resources of the instrument were used in a satisfying manner. Her program included the following compositions: "Fireworks Music," Handel; Aria from Twelfth Concerto, Handel; Larghetto and Allegro from Concerto No. 13 ("The Cuckoo and the Nightingale"), Handel; "Slumber On, O Weary Spirit," Bach; Prelude and Fugue in G, Bach; "Deck Thyself, My Soul, with Gladness," Brahms; Fantasia in F, Mozart; "Church Cantata," Karg-Elert; Toccata Gigout.

L. ROBERT WOLF.

## Waterloo, Iowa, Programs.

The Waterloo, Iowa, Chapter met Sunday afternoon, April 16, at the First Baptist Church in Waterloo. Maurice Gerow, a member of the music faculty of the Iowa State Teachers' College, Cedar Falls, sang responses and chants of the Jewish service. Mr. Gerow was formerly a cantor in Detroit. Mrs. Harold F. Smith, organist

of the First Church of Christ, Scientist, spoke on the service there and Miss Gloria Nickerson of Grundy Center sang.

Dean Earl Stewart presented his Bel Canto Singers April 23 in two short oratorios—"The Garden and the Cross," Rowley, and "The Ballad of Judas Iscariot," Purvis. The organist was Jean Sherburne, with Mary Green, harpist; Earl Van Reese, violinist, and Lucy Wine-miller, pianist. ADELAIDE E. ALTLAND, Publicity Chairman.

## Alabama Chapter Activities.

The Alabama Chapter met April 28 for a short business session in the parlors of Temple Emanuel in Birmingham. At the conclusion we joined the congregation in a service almost entirely of ancient Hebrew songs and chants, conducted by Herbert Grieb, organist and choirmaster.

The following Saturday evening a group from the chapter entertained the well-known manager of concert organists, Bernard R. La Berge, at dinner at the Vestavia Club.

On May 4 the Woods Piano Company invited the chapter to a buffet dinner in its downtown salon. On display were several models of the new Consonata electronic organ. Robert Campbell and Wallace Behnke, both of Elkhart, Ind., played light music during the dinner hour and then gave us an excellent program.

WILLIAM KROH,  
DIAPASON Correspondent.

## College Group Presents Ellsasser.

As its major project of this year the Guild student group of Georgia Teachers' College, Collegeboro, Ga., presented Richard Ellsasser May 1 in the college auditorium. The program was as follows: Concerto in A minor, Vivaldi; "The Fifers," d'Andrieu; Andante, Stamitz; Rondo in G, John Bull; Allegro, Fourth Concerto, Chorale Prelude, "Heartily I Yearn," and Fantasia and Fugue in G minor, Bach; "The Kettle Boils," Clokey; "Soul of the Lake," Karg-Elert; "L'Organo Primitivo," Yon; Concert Study in D minor, Ellsasser; Improvisation.

## Concert in Wilkes-Barre, Pa.

The Wilkes-Barre Chapter sponsored a recital April 20 in the First Presbyterian Church. Charles Henderson, organist of that church, played the Bach preludes "We All Believe in One God" and "If Thou But Suffer God to Guide Thee." He also played the Concerto in F major by Handel. All four movements were delightful to the ear and played with skill and intelligence. Clifford Balshaw, organist at St. Stephen's Episcopal Church, played two "Byzantine Sketches" by Mulet. "The Rose Window" was played with much artistry. "Thou Art the Rock" was most attractively interpreted. Excerpts from Honegger's oratorio, "King David," were sung by the Wilkes College Choral Club, with Donald E. Cobleigh, director of music at the college, as the conductor. The excerpts from "King David" were very well received by the audience.

April 30 a concert of Bach cantatas was presented by the Wyoming Valley Oratorio Society in St. Stephen's Episcopal Church. Charles Henderson is to be commended for conducting a program that was serious, dramatic and of memorable beauty.

LOIS M. LEE, Secretary.

## Hymn Service in Lancaster, Pa.

The monthly meeting of the Lancaster, Pa., Chapter featured a "hymn sing" held in St. Paul's Evangelical and Reformed Church. The organ prelude, based on "All Glory Be to God on High" and "Of the Father's Love Begotten," was played by Frank McConnell of St. James' Church. Miss Beatrice Weaver, assistant pastor of St. Paul's, explained the background of each hymn before it was sung.

DALE L. HERSHEY, Registrar.

## May Meeting in South Dakota.

The South Dakota Chapter held its May meeting at the First Baptist Church in Sioux Falls May 9. After a short business meeting, at which Kendall Cressey was elected by the membership to represent the chapter at the convention in Boston, two films on organ construction were shown—first, a film tracing the building and installation of Schantz organs, and second the Casavant film "Singing Pipes."

The meeting then adjourned to another room, where refreshments were served under the able direction of Mrs. Miles Peck. MAYNARD BERK, Dean.

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## News of the A.G.O.—Continued

### Organists of Canal Zone Are Brought Together in the Isthmian Branch

The Isthmian Branch is the first chapter of the American Guild of Organists to be organized in the Canal Zone, of which fact we are duly proud. Its members, organists from both the Atlantic and Pacific sides of the isthmus and Panama, include: Earl Keeney, regent; Bertha Steinbeck, secretary and treasurer; Mrs. J. R. McLavy, Mrs. William Kirkland, Mrs. Abbie Linares, Mrs. Betty Ingram, Mrs. Irma Book Roberts, Arthur Albright, Commander J. Mace Crandall, Franz Manfredi and Mrs. Vivian Stutzman.

Activities of the group have included a study course in harmony by George Beach of the National Conservatory, Republic of Panama, attendance at recitals, the study and discussion of organs in and about the Canal Zone and Panama as well as representation and attendance at a homage concert given in honor of St. Malo, Panama's leading musician and director of the National Conservatory.

At a dinner meeting at the Hotel Washington, Colon, election of officers for the year took place. Earl Keeney will continue as regent, while Mrs. J. R. McLavy will act as secretary and treasurer in place of Bertha Steinbeck, who will return to the states for reassignment with the army. After the dinner meeting the group visited Christ Church-by-the-Sea to hear a practice session in chanting conducted by the Rev. Mainert Peterson. Mr. Peterson talked to the group on the "Emotional and Devotional Side of Music in Church Services." He later introduced his organist, Mr. Lawson, who spoke on the specifications of the organ installed in the church.

Future plans include programs on the works of Bach in commemoration of the bicentenary year, to be given by members of the group. It was planned that several members of the Isthmian Branch should attend the national convention in Boston.

BERTHA STEINBECK,  
Secretary-Treasurer.

#### Annual Dinner in Wisconsin.

The annual dinner meeting of the Wisconsin Chapter was held May 8 at the Y.M.C.A. in Milwaukee. Plans for the coming year were discussed. Miss Mathilde Schoessow, sub-dean, was appointed delegate to attend the convention in Boston.

The following were re-elected for 1950-51: Dr. O. M. J. Wehrley, dean; Miss Mathilde Schoessow, sub-dean; Miss Jane Krenkel, secretary; Mrs. Kittie E. Foster, treasurer; Mrs. James D. Nichols, registrar; the Rev. Francis Fisher, chaplain. The two new members elected to the executive committee are Mrs. Lillian Blackwood and Robert Erdman.

A "movie" produced by the Schantz Organ Company of Orrville, Ohio, concluded the chapter's activities for the season. JANE KRENKEL, Secretary.

#### Mrs. Clare Smith New Haven Dean.

The New Haven, Conn., Chapter met for its annual dinner and meeting at the Town House May 10. After the dinner reports were read and officers elected for the coming year. The slate chosen is as follows: Dean, Mrs. Clare Smith; sub-dean, Duncan Phye; secretary, Mrs. Helen Herr; treasurer, Robert C. Young; registrar, Mrs. Virginia Stearns; auditors, H. Leroy Baumgartner and H. Frank Bozyan.

The meeting then adjourned to reconvene in Trinity Church, where the following program was played by Fenner Douglass of the Oberlin Conservatory of Music: Concerto in D minor, "Out of the Depths I Cry to Thee," "Come Thou Now Down from Heaven" and Fugue in E flat major, Bach; Sonata for Two Organs arranged for organ solo (first performance in America), Cherubini; Pieces for a Mechanical Organ in a Clock, Haydn; Aria, Peeters; Prelude and Fugue in B major, Dupre.

MARY P. REID, Registrar.

#### Annual Choir Festival in Decatur.

An audience of 1,400 filled the auditorium of the Masonic Temple in Decatur, Ill., May 9 to hear the third annual choir festival sponsored by the Decatur Chapter. The festival was again under the direction of Dean Donald M. Swarthout of the School of Fine Arts of the University of Kansas. The choir of 162 voices was drawn from all the Decatur

churches as well as churches in Clinton and Blue Mound, Ill. Weekly rehearsals had been held all year and these have been under the direction of Paul Swarn, dean of the Decatur Chapter, with Joe Williams, director of music at the Central Christian Church; Morris Noland, director of music at the First Methodist Church, and Orville Shetney, director of music at the First Presbyterian Church, conducting. Val Jayne had charge of arrangements for the festival. The organ was placed in condition by John Christina, well-known Illinois organ builder. Accompanists were Mrs. Lottie Garvin Storr, organist, and Allan Easterling, pianist. Paul Swarn played the offertory and incidental organ music. The Rev. Carroll Fwelling, pastor of the Central Christian Church, pronounced the benediction.

The program included: Hymn, "Our God, Our Help in Ages Past" (choir and audience); "Brother James' Air," Bain-Jacob; "Agnus Dei," Kalinnikoff; "O Holy Lord," Dett; "Deep River," Waring; hymn, "Praise to the Living God," Lyon; Chorale in A minor, Franck (Mr. Swarn); "Psalm 150," Franck; "Evening Hymn," Gardiner; hymn, "The Church's One Foundation"; "Ave Maria," Arkadelt; "Hallelujah Chorus," Handel.

Plans are under way for the 1951 May festival and Dean Swarthout has been invited to conduct the program.

In June the Decatur Chapter will sponsor classes in creative music education by Dr. Frederick W. Schlieder. In November the annual Guild recital will be played by George W. Volkel.

HAROLD L. TURNER, Publicity.

#### Southern Ohio Annual Meeting.

The Southern Ohio Chapter held its annual dinner and election of officers May 15 at the Masonic Temple in Cincinnati. The club room was most attractive, with large baskets of flowers and floral table decorations. Dean George Higdon presided at the business meeting. Reports were presented by the treasurer, Mrs. Lucile S. Meyer, and the secretary, Malcolm T. Fogg. Chairmen of committees gave accounts of their activities. The election of officers took place, the following being chosen for 1950-51: Dean, George Higdon; sub-dean, Robert G. McIntosh; secretary, Malcolm T. Fogg; treasurer, Mrs. Lucile S. Meyer, A.A.G.O.; registrar, Miss Helen Smith, A.A.G.O.; librarian, Miss Louzetta Poellman; auditors, Robert S. Alter, Harold S. Frederic and Harold Lambert; executive committee, Lawrence Apgar, A.A.G.O., Lawrence Hess and Miss Betty Hoensch.

In honor of Dean Higdon's services during the year a billfold was presented to him by Sub-Dean Robert McIntosh on behalf of the chapter. A social hour followed the meeting and interesting "movies" were shown.

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

#### Visit Home to Hear New Organ.

A visit to the home of Edwin Stube in Williamstown, Mass., to see his newly-installed studio organ was the feature of the April 10 meeting of the Berkshire Chapter and brought out a record attendance of members and friends. The two-manual instrument was built by Walter Holtkamp and is installed in a specially constructed music room. Mr. Stube, instructor of music at Williams College, presented the Bach "Peasant Cantata," with Mrs. Stube and John Hornor as soloists. The program also included organ numbers by Brahms, Vierne, Milford, Bach and McKinley, played by Mrs. Robert Barrow. Refreshments were served by Mrs. Stube.

The annual business meeting of the chapter took place at the First Congregational Church in Pittsfield May 9. The following slate of officers was elected: Dean, Kenneth D. Beardsley; sub-dean, Mrs. Prentice Bradley; treasurer, Mrs. Bruce MacInnes; secretary, Mrs. Ethel M. Williams.

Reports were made on this year's activities and a lively and interesting discussion took place on plans for next year. A short round-table on organ literature was held, with members playing the four-manual Skinner organ. Tea and sandwiches were enjoyed. ESTHER BARROW.

#### Springfield, Mass., Festival.

The Springfield, Mass., Chapter held its fourth annual senior choir festival in the Springfield Auditorium Sunday evening, May 7. The guest conductor was Dr. Lara Hoggard, choral assistant to Fred Waring. The choir of more than 400 voices was made up of representatives of fifty-one churches. The program was as follows: "God of Our Fathers," Warren-Gearhart; "Gladsome Radiance," Gretchaninoff; "Three Kings," Old French Carol; "Bethlehem Night," Warrell; "Hallelujah, Amen," from "Judas Maccabaeus," Handel; "The Lord Is My Shepherd," Schubert; Four Chorales from "Jesu, Priceless Treasure," Bach; "Christ, the Lord, is

Risen Today," Wesley-Ringwald; Two Hymns, arranged by Ringwald; "I Waited for the Lord," from "Hymn of Praise," Mendelssohn; "Mine Eyes Have Seen the Glory," Steffe-Ringwald. Two groups of solos were sung by John Hanks, tenor. The accompanists were Helen B. King and Eleanor C. Toussaint, pianists, and Ruth A. Perry, organist.

The April meeting of the chapter was held in the Abbey Memorial Chapel of Mount Holyoke College Sunday afternoon, April 23. Organ students at the college played the 1950 A.A.G.O. and F.A.G.O. examination pieces.

CHRISTINE M. METCALF, Secretary.

#### Fox Gives Eighth Atlanta Recital.

The climax of the Georgia Guild concert series was reached on the evening of May 11 when Virgil Fox gave the recital. This was the eighth appearance of Mr. Fox in Atlanta under the auspices of the Georgia Chapter. An unusual feature of this program was the order of the selections, beginning with the modern "Messe des Pauvres," by Satie, and ending with Bach. In the mass Mr. Fox was assisted by Emilie Spivey, organist, and a group of prominent singers in the Atlanta area.

After the recital, which took place in Presser Hall, on the campus of Agnes Scott College, Mr. and Mrs. Asa Candler entertained the Georgia Chapter in their palatial home at an informal reception in honor of Mr. Fox. The organ in this home is a four-manual Aeolian and Mr. Fox played it informally for over an hour. A note of sadness pervaded the spacious music room as Mr. Candler explained to the guests that the estate is to be taken over by the government in the near future and the home used as a hospital. The organ will be moved to another location.

A business meeting took place on April 18, at which time it was voted to send Mrs. Charles Chalmers to the convention in June. Mrs. Chalmers is concluding a most successful year as dean.

ISABEL M. BRYAN, A.A.G.O.

#### Guild Sunday in New Orleans.

Members of the New Orleans Chapter cooperated in the observance of Guild Sunday, April 30, by presenting organ and choral numbers by Guild members in their churches. Gladys Sinclair (Napoleon Avenue Presbyterian Church) used numbers by Edmundson, Kountz, Mueller and Candler; Anne M. Lacassagne (Church of St. Leo the Great) used, in addition to the Scheel Mass of the Holy Child, compositions by R. K. Biggs, Kreckel, Marier and Bragers; the composers Snow, Steuterman, Titcomb and Purvis were represented at Christ Church Cathedral, where W. Donald George is organist.

The climax of the observance was reached with the third annual choir festival, sponsored by the New Orleans Chapter, which was held in the afternoon at Christ Church Cathedral. Organ numbers were the Passacaglia in C minor and "When Thou Art Near," Bach; the Bach anthems were "O Sacred Head" and "Jesu, Joy of Man's Desiring." Nellie Mae Gunn, soprano, sang "I Know That My Redeemer Liveth," Handel, and Charles Caruso, tenor, sang "If with All Your Hearts," Mendelssohn. The anthems "Hallelujah," from "The Mount of Olives," Beethoven; "Psalm 150," Franck, and "Behold, Now, Praise the Lord," Titcomb, were also heard. Guest conductor for the program was Dr. Gwynn McPeck, director of choral activities at Tulane University, and the organists were Frank Kuhlmann (Zion Lutheran), Amy McCormick (Grace Episcopal), Edith Pearson (First Baptist), Charles Young (First Evangelical and Reformed) and Donald George (Christ Church Cathedral).

After the festival the annual meeting to elect officers was held in the parish-house of Christ Church Cathedral. The following officers were elected for 1950-1951: Dean, Walter S. Jenkins; sub-dean, Amy McCormick; secretary, Beatrice Collins; treasurer, Charles Young; registrar, Amalia Melcher; librarian, Rachel Fair; auditors, Elsie Cambon and Henry Jacobs.

The New Orleans Chapter presented Virgil Fox in a recital April 16 at Temple Sinai. Mr. Fox played brilliantly before an audience that seemed to be unanimous in its desire to have him return to New Orleans soon. Henry Jacobs, organist of the temple, arranged for an informal reception in honor of Mr. Fox after the recital in the Temple House.

W. DONALD GEORGE, Dean.

#### Guild Sunday in Buffalo.

The annual service of the Buffalo Chapter took place on Guild Sunday, April 30, at the Kenmore Methodist Church. The chairman of the service was May Goehler Boehm, librarian of the chapter and organist and choirmaster of the Kenmore Church. An academic procession of Guild members preceded and followed choral vespers and sermon. The service was sung by the chancel choir and included anthems by Guild members in keeping with the significance of the day. The sermon was preached by the Rev. Oscar C. Plumb, D.D., chaplain of the Buffalo Chapter and pastor of the Kenmore Church. Dr. Plumb's subject was "As the Minister Sees the Organist and Director."

A tea for members of the Guild and of the choir followed the service. At the

conclusion of the tea Dean Roberta Bitgood conducted a business meeting. Announcement was made of the death of the prominent western New York organist and teacher who had achieved international reputation, Emil R. Keuchen. Mr. Keuchen was a charter member of the Buffalo Chapter.

The annual meeting took place May 22 at Grace Lutheran Church. It was preceded by a dinner.

ROY W. CLARE, Registrar.

#### De Pauw University Chapter.

The annual church music conference sponsored by DePauw University had as its speaker Richard W. Ellsasser, the young concert artist and minister of music at the Wilshire Methodist Church in Los Angeles. While here Mr. Ellsasser was the guest speaker at a dinner in his honor given by the members of the Guild.

At a recent meeting members of the chapter voted to spend part of Saturday, May 27, visiting a large organ in Columbus, Ind. The remainder of the school year will see several important recitals played by students of Dr. Van Denman Thompson.

GEORGE F. KRESSEL,

#### Hammond Heard in Long Beach.

The Long Beach, Cal., Chapter held a meeting May 2. After dinner at Welch's the group was entertained at the Penny-Owsley Music Company. Then came the business meeting and election of officers. Carl Bonawitz, concert organist, of Los Angeles played a program on the new concert Hammond. The music company served a buffet supper.

Officers to serve for next year are: Dean, S. Raymond Parmalee; sub-dean, W. W. Roblee; secretary, Mary E. Logan; treasurer, Joseph Riddick; chaplain, the Rev. R. Merrill Jensen; auditor, Axel V. Anderson; reporter, Robert R. Douglas; board members at large, Walter Ayers and Emerson Cox. MARIE LYMAN, Reporter.

#### New Hampshire Chapter Events.

Members and friends of the New Hampshire Chapter enjoyed a visit May 8 to the chapel of St. Paul's School, Concord, where Dr. Channing Lefebvre, F.A.G.O., organist and director of music at St. Paul's School, gave a recital on the four-manual Skinner organ. He played: Chorale Preludes, "Have Mercy, God the Holy Ghost," "By the Waters of Babylon," "Christians, Rejoice" and Passacaglia, Bach; Aria (Concerto in D), Handel; "The Musical Clocks," Haydn; Adagio from Sonata 1, Andrews; "Rhythmic Trumpet" (from "Baroque Suite"), Bingham; "Minuetto Antico e Musetta," Yon; "Carillon-Sortie," Mulet. The assisting soloist was Bennett Eppes, boy soprano of the choir of St. Paul's School, who sang "Angels, Ever Bright and Fair," Handel, and "Panis Angelicus," Franck. Preceding the recital Dr. Lefebvre played a short program on the carillon. The fact that attendance was drawn from a radius of over 100 miles attested to the interest and appreciation with which Dr. Lefebvre's recital was received.

The March meeting of the New Hampshire Chapter was in the nature of a social gathering at the organ and piano studios of Roger Barrett in Manchester March 20. A demonstration on the Hammond electronic organ was given by Mr. Barrett and talks on choir routine were made by James A. Wood, organist and choirmaster of the Church of the Good Shepherd, Nashua, and Arthur S. Marchand, organist and choirmaster of Ste. Marie's Church, Manchester. Chapter members were given the opportunity of playing the Hammond organs in the studios, following which refreshments were served.

The chapter presented Dr. Alexander McCurdy and Flora Greenwood in an organ and harp concert April 18 at the First Congregational Church of Manchester before a large and enthusiastic audience.

DOUGLAS L. RAFTER, A.A.G.O., Dean.

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## News of the A.G.O.—Continued

**Weagley Reviews New Music.**

Richard Weagley, choirmaster of New York's famous Riverside Church, presided at a meeting April 17 in the choir rehearsal room of St. Bartholomew's Church devoted to the reading and discussion of new choral works. The compositions for consideration had been selected by Mr. Weagley from the publications of our better-known American publishing-houses. He opened the meeting with a brief talk in which he evaluated the current output of the publishers. The anthems and service music selected for reading had been chosen with the average choir in mind. Those attending the meeting were organized into a large choir and the reading of the new works got under way with Mr. Weagley directing from the piano.

The compositions sung and discussed included: Four Responses, Overley; "The Wilderness," H. Alexander Matthews; "Blessed Jesus," Paul Sifer; "Song of Mary," Harold Friedell; "An Evening Prayer," Nancy P. Faxon; "King Wenceslaus," arranged by Katherine Davis; "O King Enthroned," Francis E. Aulbach; "The Earth Is the Lord's," Alfred Greenfield; "Out of the Depths," Camil Van Hulse; "Blessed Is the Man," Frank Owen; "Psalm 24," Clair Leonard, and "All Things Are Thine," Sowerby. Other compositions were briefly discussed but not sung owing to the limitation of time.

Such an evening as Mr. Weagley presented is stimulating and provocative to the choirmaster, composer, student, teacher and publisher.

SEARLE WRIGHT.

**United Choirs in New York Service.**

Continuing the bicentenary observance of the year of Bach's death, headquarters of the Guild on May 18 heard a service of choral evensong by the combined choirs of St. Bartholomew's Church, New York; All Saints, Great Neck, L. I.; Emmanuel Baptist, Brooklyn, and the Madison Avenue Presbyterian Church, New York. The service, held at St. Bartholomew's, was played and directed by Harold W. Friedell, organist and choir director. The Rev. George Paul T. Sargent, D.D., rector of St. Bartholomew's, was presented with a certificate of honorary membership in the Guild by President Elmer. Dr. Sargent responded with a short address.

The choir sang D. McK. Williams' Magnificat, followed by Bach's "The Lord Will Not Suffer Thy Foot to Be Moved" and "Blessing, Glory, Wisdom and Thanks," the latter work a *cappella*. The principal work of the evening was the Ascension Cantata No. 11, "Praise Our God." The choir, numbering over 100 members, sang well and, on the whole, smoothly. Dr. Friedell's accompanying and directing was at all times in good taste. The Passacaglia and Fugue in C minor was played as a postlude.

CHARLES E. BILLINGS.

**Closing Meeting in La Crosse.**

The La Crosse, Wis., Chapter held its last meeting of the season May 7. Mrs. Agnes Savles concluded the discussion on Handel, Mozart, Martini, Wesley and Boely, studied during the last semester. Miss Ellen Wangen and John Rayburn led the discussion. Miss Ruth Anderson played two movements of Handel's "Water Music." Sister M. Lucilda played and analyzed the allegro maestoso and andante movements of the Fantasia in F minor by Mozart. Miss Rita Breuer concluded the meeting by playing the Fantasia and Fugue in B flat by Boely and the Gavotta by Martini.

At the May meeting ballots were cast for officers, with the following results: Dean, Miss Ruth Anderson; secretary-treasurer, Sister M. Antoinette. Plans for next year's meetings were discussed by the members.

**Annual Service in San Antonio.**

The annual Guild service of the Alamo Chapter was held in Christ Episcopal Church, San Antonio, Tex., Sunday afternoon, May 14, with David N. Johnson, organist and choirmaster of the church, as chairman. The prelude was played by Roy Carey and the anthems sung by the choir of fifty voices were written especially for the occasion. The chorale prelude on "Praise the Lord," by Ardis Mar Ward, was followed by "Psalm 91," by Forrest Goodenough. Three sentences for a *cappella* choir by David Johnson were entitled "All Praise, Eternal God, to Thee," "Lo, He Comes with Clouds Descending" and "Honor, Glory, Might and Blessing." The offertory anthem was "O Sing unto the Lord," by Donald Willing. The Scripture reading and prayers were by the Rev. Samuel Orr Capers, rector of Christ Church, and the sermon was preached by the Rev. Sterling Wheeler, pastor of the Jefferson Methodist Church and chaplain of the Alamo Chapter.

William C. Teague of Shreveport, La., was presented in a recital at the Madison Square Presbyterian Church under the sponsorship of the Alamo Chapter Sunday afternoon, April 16. Mr. Teague, who is an instructor in organ at Centenary College, played the following program: March from "Dramma per Musica," Bach; Fantasia in F, Mozart; Chorale Preludes, "To God Be Praise" and "My Heart Is Filled with Longing," Bach; "Fugue a la Gigue," Bach; Solo for Flute, Arne; Prelude, Fugue and Variation, Franck; "Green-sleeves," Purvis; "Variations de Concert," Bonnet; Toccata, Second Symphony, Vierne; Berceuse from the "Suite Bretonne" and Prelude and Fugue in G minor, Dupré.

The members of the chapter entertained with an informal buffet supper for Mr. Teague after the recital. Mrs. Ted F. Lodde, Mrs. J. Kirby Naylor and Robert Reed were in charge of the arrangements.

The following officers have been elected to serve for the season 1950-51: Dean, Miss Joyce Chamberlain; sub-dean, Eric Harker; secretary, Mrs. Earnest Harrison; registrar, John Rumsey; treasurer, Miss Mary Beth Mewborn; parliamentarian, Miss Marian Yeager; auditors, Mrs. Franklin Bristol and Robert Reed. The chaplain will be Dr. George Mauze.

ESTELLE JONES, Secretary.

**Organ in Kilgore, Tex., Demonstrated.**

The Angelina Chapter held its monthly meeting May 15 as guests of Roy Perry, organist and choirmaster of the First Presbyterian Church, Kilgore, Tex. After dinner a short business session was conducted by James McClendon, the dean. The Guild then went to the choir loft and listened to Mr. Perry lecture on the design and construction of his new three-manual Aeolian-Skinner organ of sixty-five ranks. Each member was given a souvenir whistle. These whistles were the small flutes in the old organ recently replaced by Aeolian-Skinner. Mr. Perry explained the various families of tone and demonstrated use of each. Of particular interest was the trompette-en-chamade, played from both the great and the choir. After the formal program each member was privileged to play the organ.

James McClendon, organist and choirmaster of Christ Episcopal Church, Nacogdoches, Tex., and Mrs. McClendon, organist and choirmaster of St. Cyprian's Episcopal Church, Lufkin, gave an organ and piano program May 12 at the Central Baptist Church, Carthage, Tex. Their program included the following organ numbers played by Mr. McClendon: "I Call to Thee" and "He Who Suffers God to Guide Him," Bach; Prelude and Fugue in D major, Handel; "Fireworks Music," Handel; Prelude and Scherzo, Everett Titcomb; "Song of the Basket-Weaver," Russell; "Before the Image of a Saint," Karg-Elert. The piano compositions played by Mrs. McClendon included Prelude in G minor, Bach; "Liebestraum No. 3," Liszt; Etude, Op. 25, No. 1, Chopin; "Fantasia Impromptu," Chopin. The following compositions were played as organ-piano duos: "Jesu, Joy of Man's Desiring," Bach; Prelude, Fugue and Variation, Franck; "Ave Maria," Schubert.

MRS. PAULINE BARBAT, Secretary.

**Guild Sunday Service in Lubbock.**

On National Guild Sunday, April 30, the Lubbock, Tex., Chapter met at the First Presbyterian Church for the second annual Guild service. A large congregation was in attendance. The Wicks organ was played by Mrs. R. C. Douglas, Jr. The prelude was "I Love Thee, Lord Most High," Kreckel; the postlude was "Softly Now the Light of Day," Weber. The church choir, under the direction of J. H. Penn, sang H. R. Evans' "The Beatitudes" and Edward Margetson's "Come, Ye Disciples." Mrs. Asher Thompson sang Diack's "All in the April Evening." The Rev. William F. Rogan, director of Presbyterian student work, preached on "Music in Worship." He traced the history of music in the church, emphasizing the importance of the organist through the mood and atmosphere he or she sets with the playing of the prelude.

The Lubbock Chapter on April 16 presented William Watkins, organist of the New York Avenue Presbyterian Church in Washington, D. C., and winner of the young artists' award in the competition held in 1949 by the National Federation of Music Clubs, in a recital at the First Christian Church, where he played the new concert model Hammond electronic organ. Mr. Watkins' "aliveness" makes his playing unusually interesting. Over 500 people heard the recital. A reception was held after the performance.

As our second year comes to an end it is noteworthy how much good the Guild is doing in this part of the state in furthering the ministry of music in our churches. With several "million-dollar" cathedrals of worship being built and to be built in the near future we have a most encouraging and inspirational future to which to look forward.

ROBERT E. SCOGGIN, Chapter Reporter.

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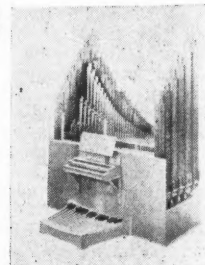
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**SCHOOL OF SACRED MUSIC  
MAKES FACULTY ADDITIONS**

Dr. Hugh Porter, director of the School of Sacred Music of Union Theological Seminary, has announced several changes in the faculty of the school for the year 1950-51. Two faculty members, both of whom have taught conducting for five years, have found they will be unable to continue their work in the school next year. Lowell Beveridge is taking a leave of absence from his position at St. Paul's Chapel, Columbia University, to study for a year. He will be at the Episcopal Theological Seminary in Alexandria, Va. For two years Alfred M. Greenfield has found his duties at New York University, in addition to the Oratorio Society of New York, so heavy that he deems it necessary to give up the work at the seminary next season.

There will be several new faculty members in the year 1950-51. Ray Brown, organist-choirmaster of the General Theological Seminary, New York City, will conduct the course in plainsong and with Dr. Morgan Phelps Noyes will participate in the course in hymnology for the first semester, during which time Dr. Porter will conduct a semester course for theological students on "The Place and Use of Music in Worship." Vernon de Tar, organist-choirmaster of the Church of the Ascension, will teach conducting, placing the emphasis on church repertory and service music.

Robert B. Lee, who earned his master of sacred music degree in 1948 and is now completing the requirements for the bachelor of divinity degree, has been appointed assistant to the director. Besides his administrative duties Mr. Lee will teach elementary conducting and will assist in an enlarged choral program which is planned for the year. Julius Herford, who has been associated for several years with Robert Shaw as musical consultant in the performances of the Collegiate Chorale and at the Juilliard School, will conduct courses in musical analysis for candidates for the master's degree and for those working toward a doctor of sacred music degree. Robert Tangeman, musicologist of the Juilliard School of Music, has been appointed chairman of the music library committee. Besides building up the collections of books and music in the library, Dr. Tangeman will be faculty advisor to students writing theses.

Peter Wilhousky, assistant director of music in the public schools of New York City, will teach conducting, placing emphasis on a repertory of contemporary music and on a *cappella* repertory, stressing numbers from the Russian liturgy. For many years Mr. Wilhousky acted as choirmaster for Arturo Toscanini, preparing the choral numbers for the N.B.C. Symphony concerts. Searle Wright, organist-choirmaster of the Chapel of the Incarnation, is to continue a course in theory and composition.

THE VAN DUSEN ORGAN CLUB presented Miss Marjorie Jackson and Robert Lodine in a program of compositions by Bach on May 8 at the American Conservatory in Chicago. The Concerto No. 1, in C major, Prelude in B minor and "Whither Shall I Flee" and "My Soul Doth Magnify the Lord" and the Passacaglia were played by Miss Jackson. Mr. Lodine played: Fanfare Fugue in C major, "The Art of Fugue" (Counterpoint 1, Counterpoint 3 and Counterpoint 13); "When in the Hour of Deepest Need," "Arisen Is the Blessed Christ," "Our Father Who Art in Heaven," "A Mighty Fortress Is Our God" and the Fantasia and Fugue in G minor.

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- St. John's Lutheran Church, Salisbury, N. C.



● The most recent installation of a Standdaart was in the Main Street Methodist Church, Suffolk, Virginia. This four-manual organ won the praise of outstanding American organ masters whose letters are reproduced on the opposite page.

## PRAISES

### THE STANDDAART



David C. Babcock, dean, American Guild of Organists, Hampton Roads Chapter, and former organist of the Main Street Methodist Church, Suffolk, says of the STANDDAART: ". . . I was especially interested in hearing the reeds and diapason chorus of this large organ under the hands of the artist of the evening . . . Truly the console is one of the most beautiful and playable that I have ever seen . . ."

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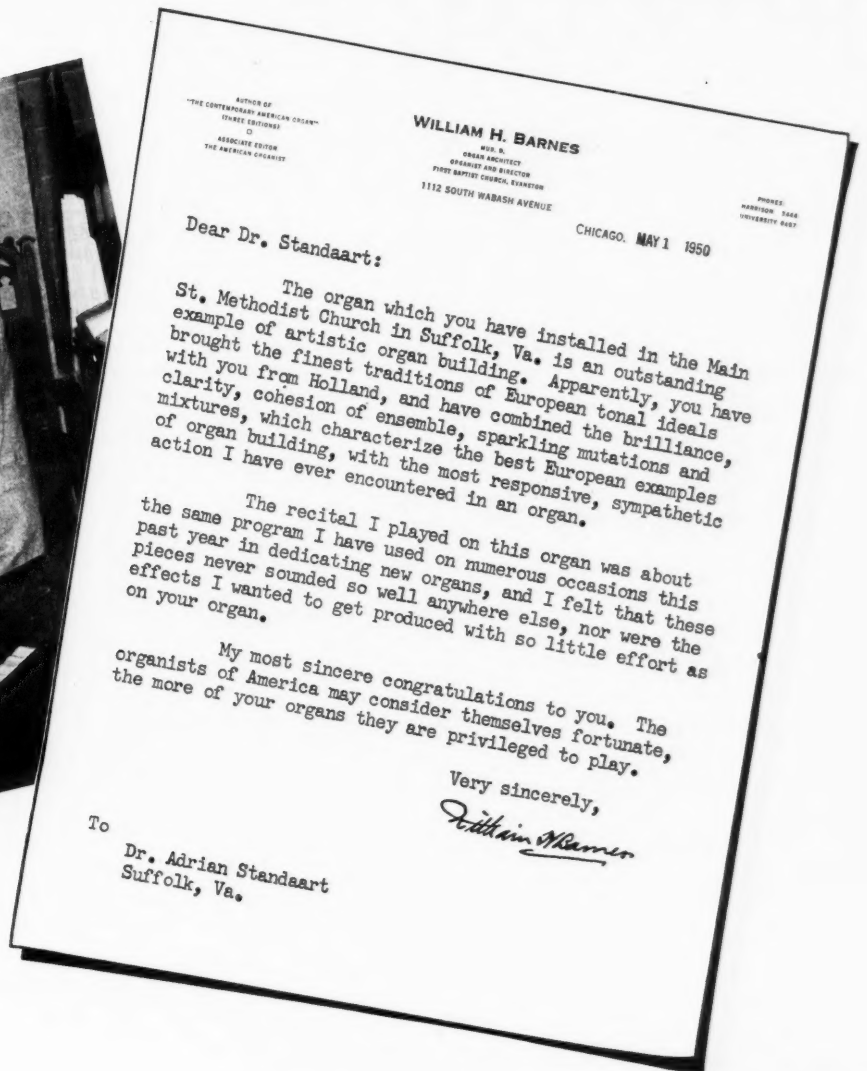
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# AIMED BY THE MASTERS



Dr. William H. Barnes, Organist and Director of First Baptist Church, Evanston, Illinois, Organ Architect and author of "The Contemporary American Organ" (four editions), is pictured at the console of the new four-manual Standart in the Main Street Methodist Church, Suffolk, Virginia, where he played the dedicatory recital.



To  
Dr. Adrian Standaart  
Suffolk, Va.



Mr. Harry S. Livengood, Minister of Music, St. John's Lutheran Church, Salisbury, North Carolina, whose opinions of the Standart are conveyed in the letter at the right.

Dr. Adrian Standaart, President  
Standart Organ Company, Inc.  
Suffolk, Virginia

Dear Dr. Standaart:

I want to tell you that it was a great pleasure to play a recital yesterday on the magnificent four-manual organ in the Main Street Methodist Church in Suffolk. The tonal blend of this instrument is superb and the mechanical features flawless. I congratulate you on the installation.

Very sincerely yours,  
s/ Harry E. Cooper.

**TO WHOM IT MAY CONCERN:**

I have just had the pleasure of hearing Dr. William H. Barnes play a recital on a four manual Standart Organ in Suffolk, Virginia. Later I also played this instrument as well as a small two manual. I can say without hesitation that they are superior to any other organs I have played. The rapidity of the action and the promptness of speech is amazing. The voicing of the Diapason and Reed Choruses is outstanding and the build up from softest tones to full organ is both gradual and satisfying. The full organ with powerful reeds and the proper proportion of harmonic corroborating stops is thrilling. From both constructional and tonal standpoints I believe that the Standart Organ is the outstanding organ made in America today.

s/ HARRY S. LIVENGOOD

April 29, 1950



Dr. Harry E. Cooper, Head of the Department of Music, Meredith College, Raleigh, North Carolina, expresses his enthusiasm for the new Standart in the letter at the left.

## THE STANDAART ORGAN COMPANY, INC.

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DR. ADRIAN STANDAART, President

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

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

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Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Back numbers more than two years old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

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Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month. For routine news, recital programs, etc., the closing date is the 15th.

CHICAGO, JUNE 1, 1950

All of our readers, and especially those who for many years have relied on the reviews of Dr. Harold W. Thompson for help in evaluating and selecting choir music, will wish to hear of his condition. As announced in the May issue, Dr. Thompson became seriously ill in April. He has been at the hospital in Ithaca, N. Y., for more than six weeks, but is gaining slowly and hopes to resume his duties on the faculty of Cornell University and his work for THE DIAPASON in September.

## A Banquet Awaits You

If you have ever been very hungry and someone has placed before you a tempting menu on which were listed nearly all the delicacies that you have always craved then you can picture in your mind how those who are starved for the best that the field of organ music affords must feel when they study the bill of fare prepared for the convention of the American Guild of Organists in Boston this month. Knowing those who have prepared this feast, our appetite is whetted, for we know the fulfillment will come up to the promise.

Ever since national conventions have become a periodic privilege offered to organists THE DIAPASON has emphasized the benefit and pleasure to be derived from attending them. We do so again this year, and if there is any organist who has not been allured by the monthly announcements by the Boston forces in THE DIAPASON we hope we may persuade him to buy a railroad ticket, or make a plane reservation, or fill the gas tank of his car and head East.

Is there any better way of avoiding a rut than to enjoy the recitals, the addresses, the discussions and the fellowship at such a convention? In the first place, we are offered the opportunity to hear the playing of a large group of our first-rank recitalists. And they were selected with the view, evidently, of offering something for every taste. The talks by recognized authorities on choral music alone will render it worthwhile for every church musician to make the trip to Boston. Anyone, no matter how fastidious his taste or how surfeited he may be with knowledge, who listens to these papers and to the recitalists listed and tops this with the enjoyment of the social features and the privilege of greeting old friends and meeting new ones is sure to go home refreshed and inspired for a new season of the eternal grind. We have seen many who were so amazed and delighted with what they experienced at the first convention they attended that they promised them-

selves regular attendance at all future gatherings of national scope.

We hope the organists of America will swoop down on Boston this month in such force that a modern Paul Revere will think the British are coming and will start out in his 1950 model car at seventy miles an hour to raise the alarm. May the A.G.O. party of 1950 go down in history as a rival of the original Boston tea party.

## Pastor Drove the Truck

"Where there's a will there's a way" might well be the title of the story of how the First Baptist Church of Ames, Iowa, which is also the Roger Williams student center at Iowa State College, obtained a new organ. This epic really begins twenty-five years ago, when the church acquired a small Pilcher organ from the college and installed it in its building, where it served until May, 1949. A new edifice called for a new instrument and plans were laid for it. But the bids even for a small organ were beyond the resources of the church, which, as the pastor puts it in recording that part of its history, "meant but one thing—no organ." Then the cooperation of Dr. William H. Barnes was enlisted.

The chief characters from now on, aside from Dr. Barnes, are the pastor, Dr. Ronald V. Wells, who became a truck driver for the time being, and two aids, several organ men, Baptist students at the college and others, with a two-manual organ and a sturdy truck, driven by the minister from Iowa to Pennsylvania, as the chief "properties." Here is the way it is told in the "story of the organ" on the dedication program:

\*\*\* In July, 1949, Dr. Barnes was able to secure for the church an excellent Austin two-manual organ from the estate of an architect in Philadelphia. The organ was purchased and dismantled for \$2,400. In order to save \$1,000 in shipping charges, Dr. Wells and Homer Fairly took five days in July from fund raising to make a fund saving drive of 2,400 miles round trip to Philadelphia. Through the generosity of Lew Amme, whose truck we used, and Wilbur Shield, of the Shield Bantam Company, Waverly, Iowa, who shared in the trip by taking care of the actual expenses, the major portion of the organ was transported from Philadelphia to Ames without cost to the building fund. By Aug. 1, 1949, we had stored in the parsonage basement one two-manual Austin organ and the pipes from the old Pilcher organ.

Rebuilding of the organ began the middle of January under the expert workmanship of James D. Trees of Chicago. Jim Trees was assisted by one of our Baptist students, Lee Edwards. This present organ is a true Iowa hybrid, for in the development of a well-rounded tonal ensemble six sets of Pilcher pipes were incorporated into the original Austin organ. The remaining pipes from both organs were sold to Frank C. Wichlacz May 1, 1950. Here again, in the interests of saving expenses, Glenn Mallory lent the church his truck for purposes of hauling these pipes to Chicago.

The original impetus to the organ movement came from gifts aggregating \$3,500 by Captain and Mrs. K. W. Brown and their family. What followed is related in the foregoing story. The organ was opened with a recital by Dr. Barnes May 10 and no doubt it was the occasion for as much rejoicing as there is in any church which acquires a large four-manual.

## A Letter from Hungary

One is frequently impressed with the fact that the world is not so large after all. President Elmer of the A.G.O. recently received a letter from Gergely János of Budapest, Hungary, stating that he had read in THE DIAPASON that Bach's "The Art of Fugue," arranged for the organ by E. Power Biggs, had been published by the H. W. Gray Company. It was his wish to give a copy to his son, who is professor of organ at the Hungarian Music Academy and who would like to make use of the new edition in his recitals marking the 200th anniversary of Bach's death. Mr. János enclosed with his letter a picture of the Church of the University of Budapest and sent his felicitations to all members of the A.G.O. Mr. Elmer brought the letter to the

attention of Mr. Biggs, who responded by sending a copy of "The Art of Fugue" to the Budapest correspondent, so that now Hungarian organists may become acquainted with publications for the organ from America.

There is no doubt that such courtesies will contribute to the promotion of international amity, so sorely needed at this time.

## CANADIAN SUNDAY EVENING HOUR IMPORTANT VENTURE

The National Sunday evening hour, broadcast from Ottawa, Ont., is the Canadian Broadcasting Corporation's largest venture of the current season. This program has resulted from the growing conviction that radio on a national scale can act as a force to check the increasing tendency toward materialism. The program was conceived by Ernest L. Bushnell, director-general of programs for the CBC.

Stewarton United Church was selected and agreed to put the facilities of its building at the disposal of CBC every Sunday evening from 7 to 7:45.

To symbolize the national character of the program the carillon in the Peace Tower of Ottawa's parliament buildings was chosen as the opening for each broadcast. The bells peal the hour and the organ begins and is joined by the sixty-voice choir and congregation singing "All People That on Earth Do Dwell." Each week there are three familiar hymns, a prayer, the reading of a passage of Scripture and an address. The choir sings two anthems, the Lord's Prayer, benediction and sevenfold Amen, and the service closes with the organ postlude.

The program is produced by Charles Wright, manager of the CBC's local station, CBO. The music is under the direction of Allister Crandall, founder and director of the Ottawa Choral Union and organist and choir director of the Stewarton United Church. The organist is Myron McTavish, organist of First Church of Christ, Scientist, and of the Ottawa Collegiate Institute, lecturer in music at Carleton College and music master at the Elmwood School for Girls.

In selecting the anthems Mr. Crandall is maintaining a balance between the simple and more involved types of choral music, of varied periods and styles. Recent works by two Ottawa composers, Allanson G. Y. Brown and Robert Fleming, have been well received. The talks are by leaders in religious and social thought.

The listening audience, which was estimated at more than half a million for the inaugural broadcast last December, has been increasing steadily. Letters have poured in from listeners across the Dominion and from the United States.

## ANTHEM PRIZE IS OFFERED

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Under the auspices of the American Guild of Organists a prize of \$100 has been offered by the H. W. Gray Company, Inc., to the composer of the best anthem submitted by any musician residing in the United States or Canada. The text, which must be in English, may be selected by the composer. There is no objection to seasonal anthems—Christmas, Easter, etc. There is no restriction as to difficulty or length, but it is suggested that a composition of about eight pages for mixed voices is the most practical. The anthem will be published by the H. W. Gray Company on a royalty basis.

The manuscript, signed with a *nom de plume* or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1951.

MISS MARTHA MAHLENBROCK, organist and director of music at the Old Bergen Church, Jersey City, presented a group of students in a recital at the church Sunday afternoon, May 21. Those participating in the program were Patricia Macy, a member of the Old Bergen choir; Ruth Kerutt, assistant organist of Christ Lutheran Church; Marian Cargill, director of junior choirs of the Lafayette Reformed Church, and Alice Minerley, organist of the Summit Avenue Methodist Church. Guest artists were Rosalind Phillips, soprano, and Roger Howard, trumpet.

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of June 1, 1910—

The American Guild of Organists elected Frank Wright as warden and Dr. William C. Carl as sub-warden at its annual meeting and the membership committee reported that the Guild had approximately 1,000 members.

All the property of the Hope-Jones Organ Company of Elmira, N. Y., was taken over by the Rudolph Wurllitzer Company and moved to North Tonawanda, N. Y.

The Canadian College of Organists held its initial council meeting and Dr. Albert Ham was elected the first president.

Twenty-five years ago the following news was recorded in the issue of June 1, 1925—

The contract for a four-manual organ was awarded by the Larkin Company of Buffalo, N. Y., to M. P. Möller and provided for the installation of the instrument in the company's administration building, where it was to be played at various times during the day for the entertainment of the office forces and other workers.

Other new four-manuals the specifications of which were published were an Austin for the Church of St. Luke and Epiphany, Philadelphia; a Bennett for the First Lutheran Church of Rockford, Ill., and an Estey for the First Presbyterian Church, Fort Wayne, Ind.

A four-manual Austin organ, purchased with the profits from operation of the college cafeteria, was dedicated at the Kansas State Teachers' College, Pittsburg, Kan., with a recital by Pietro A. Yon.

From London came the announcement of the "luminophone," the newest invention of Grindell Matthews, inventor of the "death ray," etc. By means of the "luminophone" all the effects of the organ could be reproduced by light rays at about one-tenth of the cost of a pipe organ, it was declared. The inventor was quoted as expressing the conviction that eventually his invention would displace the organ.

Ten years ago the following events were recorded in the issue of June 1, 1940—

The work of moving the organ of the Brick Church in New York to the new edifice from the old Fifth Avenue building and its reconstruction were completed by the Ernest M. Skinner & Son Company and the stoptist of the instrument was presented.

R. Huntington Woodman's sixtieth anniversary at the First Presbyterian Church of Brooklyn, N. Y., was observed May 5.

Virgil Fox, described as a brilliant young virtuoso, closed a season of thirty-seven recitals in eighteen states and Canada with a performance for the Republican national convention in Philadelphia June 26 on the Wanamaker organ.

## RICHARD PURVIS' CHOIR

TO GIVE ANNUAL CONCERT

The Grace Cathedral Chorists of San Francisco, Cal., made up of fifty men and boys under the capable direction of Richard Purvis, will give their annual choir concert June 4. The concert will be in the form of a festival choral evensong, representing a brief survey of 400 years of Anglican cathedral music.

The service will open with three Bach chorales sung in the cloister—"How Brightly Shines the Morning Star," "Ah, Holy Jesus" and "At the Lamb's High Feast." Following the processional, Vaughan Williams' "Salve Festa Dies," the choir will sing an introit, "Let All Mortal Flesh," by Gustav Holst. This will be followed by choral evensong, the Preces and Suffrages by Thomas Tallis, Psalm 23, set by Sir Edward Baird, and the Magnificat by Mr. Purvis. The motet will be the "Hymn to the Trinity" by Tschaiakowsky.

The principal work of the afternoon will be the performance of the "Missa Sanctae Nicolai" by Mr. Purvis. Although this work has been heard in various parts of the country, this will be its first performance in concert form in this area. Mr. Purvis will play Bach's Toccata and Fugue in D minor as an offertory. After the benediction the choir will sing the "Sevenfold Amen" by Stainer and the "Te Deum Laudamus" by John Ireland. Mr. Purvis will conclude the service with his own toccata, "In Babilone."

The Grace Cathedral Choir represents one of the pioneer attempts to establish a true liturgical choir in San Francisco.



EMILIE PARMALEE SPIVEY



THE EASTER FOLDER of the North Avenue Presbyterian Church in Atlanta, Ga., directed the attention of the congregation to the fact that Mrs. Emilie Parmalee Spivey was serving the church for the twentieth year as organist and choir director. Tribute was paid to her "for her Christian faith and spirit, evident in all her work; for her unexcelled contribution in the ministry of music; for her untiring work with the children and young people of the church."

Mrs. Spivey has established her reputation firmly as a musical leader in Atlanta, not only through her church work but in choral organization and as a pianist. Besides her three choirs at the North Avenue Church she organized the Choral Guild of Atlanta in 1947 and was president for two years. This is a chorus of approximately seventy-five voices and does outstanding choral work. She is accompanist and director of a newly-formed quartet, the All-Star Quartet of Atlanta, which has been giving concerts for the past year. In May Mrs. Spivey took office as president of the Atlanta Music Club.

Emilie Parmalee attended Washington Seminary and after her graduation continued her studies in New York and Philadelphia. She holds a certificate as an associate of the American Guild of Organists. She has served as dean of the Georgia Chapter, A.G.O., and is a member of the Mu Phi Epsilon honorary musical sorority.

Miss Parmalee's wedding to Dr. Walter B. Spivey took place Sept. 20, 1941.

THE MORAVIAN CHORUS of 100 voices which annually presents "The Seven Last Words of Christ," by Dubois, with a forty-piece orchestra, at the Home Moravian Church in Winston-Salem, N. C., recently organized into a permanent chorus, with James Christian Pfohl, head of the music department of Davidson College, as director. An all-Bach musical service commemorating the 200th anniversary of the death of Bach was held Sunday afternoon, March 19, in the Home Moravian Church. The chorus presented "Christ Lay in Death's Dark Prison" and the "Kyrie" in D minor, accompanied by an eighteen-piece orchestra.

E. POWER BIGGS WILL PLAY SOWERBY WORK IN ENGLAND

E. Power Biggs, whose Columbia Masterworks album, "Bach's Royal Instrument"—a portrait of Bach in his organ music—has just been released, is appearing as soloist at several notable Bach festivals. Reviewing the Toronto festival, directed by Sir Ernest MacMillan, Rose MacDonald wrote in the *Telegram*: "Biggs gave a brilliant exposition [of the music], clear in every detail. The pure lyrical ecstasy of the simpler movements [was] greatly appealing." Hugh Thomson wrote in the *Toronto Star*: "... under this master organist the music, as they say, was truly 'out of this world.'" The festival at Tanglewood, Mass., directed by Serge Koussevitzky, includes three recitals of Bach's organ music, which Mr. Biggs will give on Saturday afternoons, July 8, 15 and 22. These will be played on the Aeolian-Skinner instrument in the famous shed at Tanglewood. Mr. Biggs also played at the Bach festival in Bethlehem, Pa., May 19 and 20 and 26 and 27.

Mr. Biggs will fly to England Aug. 15 and will appear as soloist at the London Promenade concert in the Royal Albert Hall Aug. 23. This will be the first performance in England of the Concerto in C major for organ and orchestra by Leo Sowerby. This concerto was written for Mr. Biggs at the suggestion of the late Sir Henry Wood, and was first performed with Mr. Biggs as soloist by the Boston Symphony Orchestra under Koussevitzky. The concert will be broadcast nationally. The Sowerby work is included in the program of the national convention of the American Guild of Organists, meeting in Boston June 19 to 23, when Mr. Biggs plays it on the new Aeolian-Skinner organ at Symphony Hall. Arthur Fiedler will conduct on this occasion. To honor the A.G.O. Mr. Biggs' CBS broadcast Sunday morning, June 18, will present music by American composers, all members of the Guild, and in the script will carry the story of the founding and aims of the Guild, now celebrating its fifty-fourth year.

On the Columbia Broadcasting System Mr. Biggs is currently engaged in playing the entire Bach organ literature for radio listeners, a project of such scope that fifteen months are required to traverse the literature in week by week presentations, Sunday mornings from 9:15 to 9:45 E.D.T.

NOTABLE OFFERINGS AT CHURCH OF ST. MARY IN N.Y.

Four evenings of music on Mondays in May constituted the latest distinguished musical offering at the Church of St. Mary the Virgin in New York City. The series opened with a Bach program by Ernest White, director of music at the church, on May 1. Marie Schumacher gave a recital May 8, playing Tourne-mire's Sixth Suite, a Bach Partita and the Passion Symphony of de Maleingreau complete. A program of chamber music was offered May 15 with strings, harpsichord, voices and organ making up the ensemble. Ten sacred songs by Moravian composers and Buxtehude's solo cantata "Mein Herz ist bereit" were features of the program. The last event was an organ recital by Edward Linzel May 22 at which he played the Bach Fantasie and Fugue in C minor, the Bach Schübler Chorales, Franck's "Priere" and Messiaen's "Les Corps Glorieux" complete.

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EDNA M. BAUERLE, WELL-KNOWN CHICAGO ORGANIST



EDNA M. BAUERLE HAS MADE a fine record as a church musician in Fort Wayne, Ind., and Chicago. Her first contact with the organ began at an early age with study under John B. Archer, at that time organist of the First Presbyterian Church, one of the oldest and largest churches of Fort Wayne. Then followed years of activity as assistant organist at the First Presbyterian, Fort Wayne; piano study and experience as pianist of the Fort Wayne Symphony Orchestra. After serving the Third Presbyterian Church, with a quartet of professional singers, organ study was resumed under Percy G. Robbins, F.R.C.O. When a new Estey organ was built in Christ Lutheran Church Miss Bauerle returned to serve her own church. In New York City, at the Juilliard School, knowledge of harmony and counterpoint was acquired under Dr. Percy Goetschius and Dr. A. Madeley Richardson and organ was studied with Arthur Scott Brook, then private organist to Senator William A. Clark, the "copper kine."

Upon her appointment to Luther Memorial Church, Chicago, Miss Bauerle presided over a three-manual Pilcher instrument for fourteen years. During this period there were student days at the American Conservatory of Music under the guidance of Dr. Frank Van Dusen and Dr. Edward Eigenschenk, with subsequent work at the Cincinnati Conservatory of Music with Parvin Titus.

For the last six years Miss Bauerle has been minister of music at St. Luke's Lutheran Church, Chicago, where she directs activities of two choirs and plays a three-manual Möller. This year St. Luke's is celebrating its fiftieth anniversary with a series of appropriate events; on Good Friday the combined choirs numbered ninety-seven choristers for a performance of Dudley Buck's "Story of the Cross." Annually on cantate Sunday this church features a regular morning worship which coordinates special music with a sermon theme on music. This is also choir recognition Sunday, when choir awards for attendance are presented to members of the Order of the Golden Cross and the Order of the Golden Crown.

Formerly a member of the faculty of the North Shore Conservatory—now the

north side branch of the American Conservatory—Miss Bauerle's church work is supplemented with a sizable class of piano and organ students. Her teacher's training was received at the American Conservatory.

Miss Bauerle has been actively engaged in three of Chicago's four organ clubs, has served as secretary of the Van Dusen Organ Club, as treasurer and later secretary of the Chicago Club of Women Organists, as a member of the executive committee, later as secretary of the Illinois Chapter, A.G.O., while during the last two years she has been chairman of the social committee.

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**Toronto Centre.**

To close the active season of the Toronto Centre a recital of unusual interest was played May 15 by T. J. Crawford, Mus.B., F.R.C.O., at Grace Church-on-the-Hill. The recital itself, an entire program of Mr. Crawford's own compositions, marked the sixtieth anniversary of his first organ appointment at Barrhead, Scotland. Quite apart from his skill and interpretation in performance the ability to create such music is the hall-mark of a truly fine musician. On both scores Mr. Crawford undoubtedly earned the many congratulations he received at the close of the recital.

At the annual business meeting in the church parlors after the recital T. M. Sargent paid high tribute to Mr. Crawford, not only for the fine program of the evening but for his long record of service to the C.C.O. Mr. Crawford is a charter member of the organization and a past president. His unflagging interest through the years has been a constant inspiration to pupils and colleagues alike.

The following officers and members of the executive committee were elected: Chairman, H. G. Williams; vice-chairman, James Chalmers; secretary, Miss Freda Ferguson; treasurer, Miss Joan Mary Staunton; committee, Russell Crimp, David Adams, Bernard Leshley, Gerald Bales, T. M. Sargent, George Coutts, P. C. Garton, Clifford McAree, T. Burt, W. E. Cameron, Douglas Elliott and Ronald Woollard.

H. G. LANGLOIS, Secretary.

**Montreal Centre.**

The general meeting of the Montreal Centre took the form of a festival of Easter music in St. Andrew's United Church, Westmount, April 13. Eleven church choirs of Greater Montreal took part, each choir rendering one number. The meeting was well attended by the public.

The festival began with a fifteen-minute recital by Donald Mackey, organist of the Church of the Messiah. The choirs were stationed in the gallery, which occupies three sides of the auditorium. The climax of the evening was the singing of Handel's "Hallelujah Chorus" by choirs and congregation. During the offertory John Robb, organist of Dominion Douglas United Church, played Bach's Fugue in G minor and the postlude, Vierne's Toccata from the Fifth Symphony, was played by Miss Doris Killam, organist of the Stanley Presbyterian Church. Most of the accompaniments of the festival were played by Phillips Motley, organist of St. Andrew's United Church.

Choirs participating were those of St. Andrew's United Church, the Summerlea

United Church, the Queen Mary Road United Church, the Verdun United Church, the Fairmount-St. Giles United Church, the First Baptist Church, the Stanley Presbyterian Church, St. Matthew's Presbyterian Church, St. Matthias' Church of England, the Dominion-Douglas United Church and Christ Church Cathedral.  
 G. C. JOHNSTON,  
 Secretary-Treasurer.

**Galt Centre.**

Galt, Brantford and Kitchener Centres met May 8 in Wesley United Church, Galt (A. F. Murray Timms organist) to hear an interesting talk on "The Background of an Organist." President J. J. Weatherseed, F.R.C.O., of the Deer Park United Church, formerly on the faculty of McGill University, Montreal, was the guest speaker. He said:

"Music is on the march, and we must develop a greater and sincere interest in the selection and performance of good music. Musical talent and music are God's gifts to man and we must seek to elevate such gifts, using them for the glory and the worship of God, rather than using them merely for the purpose of entertainment.

An interesting fact brought out was that the organists of Canada play to an audience larger than that of any other type of musician, presenting an opportunity. The rising generation, said Mr. Weatherseed, will expect a better type of music, as children in school are learning to love good music.

In closing his talk Mr. Weatherseed suggested three standards for the judgment of a good organist—sincerity of intention, clarity of thought and competence in performance.

Refreshments were served by a group of women of Wesley United Church, under the direction of Mrs. Murray Timms.  
 C. P. WALKER, Secretary.

**Hamilton Centre.**

Some years ago the Hamilton Centre inaugurated the "young members' recital." This annual event enables us to present our young members to the public. The recital this year took place April 16 after the evening service in the Ryerson United Church, where there is a comparatively new three-manual Casavant organ with fifty-two speaking stops. The program was as follows: "Suite Gothique," Boellmann (performed by Gordon Morallee); Fantasia in F minor, Mozart (Howard Fairclough); Prelude in C minor, Willan; Toccata and Fugue in D minor, Bach, and Finale, Sonata No. 6, Mendelssohn (Edgar Sealy-Jones); "Subdue Us by Thy Goodness," Bach; "Slumber, Beloved," Bach, and Fugue in D minor (the Giant), Bach (Miss Joyce McGill); Chorale in A minor, Franck (Miss Norma Plummer).

The choir of the Ryerson United Church provided a buffet supper in the church parlors after the recital. To this were invited members of the centre and relatives and friends of the recitalists. On this occasion a check was presented to the centre representing the proceeds of a concert by the Ryerson and St. Giles United Church choirs. The check will be turned over to the British Organ Restoration Fund.  
 EDGAR SEALY-JONES, Secretary.

**Kitchener Centre.**

Eric Dowling, director of music at St. George's Anglican Church, St. Catharines, was guest speaker at the meeting of the Kitchener Centre April 22 at the Highland Road United Church. He chose the subject "Choir Training." The speaker gave a practical demonstration of three anthems, using members of the centre to form his chorus.

The Kitchener Centre accepted an invitation from the Galt Centre to take part in a joint meeting with the centres of Galt, Brantford and Guelph May 8.  
 AGNES FISCHER, DIAPASON Secretary.

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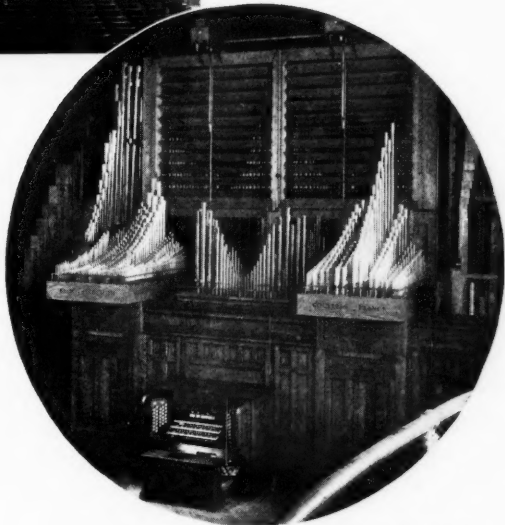
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JEAN PRICE EISENSTEIN



JEAN PRICE EISENSTEIN, teacher of organ and other subjects at Linfield College, McMinnville, Ore., is a young organist who inherited her talent and has made rapid progress in developing it. After her graduation from Central College, Fayette, Mo., she was a student at the Cincinnati Conservatory of Music, studying organ with Dr. Parvin Titus. Last July she received the degree of master of music from the Cincinnati institution and her appointment to the college in Linfield came in the fall. This college has 850 students and its music department maintains a high standard.

Miss Eisenstein's home is in Moberly, Mo. Her mother, who has held a prominent position in Moberly as an organist, gave her daughter her early inspiration. Mrs. Eisenstein is organist of the Coates Street Presbyterian Church and an active member of the Central Missouri Chapter, A.G.O., for a number of years.

April 17 Miss Eisenstein gave a recital for the Portland, Ore., Chapter of the Guild at Cascade College in Portland. She has also been appointed organist of the Methodist Church of McMinnville. In the spring she will make a tour with the college orchestra.

NOTABLE RECITAL SERIES

AT METHUEN IS ANNOUNCED

The Organ Institute announces a series of recitals by its artist faculty in the Methuen, Mass., Memorial Music Hall on Fridays and Saturdays from June 30 to Aug. 12. The schedule for these concerts is as follows: June 30, Arthur Howes; July 1, E. Power Biggs; July 7 and 8, Fritz Heitmann; July 14 and 15, Ernest White; July 21 and 22, Arthur Howes; July 28 and 29, Fritz Heitmann; Aug. 4 and 5, Ernest White; Aug. 11 and 12, Carl Weinrich. The Lawrence Little Symphony, conducted by Arthur Howes, will participate in the Saturday concerts.

Registrations for the master classes of the Organ Institute and for individual instruction under the eminent European organist Fritz Heitmann have reached a new high this year and there are to be two consecutive sessions, one beginning June 26, immediately after the American Guild of Organists convention, and the other beginning July 17. Concurrently with the first of these sessions the Boston University College of Music will conduct a church music institute at Phillips Academy in Andover, in which courses of instruction will be given by James R. Houghton, chairman, department of church music, Boston University College of Music; Herbert Fromm, Temple Israel, Boston; Arthur Leslie Jacobs, Greater Los Angeles Federation of Churches, Los Angeles, Cal.; Morten Luvaas, Allegheny College, Meadville, Pa.; Hugh Porter, Union Theological Seminary, New York; Francis W. Snow, director of boys' and men's choirs, Trinity Church, Boston; Van Denman Thompson, De Pauw University, Greencastle, Ind.; Everett Titcomb, Schola Cantorum, Boston; Raymond Wicher, St. Peter's Catholic Cathedral, London, Ont.

The master classes and concerts of the Organ Institute will again be a gathering point for organists from all parts of the United States. This year three students from foreign countries have applied for admission and have been accepted. The school will again enjoy the use of twenty practice organs.

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In this column for April a description was given of the Scottish Psalter festival at the Riverside Church in New York, held April 23. We are fortunate in obtaining the following account of that service by the Rev. Lindsay B. Longacre:

The festival was prepared and presented through the cooperation of many participants. These included the Hymn Society and Riverside Church, as well as more than thirty choirs and choral groups from the city and suburbs.

In the service both elements of the famous Psalter, the words and the music, found ample recognition. The society provided its own folder for the use of the congregation. This contained ten metrical versions, with their traditional tunes, and all but two of these were sung. The singers fell into three groups—massed choirs in the chancel, junior choirs in the rear balcony and the great congregation itself, among whom about twenty choirs were distributed, entirely filling the nave. This gave a total attendance of more than 1,400. The organ accompaniment was enriched by the addition of strings, woodwind and brass. It can be easily imagined that, when this combination joined in those mighty tunes, the result, to say the least, was impressive.

Equally impressive were the spoken words that had their respective places on the program. The order of worship was slightly expanded from one of the orders for the Kirk service of the Church of Scotland, as found in its Book of Common Order. Suitable prayers and Scripture lessons were included. Canon George Wallace Briggs of Worcester Cathedral, England, representing the Hymn Society of Great Britain and Ireland, read a prayer written by the Rev. Dr. Millar Patrick of Edinburgh. Realizing the brevity of this prayer he took a few moments before reading it to speak *ex tempore* on the significance of the festival and the observance of the tercentenary.

The high point of this part of the program was the address of Dr. Robert J. McCracken, pastor of the Riverside Church. The Psalms were evidently dear to his heart. He told what they meant to "an alien Scot." And his devotion was movingly confirmed when it was noticed that he joined in the closing Psalm (No. 124, "Now Israel may say,") without the aid of a book, singing "by heart" and from his own heart.

George Litch Knight of the Hymn Society was mainly responsible for the program and music of the festival, while its organization and the assembling of the choirs was in the hands of its hymn festival committee, Dr. R. L. McAll, chairman; W. Richard Weagly and the staff of the church cooperated generously. It was an observance worthy of its splendid subject. L. B. L.

**Fruitful Visit to Texas**

Last month the writer enjoyed a three-day visit to Dallas and Fort Worth, Tex. His object was to meet classes and other student groups at the Southwestern Baptist Theological Seminary of 1,000 students in Fort Worth. High-lights of the program were two morning chapel addresses before the whole student body; sessions on piano interpretation of hymn-tunes, tempos and the control of hymn singing, and clarity

in speech as a prerequisite for good diction in singing. This was wire recorded, with a demonstration of significant tune material in the Baptist Hymnal. A hymnic festival drawing together choirs from more than thirty graded Baptist churches of the region concluded the program. This was broadcast and called for a six-minute address on "The Joy of Christian Song"—the specific "call" being received by us only at the last moment! Our host, guide and counselor here was Edwin McNeely of the sacred music faculty. We felt that the whole student body followed him in showing a warmth of friendship that was most stimulating. The quality and vigor of the singing was exceptionally fine. It was done with understanding.

In Dallas we met 200 church musicians at the Highland Park Methodist Church for supper and an animated forum, where the stars were Dr. Robert G. McCutchan, the hymnic scholar, and Earl Marlatt, the poet. We added a modest third leg to the stool of learning. Our host was Dr. Federal Lee Whittlesey, well known in the East because of his work in Erie, Pa. Here as at Fort Worth ample time was devoted to stressing the function and usefulness of this society. The efficacy of such personal presentation is shown by the fifteen charter members who formed the Fort Worth Chapter. This is the pioneer chapter in Texas, but we are assured that a chapter of the church musicians in Dallas is around the corner.

**Hymn Festivals are Many**

Accounts of important hymn festivals—chiefly commemorating the Scottish Psalter—continue to reach us. Most of them are mentioned elsewhere in THE DIAPASON. Information and literature from this society was widely used and we are prepared to send similar aids to other churches and chapters of the A.G.O. The Scottish Psalter materials are listed in a sheet of suggestions, to be had for the asking. The program of the Riverside Church festival also is available. It has special value owing to the annotations for all the tunes and other compositions employed in the service.

The proceedings at our annual meeting May 13 will be reported in the July DIAPASON.

REGINALD L. McALL.

**Bach Memorial in Ohio.**

The bicentennial observance in commemoration of Johann Sebastian Bach was held fittingly and artistically in the Bach chorale festival Sunday afternoon, April 30, by the Ohio Chapter of the Hymn Society of America in the First Methodist Church, Columbus. Works of Bach for the organ, participation of several church choirs, the audience joining at times with First Church chancel choir, and the Columbus Civic Concert Orchestra provided the varied numbers for the impressive service. The attendance of many from other cities in the state filled the auditorium. Leila Brown Glenn of the Capital University Conservatory faculty, a pupil of Pietro Yon and Harold Phillips of Peabody Conservatory, played for the prelude the Fantasia in G minor and Wilbur Held, dean of the Ohio State University School of Music, played for the postlude the "St. Anne" Fugue. The fine tribute to Bach was paid by Samuel T. Burkhard, teacher of voice at Capital University and church choir director. The director of the festival was the Rev. W. Scott Westerman. I. M. M.

ISA McILWRAITH of the University of Chattanooga played the complete "Orgelbüchlein" in three consecutive class sessions last month as a special feature of the Bach course she is giving at the university. Prior to the playing of this set of chorale preludes she devoted a number of class sessions to the singing and study of the original chorales and examination of the chorale preludes from a structural standpoint.

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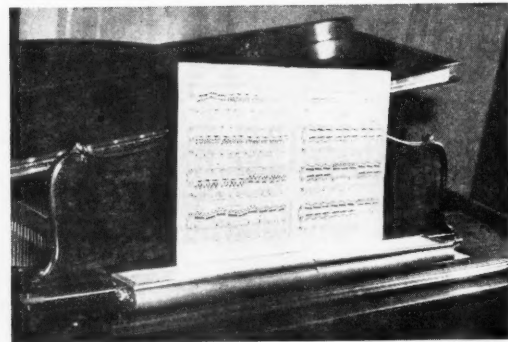
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### DALLAS MORNING NEWS

... "Young's technical dexterity and grandiose approach rendered the Bach 'D Major Fugue' about as dazzling as possible and achieved similarly brilliant results with Mulet's 'Carillon-Sortie'."

### TULSA DAILY WORLD

... "Not many organists have drawn such music from the fine instrument at the First Methodist Church as did Gordon Young in his first Tulsa recital Thursday night . . . Nothing perfunctory in the young man's playing . . . a musician first, an organist second."

### ST. JOSEPH GAZETTE

... "Young's handling of the organ was a revelation to his audience . . . for one so young to have already attained so much was considered nothing less than remarkable."

### KANSAS CITY TIMES

... "Gordon Young's talents at the console place him high among the young American specialists in that instrument. His program was presented flawlessly, both technically and from a standpoint of exceptional musical intelligence and feeling." (Recital on the new four-manual organ at Second Presbyterian Church).

### SOUTHWESTERN COLLEGE

... "Young possesses tremendous technical facility at the console . . . gave the 'D Major Fugue' a stunning and crystal clear performance . . . had ample opportunities to display his technical wizardry at the console, and his mastery of tonal color." . . . Winfield Daily Courier.

### FT. WORTH STAR-TELEGRAM

... "Young chose a program leaning toward the spectacular . . . provided a convincing exhibit of technic . . . manifested a thorough-going mastery of mechanics and genuine organ sense." (Opening recital on the celebrated new organ at Texas Christian University).

### TEXARKANA GAZETTE

... "He has tremendous technical ability and much more finger agility than is expected from even top-ranking organists. He also has remarkable pedal technic, but he showed himself to be a musician rather than a technician with the resources of the great organ and his technic always subservient to the music he played." (Opening recital on the large new organ at First Methodist Church).

## NEW MUSIC FOR THE ORGAN

BY WILLIAM LESTER, D.F.A.

*Sinfonia, from Cantata No. 29, by J. S. Bach, arranged for organ by Homer Whitford; "Interlude," by Leo Sowerby; published in the St. Cecilia Series by the H. W. Gray Company, Inc.*

One of Bach's most delightful lilting pieces appears in a new arrangement by an expert in that field. As a brilliant movement of a violin sonata this allegro has been a favorite for a long time. Transferred to the idiom of the organ it will certainly repeat its success. The organ piece is neither involved nor difficult.

The Sowerby opus is an excerpt from that composer's cantata "Forsaken of Man," the instrumental interlude between parts 1 and 2. It will prove to be a valuable service number for Lent or other solemn occasions. It is music of austere nature, of greater appeal for its polyphonic weaving than for lyrical factors.

*"Messa da Requiem" ("Totenmesse"), by Giuseppe Verdi; published by Edition Eulenburg, New York.*

This great work for soli, chorus and orchestra, a recognized masterpiece of its type, is now issued in complete orchestra score, miniature size. It is to be recommended as a clear, legible and convenient reprint, invaluable for study purposes of all types. It should be in every library and added to every record collection boasting of the recorded version of this powerful work.

*Memorial Collection of Organ Music by J. S. Bach; published as volume 3 in the series "Anthology of Sacred Music," edited by Walter E. Buszin, by Concordia Publishing House, St. Louis, Mo.*

In this well-printed volume the editor has gathered a round two dozen of the best chorale preludes. The better-known works of this type, collected in two volumes, the "Orgelbüchlein" and the Schuebler Chorales, have not been included. Rather Mr. Buszin has chosen the little-known, hard-to-come-by examples not before available in this country. The last lines of the editor's eloquent and vitally interested preface are well worth reprinting and this reviewer can do no better than to echo amen: "The use and enjoyment of music of this type will enrich our lives, endow us with a better sense of musical values, and equip us with an idealism needed so sorely by all mankind."

*Nocturne No. 9, transcribed for organ by Gustave Bret, composed by Gabriel Faure; published by Haugel and Cie., Paris, France; American agents, Mercury Music Corporation, New York.*

An intriguing lyrical piece by a great French master now at last slowly receiving proper recognition. This is a lovely quiet piece, offering unusual opportunities for solo registration. The technical difficulties included are of no great moment; the interpretative demands are something else again. Sensitive *rubati* and supple dynamic flexes will be essential. The task of the transcriber has been done with a high degree of efficiency. The piece can be handled very easily on any average American organ.

*Four Preludes, by Dom Paul Bcnoit, O.S.B.; published by J. Fischer & Bro., New York.*

Four rhapsodic organ pieces, created largely in the plainsong idiom, basically intended for service liturgical use and redolent of modal harmony. The difficulties are largely of polyphonic nature, the actual playing problems are few; it is genuine organ writing, well set forth and well worth hearing. The four sections of the quadruple suite are listed as (1) "Gaudens Gaudebo" ("I Will Rejoice"); (2) "Spiritus Domini" ("The Spirit of the Lord"); (3) "Dilexisti" ("Thou Lovest Justice"); and (4) Prelude on an Introit in the first mode.

*Ditson Album of Organ and Piano Duets, ten arrangements of familiar classics by R. S. Stoughton; published by Oliver Ditson Company; Theodore Presser Company, distributors, Bryn Mawr, Pa.*

Well-made versions for two performers, organ and piano, of established favorites, all practical and effective. The transcriber has taken such well-known selections as the Bach-Gounod "Ave Maria"; "Scotch Poem," by Edward MacDowell; Reverie, by Debussy; Prelude to "Parsifal," by Wagner; Pastorale,

Guilmant; Pavane, Ravel; Largo, Handel, and others, and recast them into duos. The ensemble union of piano and organ offers much in artistic possibilities, a field that should be more widely cultivated.

*Toccata in the Aeolian Mode, by M. Rossi; Toccata by M. Monnikendam; Suite by Purcell; all edited by Robert Leech Bedell; published in Edition "Le Grand Orgue," New York City.*

Excellent reprints of repertoire long out of print or otherwise hard to procure. The suite by the Englishman consists of Overture, "Hornpipe," Air and Trumpet Tune. All three issues add greatly to the available concert repertoire for the organ and should meet a welcome from the program-giving fraternity. The editions are excellent in every way and are listed at quite moderate prices.

*"The Art of Modulating," by Lucile Lawrence and Carlos Salzedo; published by G. Schirmer, Inc., New York City.*

An interesting and valuable book, both theoretical and practical, dealing in detail with the art of modulation. The basic viewpoint is that of the harp, and the musical illustrations are derived from that instrument. But the principles and precepts laid down and made clear are equally valid on the other instruments such as the piano and organ.

*Organ Works of Buxtehude, Volume 2, Chorale Preludes for Organ; Organ Pieces by Lübeck; published by C. F. Peters Corporation, New York City.*

Reissues of music of permanent value by these two great forerunners of Bach. Acquaintance with music of this type and caliber is essential to the evolution of the true musical artist. The greater part of the contents of these two books consists of chorale preludes. Six preludes and fugues are included in the Lübeck volume.

*A Book of Chime Pieces for the Organ, published by J. Fischer & Bro.*

This collection has been compiled from the extensive catalogue of organ music issued by this publisher. Some beloved and familiar titles are included: "Eventide," Frysinger; "Sunset and Evening Bells," Federlein; "The Little Bells of Our Lady of Lourdes" and Vesper Processional, Gaul; "The Citadel at Quebec," Russell. Of equal merit and appeal are the rest of the dozen pieces included in the volume.

*Two Preludes and Fugues (E major and A minor) by Buxtehude; Prelude and Fugue on "Christ Is Risen," Koch; "Benedictus," Reger; "Carillon-Sortie," Mulet; Andante Espressivo from Sonata in G, Elgar; published in the Standard Series of Organ Compositions by the H. W. Gray Company.*

The industrious Robert Leech Bedell has served as editor of these reprints of standard pieces. It is gratifying to have these excellent titles once more available for study and performance and in such well-printed style as here exemplified.

*"Desert Lament" and "A Highland Sketch," by T. Tertius Noble; published by J. Fischer & Bro.*

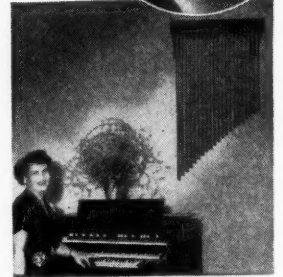
Two interesting short pieces published under one cover. The first is an essay in oriental idiom, in the style made so popular by Stoughton in his Persian and Egyptian Suites. The second is a brilliant scherzo *a la gigue* (perhaps it would be more appropriate to say *reel*)—a scintillating finger display piece, ideal for lighting a high-grade program.

THE SECOND CHORAL festival of children's and youth choirs sponsored by the District of Columbia Federation of Music Clubs was held at the First Baptist Church in the nation's capital April 30. Despite forbidding weather a large audience greeted the seven representative choirs participating. Harwood V. Hall, federation chairman of church music and minister of music of the First Baptist Church, led the massed choir singing and arranged the program. The federation likewise sponsored a festival of senior choirs at the First Congregational Church May 9. Under the chairmanship of Whitford L. Hall of the senior choir division, minister of music of the First Congregational Church, six prominent choirs prepared an excellent program.

THREE SELDOM-HEARD Bach cantatas were sung by the University of Chicago choir, accompanied by members of the Chicago Symphony Orchestra, Sunday, May 21, at a 4 o'clock concert commemorating the two-hundredth anniversary of the composer's death. The cantatas were No. 29, "Now Is the Hour," No. 70, "Watch and Pray," and No. 140, "Sleepers, Wake." Also on the program were a motet, "Fear Not to Die," and the Sinfonia to Cantata No. 29, "We Thank Thee, O God." Dorothy Lane, harpsichord, and Frederick Marriott, chapel organist, joined the symphony group directed by Richard Vikstrom.

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PLANS HAVE BEEN ANNOUNCED for a church music conference to be sponsored by the University of Washington in Seattle July 24 to 26. Registration and the Monday morning session will be held in the new music building on the university campus. Dr. Stanley Chapple, director of the University School of Music, will be assisted on the faculty by Harold Heermans, Father Austin Johnson, Maria Kjaer, Gunnar J. Malmin, Canon Poland H. Miller, Catherine Adams Root, Wallace M. Seely, Lauren B. Sykes and Walter A. Eichinger. Classes will include instruction in organ literature, a choral clinic and studies in liturgical music.

UNDER THE DIRECTION of Mrs. L. A. Wheeler, the organist, a special music week service was held at the Church of the Good Shepherd in Lake Wales, Fla., May 7. All the anthems, hymns and organ music were compositions of Americans. The prelude consisted of a "Meditation" by Dickinson and "Communion" by Bedell and the postlude was a "Processional March" by Rogers.



**Honor Marie M. Hine;  
Has Served Church  
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MRS. MARIE M. HINE



On May 1 Mrs. Marie M. Hine, organist and director of music, celebrated her thirtieth anniversary in that capacity at Trinity Episcopal Church, Tulsa, Okla. On Thursday of the preceding week the women's council served a dinner for Mrs. Hine and the choir. It was a festive occasion, with the rector, Dr. E. H. Eckel, as toastmaster.

At the annual parish meeting the following resolutions were adopted:

WHEREAS, In May, 1950, Marie M. Hine will have rounded out thirty years of service as organist and choirmaster of Trinity Church; and

WHEREAS, Mrs. Hine is a recognized leader in the field of church music throughout the state of Oklahoma and has for many years served as dean of the Oklahoma Chapter of the American Guild of Organists; therefore be it

RESOLVED, That this annual parish meeting of Trinity Parish do express to Mrs. Hine our deep appreciation of her long and faithful service and our hope and prayer that she may long be spared to us in health and in continued service.

The following is a quotation from the *Tulsa Daily World*:

Watching a church grow from 412 to approximately 2,000 members is one thing, but when you have directed the choir for that church throughout its growth it is another. That is what Marie M. Hine, organist and director of music, confided during the past week as she celebrated her thirtieth anniversary with the church. Coming to the church before the construction of the present building, Mrs. Hine has seen the church grow from a small, struggling congregation to the largest Episcopal Church in the diocese of Oklahoma.

Speaking of her thirty years with the church, Mrs. Hine—the daughter of a Methodist minister—remarked: "I have always had a distaste for organists who changed their church membership every time they changed positions, so I was not confirmed until I had worked for the parish for eleven years."

Mrs. Hine directs the adult, junior and primary choirs; plays for all services and

gives weekly Lenten recitals. She is an academic member of the American Guild of Organists, having passed the associate examination in 1935. Mrs. Hine has served as dean of the Oklahoma Chapter, A.G.O., for twenty years, is an honorary member and past president of the Wednesday Morning Musicale, an honorary member of Sigma Gamma Chapter of Sigma Alpha Iota, and past president of the Tulsa Federation of Music Clubs. A number of published compositions are to her credit.

THE CHOIRS of the House of Hope Presbyterian Church, St. Paul, Minn., sang Haydn's "Creation" on the evening of May 7 under the direction of Eugene L. Nordgren, minister of music, with Edward Berryman as guest organist.

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# Programs of Organ Recitals of the Month

**Russell G. Wichmann, Pittsburgh, Pa.**—Mr. Wichmann, associate professor of music at the Pennsylvania State College for Women, gave the dedicatory recital on a three-manual organ built by M. P. Möller for the First English Lutheran Church of Mansfield, Ohio, April 30, with the following program: "Now Thank We All Our God," Whitford; Chorale Preludes, "O Sacred Head Now Wounded," Kuhnau; "Praise to the Lord, the Almighty," Walther, and "Have Mercy on Us, O Lord," Bach; Fugue in D major, Bach; Rondo for the Flute Stop, Rinck; On Hymns of Martin Luther: "Our Father, Thou in Heaven Above," Mendelssohn; "From Depths of Woe I Cry to Thee," Reger, and "A Mighty Fortress Is Our God," Zwart; Arabesque and Scherzetto in F sharp minor, Vierne; Chorale in A minor, Franck; Elevation, Dupré; "Prayer and Exaltation of a Mystic" (written for Mr. Wichmann), T. Carl Whitmer; "Christ Church Bells," Peele; "Carillon-Sortie," Mulet.

**Robert E. Shafer, Dayton, Va.**—Mr. Shafer, professor of organ at the Shenandoah Conservatory of Music, gave a faculty recital April 21. His program consisted of these works: Chorale Preludes, "Christ Lay in the Bonds of Death," "Now Praise We Christ," "Rejoice, Beloved Christians," and "We All Believe in One True God," Bach; Passacaglia and Fugue in C minor, Bach; Prelude and Allegro Vivace from First Symphony, Vierne; "Westminster Carillon," Vierne; "Lamento," Dupré; "Souf of the Lake," Karg-Elert.

**Ralph Kinder, Philadelphia, Pa.**—Mr. Kinder gave a recital in Trinity Episcopal Church Sunday evening, April 23, and presented the following program: "Marche Pontificale" from Symphony 1, Widor; Andante Cantabile from Symphony 4, Widor; "St. Anne's" Fugue in E flat, Bach; "Souvenir," Kinder; "Easter Hymn" (new), Kinder; "Chanson de Jolie," Halling; Toccata in G major, Dubois.

**Mario Salvador, St. Louis, Mo.**—Dr. Salvador, organist of the St. Louis Cathedral, gave the opening recital on the Wicks organ in the chapel of St. John's Hospital, St. Louis, April 29. His program consisted of these compositions: Allegro Giocoso, from "Water Music," Handel; "Ave Maria," Schubert-Salvador; Toccata and Fugue in D minor, Bach; "Belgian Mother's Song," Benoit; Prelude and Fugue in G minor, Dupré; Allegretto, Parker; Fugue in G major, Bach; "Samarkand," Douglas; Scherzo, Salvador; Toccata, Widor.

**George W. Volkel, F.A.G.O., New York**—Dr. Volkel gave a recital sponsored by the Reading Chapter, A.G.O., at St. Paul's Reformed Church in Reading, Pa., April 18. His program was made up of the following selections: Tenth Concerto, Handel; Four Chorale Preludes, Sinfonia in F and Prelude and Fugue in D major, Bach; "Soeur Monique," Couperin; Berceuse, Vierne; Scherzo, Fourth Symphony, Widor; "Song of the Basket Weaver," Russell; "The Afternoon of a Faun," Debussy; "Carillon-Sortie," Mulet; Improvisation.

**Harriette Slack Richardson, Springfield, Mass.**—Mrs. Richardson gave a recital at Grace Memorial Episcopal Church in Hammond, La., April 19, playing: Chaconne in E minor, Buxtehude; Chorale Preludes, "A Saving Health to Us Is Brought," "When We Are in Deepest Need," "Rejoice, Christians!" and "We All Believe in One God," Bach; Symphonic Chorale, "Remain with Us, Our Saviour," Karg-Elert; "Jesus, My Trust," "O Sacred Head" and Toccata, Suite in D, Reger; "Skyland," Vardell; "The Rhythmic Trumpet," Bingham; Allegretto Grazioso, Sonata in G, Bennett; "The Swan," Saint-Saens; "The Fountain," DeLamarter; Toccata, Fifth Symphony, Widor.

**Robert Rayfield, Chicago**—Mr. Rayfield, organist and choirmaster of St. Paul's Episcopal Church in Chicago, gave a recital at the First Congregational Church of Columbus, Ohio, April 23 for the Central Ohio Chapter, A.G.O. His offerings consisted of these compositions: Second Sonata, Mendelssohn; Chorale Preludes, "Rejoice, Beloved Christians" and "Jesus, Joy of Man's Desiring," Bach; "Fugue a la Gigue," Bach; Chorale in E major, Franck; Toccata on "O Filii et Filiae," Farnam; Intermezzo, Third Symphony, Vierne; "Carillon," Sowerby; "Elfin Dance," Edmundson; Chorale Prelude, "The Cross, Our True and Only Hope," Penick; Finale, Third Symphony, Vierne.

**Ivan Sjöström, Methuen, Mass.**—A series of four programs was presented by Mr. Sjöström in March and April at the Methuen Memorial Music Hall, with the assistance of vocal and instrumental artists. At the last recital, April 4, Mr. Sjöström played: Two Short Preludes and Fugues, Bach; Chorale Prelude, "O World, I e'en Must Leave Thee," Brahms; Chorale in A minor, Franck; "Eve of the Ascension," Benoit; "Apparition of the Eternal Church," Messiaen; Finale, Sym-

phony 1, Vierne. The Concerto No. 2 in C minor, Rachmaninoff, was played by Robert Garneau, pianist, and Mr. Sjöström.

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—Mr. Kraft played the dedicatory recital on a two-manual Austin organ in St. John Evangelical Church, Lorain, Ohio, May 7, with these compositions: "The Heavens Declare the Glory of God," Marcello; Prelude, Corelli; Trumpet Tune, Purcell; "O Sacred Head Surrounded" and "Jesus, Joy of Man's Desiring," Bach; Minuet in E flat, Beethoven; Largo, Handel; "Evening Bells and Cradle Song," Macfarlane; Sketch in F minor, Schumann; Andante, Stamitz; Festival Postlude on "Veni Creator," Van Hulse; Spring Song, Hollins; "Alleluia," Dubois; "Romanza," Purvis; Paraphrase on "Now Thank We All Our God," Whitford.

**Lorenzo Pratt Oviatt, St. Augustine, Fla.**—Mr. Oviatt was assisted by W. Wallace Snow, bass baritone, in his recital at Memorial Presbyterian Church May 7. Organ compositions played were: Fantasia and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; "Irmelin," Delius; "Caprice Viennois," Kreisler-James; "Fiat Lux," Dubois.

**Jerald Hamilton, Topeka, Kan.**—Mr. Hamilton of the faculty of Washburn University gave a recital in Grace Cathedral, Topeka, April 21. His program consisted of these compositions: "Point d'Orgue sur les Grands Jeux," de Grigny; "Muzète," d'Andrieu; "Dialogue," Clerambault; "Passacaglia et Thema Fugatum," Bach; Fanfare, Sowerby; "Variations sur un Noël," Dupré; "Eclogue," Wagenaar; Prelude and Fugue in C minor, Vaughan Williams.

**Homer Whitford, F.A.G.O., Cambridge, Mass.**—Mr. Whitford presented his spring recital at the First Congregational Church in Cambridge May 16. He was assisted in this program by a group of four singers. The recital was repeated at McLean Hospital in Waverly, Mass. The following organ numbers were included: Allegro, Tenth Concerto, Handel; Aria, Buxtehude; Gavotte, Gluck; Fantasia in G minor, Bach; "Jagged Peaks in the Starlight," Clokey; "March of the Kings," Candlyn; "In Hadrian Square," Whitford; "Now Thank We All Our God," Whitford; Pastoral, Guilman; "Carillon," Vierne; French Rondo, Boellmann; Toccata, Fifth Symphony, Widor.

**Gordon Farnell, Pella, Iowa**—In a recital played before the newly-formed Mason City Chapter, A.G.O., Mr. Farnell played the following program on the recently installed organ at the First Presbyterian Church, Mason City, Iowa, May 28: "Wir glauben all' an einen Gott," "Wachet auf, ruft uns die Stimme" and Prelude and Fugue in B minor, Bach; "Piece Heroique," Franck; "Flourish for an Occasion," W. H. Harris; Chorale Prelude on an American Folk Hymn, Murphree; Passacaglia, Donald Phillips; "The West Wind," Rowley; Fugue, "The Ninety-fourth Psalm," Reubke.

**Ronald K. Arnatt, Washington, D. C.**—Mr. Arnatt, assisted by George Hollenbeck, bass, presented a program devoted to the works of Handel and Bach at the Church of the Ascension and St. Agnes May 7. Organ numbers performed were: Concerto in F major, Handel; Chorale Prelude, "In Thee Is Joy," Andante, Sonata No. 4, in E minor, and Fantasia and Fugue in G minor, Bach.

**Robert Knox Chapman, Bethlehem, Pa.**—A recital of works of Bach was played by Mr. Chapman at the Cathedral Church of the Nativity Sunday afternoon, May 14. The following compositions were presented: Prelude and Fugue in G major; "Sheep May Safely Graze"; Toccata and Fugue in D minor; Trio-Sonata in C major (Allegro); Chorale Preludes, "Sleepers, Awake," "The Blessed Christ Is Risen Today" and "If Thou but Suffer God to Guide Thee"; Fugue in G minor (the lesser); Air from Suite in D; Passacaglia and Fugue in C minor.

**Bessie Nell Whitney, Minneapolis, Minn.**—The University Baptist Church presented Miss Whitney in a recital May 7 and her offerings included: Prelude in B minor, Bach; Adagio from Concerto in D minor, Vivaldi-Bach; Chorale in A minor, Franck; "God's Time Is Best," Bach; "Ronde Française," Boellmann; Melody for the Bells of Berchall Church, Sibelius; "Electa ut Sol," Dallier.

**Frank Bohnhorst, Hanover, Ind.**—Mr. Bohnhorst, teacher of organ and director of the choir at Hanover College, played these compositions in a recital May 19 on the three-manual Aeolian-Skinner organ installed in 1948: Chorale Preludes, "Now Is Salvation Come to Us," "All Men Are Mortal," "Rejoice, Ye Christians" and "Jesus Christ, Our Saviour," Bach; "The Musical Clocks," Haydn; Two Preludes on American Folk Hymns, Richard Donovan; Toccata on the Hymn "Wondrous Love," Bohnhorst; Canzona, Hassler; Fantasia, Sweelinck; "Out of the Depths I Call to

Thee," Scheidt; "A Mighty Fortress Is Our God," Walther; "Prayer," Jongen; Passacaglia and Fugue in C minor, Bach.

**Caspar P. Koch, Pittsburgh, Pa.**—Dr. Koch's recital at North Side Carnegie Hall April 30 was marked by the playing of the following numbers: Prelude and Fugue in A minor, Bach; "Moorish Tone Picture," Coleridge-Taylor; "Episode," Copland; "Distant Chimes," Snow; Toccata in D minor, Maily.

**Harold Mueller, San Francisco, Cal.**—The San Francisco Conservatory of Music presented Mr. Mueller in a Bach memorial recital at Trinity Church Sunday afternoon, May 7. Mr. Mueller's offerings were these: Prelude and Fugue in F minor; The Six "Schübler" Chorale Preludes; Dorian Toccata; Trio-Sonata No. 3, in D minor.

**Raymond J. Martin, Gainesville, Ga.**—Mr. Martin, director of music at Brenau College, played the following program in a faculty recital at the college auditorium April 14: Rigaudon, Campra; "Fugue a la Gigue," Bach; Chorale Prelude, "O Mensch, bewein' dein Sünde gross," Bach; Introduction and Passacaglia in D minor, Reger; Cantabile, Second Symphony, and Scherzetto, Vierne; "The Celestial Banquet," Messiaen; "Now Thank We All Our God," Karg-Elert.

Mr. Martin gave a recital at the University of Georgia in Athens April 6 and his program included: Fugue on the Kyrie, Couperin; "O Lamb of God" and "O Man, Bewail Thy Grievous Fall," Bach; Introduction and Passacaglia in D minor, Reger; Scherzetto, Vierne; Toccata on "Leoni," Bingham; "Folktune," Whitlock; "Gloria," Dupré.

**Robert W. Glover, Upland, Ind.**—Mr. Glover gave a faculty lecture-recital at Taylor University, assisted by the *capella* choir, conducted by Stanley Salter, recently, playing: "Jig" Fugue in C major, Buxtehude; Fugue in E flat major ("St. Anne"), Bach; Sonata No. 1, in F minor, Mendelssohn; "By the Waters of Babylon" ("Psalm 137"), Bach; Hymn-tune Settings, "Rise Up, O Men of God" and "My Faith Looks Up to Thee," Bingham.

**Margaret Rednour, Suffern, N. Y.**—Miss Rednour, who is in her tenth year as an organist of Christ Church of Ramapo, played the following numbers in observance of Guild Sunday: Fantasia in G major, Bach; Chorale Prelude, "Herzlich tut mich verlangen," Bach; Andante, Second Sonata, Borowski; Canzona, "Liebster Jesu," Purvis; "The Little Shepherd," Debussy; Toccata, Fifth Symphony, Widor.

**Preston Rockholt, Birmingham, Ala.**—Mr. Rockholt, instructor in organ at Howard College, played these numbers in a recital May 7 at the Woodlawn Baptist Church: Fantasia in G major, Chorale Preludes, "O Man, Bewail Thy Grievous Fall" and "Sleepers, Awake," and Fantasia and Fugue in G minor, Bach; "Adorn Thyself, My Soul," Brahms; Chorale in A minor, Franck; "Clair de Lune," Karg-Elert; "Elegy," Rockholt; Toccata, Modal Suite, Peeters.

**Leslie P. Spelman, Ph.D., Redlands, Cal.**—Dr. Spelman, professor of organ at the University of Redlands, gave a recital at the College of the Pacific, Stockton, Cal., May 26 at which he played: Trumpet Voluntary, Clarke; Pavane, Byrd; Prelude and Fugue in D minor, Libeck; "Joseph est Bien Marie," Balbastre; Three Chorale Preludes, Bach; Fanfare Fugue, Bach; "Ricercata quasi Fantasia Sopra B-A-C-H," Van Hulse; "The Fountain," DeLamarter; Prelude from "Six Pieces for Use in the Synagogue," Jacobi; Toccata, Bonset.

**Mildred L. Hendrix, Durham, N. C.**—Mrs. Hendrix, Duke University organist and sub-dean of the North Carolina Chapter of the American Guild of Organists, gave the following program at the Duke Chapel March 5, assisted by Julia W. Mueller, violin, and Allan H. Bone, clarinet: Chaconne in E minor and Gigue Fugue in C, Buxtehude; Sonata 2 (Larghetto and Allegro), Handel; Concerto in E major, Bach; Fantasia in G minor, Bach; Trio-Sonata No. 6, Handel; "Vesper du Commun," Dupré; Pastorale, Milhaud; "Piece Heroique," Franck.

**Hugh Mackinnon, F.A.G.O., Laramie, Wyo.**—Mr. Mackinnon gave a Bach recital at the University of Wyoming April 12. His program consisted of these works: Prelude and Fugue in C (late Weimar); "Have Mercy on Me, O Lord"; Seven Chorale Preludes from the "Little Organ Book"; "Little" E minor Prelude and Fugue; First Trio-Sonata; Passacaglia and Fugue in C minor.

**Harold L. Turner, Decatur, Ill.**—Mr. Turner gave the dedicatory recital on an Allen electronic organ in the Evangelical United Brethren Church of St. Francisville, Ill., April 23, playing: "My Heart Is Filled with Longing," Bach; Fugue in G minor (the Little), Bach; Allegro Vivace and Air, "Water Music," Handel; "Perpetual Motion," Weber; Menuetto, Mozart; "Truth Divine" (arranged by Frank W. Asper), Haydn; "In Springtime," Kinder; "The Squirrel," Weaver; "Romance sans

Paroles," Bonnet; "Sweet Hour of Prayer" and "Holy Spirit, Faithful Guide," Thompson; Festival Toccata, Fletcher.

**Corliss R. Arnold, El Dorado, Ark.**—Mr. Arnold gave a recital Sunday evening, April 30, at the First Methodist Church for which he selected the following program: Fugue in G major, Chorale Prelude, "O God, Be Merciful to Me," and Prelude and Fugue in E minor, Bach; Three Short Pieces, Wesley; Fugue in C sharp minor, Honegger; "Piece Heroique," Franck; Four American Arrangements of Hymn-Tunes, "Aberystwyth," Whitney; "Martyn," Bingham; "Meditation," Sowerby, and "Forest Green," Purvis; Prelude and Fugue in G minor, Dupré.

Every Wednesday in Lent Mr. Arnold gave a noon recital at his church. For the last program, April 5, he chose these numbers: "Procession to Calvary," Stainer; Lenten Prelude, Selby; Prelude and Fugue in E minor, Bach; "I Heard the Voice of Jesus," Rathbun; "Lanier," Lutkin; "There Is a Green Hill" ("Meditation"), Sowerby; "Were You There?," Spiritual, arranged by Felton.

Faure's "Requiem" was sung by the choir of the church on Palm Sunday afternoon under Mr. Arnold's direction.

**Robert Wilson Hays, Manhattan, Kan.**—Mr. Hays, college organist and assistant professor of music at Kansas State College, opened a music week celebration at the college with a Bach program April 30. He played: Fantasia in C minor; Presto, Concerto in G major; Prelude and Fugue in F minor; "Come, Sweet Death"; Chorale Preludes, "God, the Father, Dwells among Us" and "I Cry to Thee, O Christ"; Toccata and Fugue in D minor.

**Thomas J. Tonneberger, Toledo, Ohio.**—Mr. Tonneberger, assisted by Bertram D. Gable, vocal soloist, presented an hour of sacred music at the Augsburg Lutheran Church May 14. Organ numbers included in the program were: Ceremonial Music for Organ, Clarke; "Toccata per l'Elevazione," Frescobaldi; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; "The Cathedral at Night," Marriot.

**Joseph L. Sullivan, Grand Rapids, Mich.**—Mr. Sullivan, director of music at St. Andrew's Cathedral, played the following recital on a Wurliitzer electronic organ in St. Joseph's Church, Weare, Mich., May 4: Prelude in E flat, Willan; "Before the Image of a Saint," Karg-Elert; "Toccata Militaire," Harris; "Dolcezza," Whitlock; "Postudio Festivo," Karg-Elert; "Ave Maria," Schubert. The recital was followed by the Litany of Our Lady and Benediction of the Blessed Sacrament.

**R. Kenneth Holt, Berkeley, Cal.**—At a recital at the First Congregational Church April 25 Mr. Holt played: Prelude to "Parsifal," Wagner; "Greensleeves," Purvis; "The Musical Clocks," Haydn; "Apres un Reve," Fauré; Variations on "O Filii et Filiae," Guilman; "The Squirrel," Weaver; Berceuse from "Jocelyn," Godard; "L'Organo Primitivo," Yon; "Suite Gothique," Boellmann.

**Edward Lawson, Sacramento, Cal.**—G. Leland Ralph presented Mr. Lawson in a recital at St. John's Lutheran Church April 30. Mr. Lawson played: Rigaudon, Campra; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Prelude and Fugue in E minor, Bach; "The Musical Clocks," Haydn; "Carillon," Vierne; "In a Monastery Garden," Keteibey; Gothic Suite, Boellmann.

**Arnold Bourziel, A.A.G.O., Sturgis, Mich.**—Mr. Bourziel played the following program at St. John's Episcopal Church April 30: Prelude and Fugue ("Fiddle" Fugue), Bach; "Pastel," Karg-Elert; Fanfare, Lemmens; Chorale Prelude on "St. Theodolph," McKinley; "Funeral March and Chant of the Seraphs," Guilman; "Dawn Again" (from "Triptych"), Maelckberghe; "Mountain Sketches," Clokey; Humoresque, Dvorak; "By the Brook," de Boisdoffre; "The Squirrel," Weaver; Toccata, Widor.

**C. Harold Einecke, Santa Ana, Cal.**—For his hour of organ music at the First Presbyterian Church April 23 at 5 o'clock Dr. Einecke chose these numbers: Overture to the Occasional Oratorio, Handel; "On the Evening of the Ascension of Our Lord," Benoit; Gavotte, Wesley; "Spring," Herbert E. Hyde; "Hours in Burgundy" ("Sunshine" and "The Awakening"), Jacob; "Bell Benedictus," Weaver; "Variations de Concert," Bonnet.

**Elizabeth MacPherson Wolfe, Philadelphia, Pa.**—Mrs. Wolfe played the following numbers in a recital at the Princeton Presbyterian Church May 3: Improvisations for Organ (Solemn Prelude, "Consolation" and Pastorale), Rowley; "On Hearing the First Cuckoo in Spring," Delius; Chorale in E major, Franck; "Dreams," McAmis; "Echo," Scheidt; Second Symphony for Organ, Edward Shippen Barnes.

**Richard W. Litterst, Urbana, Ill.**—At his senior recital at the University of Illinois Jan. 22 Mr. Litterst played these compositions: Chaconne, Couperin; "Out of the Depths Have I Cried unto Thee," "Jesus Christ, Our Saviour" and Fantasia and Fugue in G minor, Bach; "Elegie," Peeters; "Rhythmic Trumpet," Bingham; "Thou Art the Rock," Mulet.

# Programs of Recitals

**Thomas Curtis, Bowling Green, Ohio**—Mr. Curtis was assisted by Emily Derrer, cellist, in a faculty recital at Bowling Green State University March 27. The organ numbers were the following: Rigaudon, Campra; "Dialogue," Clerambault; Chorale Prelude, "O Sacred Head," Kuhnau; Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; "The Mystic Hour," Bossi; Finale from First Symphony, Vierne.

**Gordon Young, Fort Worth, Tex.**—Mr. Young played the following program in a recital at Southwestern College, Winfield, Kan., March 12: Toccata and Fugue in D minor, Air from Orchestral Suite in D and Fugue in D major, Bach; Scherzetto, Vierne; Variations on a Noel, Bedell; "Carillon-Sortie," Mulet; Fantasie on "Nettleton," Gordon Young; Toccata from Fifth Symphony, Widor.

**Margaret Whitney Dow, F.A.G.O., Redlands, Cal.**—Miss Dow and the University of Redlands brass choir of nine players gave a recital for the Music Club of Redlands March 21. The program began with two ensemble numbers—a Toccata by Bonelli and the Voluntary in C major by Purcell. After a group of selections by the brass instruments Miss Dow played these organ numbers: "Deck Thyself, My Soul, with Gladness" and Toccata in D minor (Doric), Bach; "A Meditation on Brother James' Air," Darke; Pastorale, Milhaud. Clarence Dickinson's 1949 composition on "O Quanta Qualia" was the closing number.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson's pre-service music at the Church of the Pilgrims in April and May included the following: "Paeon" (Ritornello and Fugue), A. Herbert Brewer; "Legende" and "Idylle," Bossi; "Paignon," Richard Donovan; Chorale Preludes, Karg-Elert; "Copper Country Sketches," Powell Weaver; "Quiet Piece," Gail Kubik; "Sonata Prima" (trio form), Yon.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—For his recital at the Spreckels organ pavilion in Balboa Park May 6 Mr. Brown chose these selections: "Marche Grotesque," Cadman; Chorale and Chorale Prelude, "My Heart Is Filled with Longing," Bach; Canzonetta, d'Ambrosio; Scherzo Symphonique in D major, Faulkes; Introduction and Fugal Finale from the Grand Sonata on "The Ninety-fourth Psalm," Reubke; "The Patrol of the Red, White and Blue," Rollinson; "Ich liebe dich," Grieg; Selection from "Faust," Gounod; Valse, "Frühlingsstimmung," Strauss.

**Ruth Pilger Andrews, Madison, Wis.**—In a recital at the First-University Methodist Church May 7 Mrs. Andrews played the following numbers: Seven Chorale Preludes from the Orgelbüchlein, Bach; Sonata No. 5 and "Consolation," Mendelssohn; Chorale in B minor, Franck; "Rhapsodie on Breton Melodies No. 1," Saint-Saens; "Carillon," Sowerby; "Vision of the Church Eternal," Messiaen; Finale from Symphony No. 1, Vierne.

**Georgiana Howard, Columbus, Ohio**—Miss Howard, a pupil of Frederick C. Mayer, gave a recital at Capital University April 24 which included the following numbers: Sonata in C minor, Op. 80, Gullmant; Toccata and Fugue in D minor, Chorale Preludes, "Herzlichlich mich verlangen," "Wachet auf, ruft uns die Stimme" and "In Dir ist Freude," Bach; Canon in B minor, Sketch in D major and Sketch in F minor, Schumann; "Echo Bells," Brewer; "Now Thank We All Our God," Edmundson; "Fountain Reverie," Fletcher; Grand Fantasia, Bartlett.

**Franz Engle, Princeton, N. J.**—The organ department of Westminster Choir College presented Mr. Engle in a recital April 24 at the college chapel. Mr. Engle, a junior at the college, has shown unusual gifts. His program included: Chorale No. 2, in B minor, Franck; "Ich dank dir schon durch deinen Sohn," Karg-Elert; "Rhumba," Elmore; Concerto No. 5, Handel; Trio-Sonata No. 2, Bach; Prelude and Fugue in A minor, Bach.

**Eleanore Louise Bess, Marshall, Mo.**—Miss Bess, a student at Missouri Valley College, gave her junior organ recital in Stewart Chapel April 23. She played the following program: "Grand Jeu," DuMège;

Chorale, "My Heart Is Filled with Longing," Bach; Prelude, Fugue and Chaconne, Buxtehude; Chorale Preludes, "Behold, a Rose" and "Blessed Jesus," Brahms; Sonata No. 2, first movement, Hindemith; Concert Variations, Bonnet; "Metamorphosis," Fichthorn; Concert Study in D minor, Yon.

**Carol Kuhlman, Columbus, Ohio**—For her graduating recital at Ohio State University Miss Kuhlman presented the following program April 24: "Grand Jeu," DuMège; "Basse Dessus de Trompette," Clerambault; "Nun komm, der Heiden Heiland" and Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; "Schmücke dich, O Liebe Seele," Brahms; Sketch in F minor, Schumann; Toccata, Haines; First Movement, Sonata No. 3, Hindemith; Finale, First Symphony, Vierne.

**Mae Jean Gilbert, Upland, Ind.**—Miss Gilbert was presented in a recital at Taylor University April 1. Her program was as follows: Chorale Preludes, "To Shepherds as They Watched" and "Jesu, Priceless Treasure," Bach; Sonata No. 6, in D minor, Mendelssohn; "From Greenland's Icy Mountains," Mason-Bingham; Adagio and Scherzo, Sonata No. 5, Guilman; Miniature Trilogy, Coke-Jephcott; "Marche Pontificale," Lemmens.

**Ruth E. Baker, Columbus, Ohio**—In a recital at Capital University May 14 Miss Baker, a pupil of Frederick C. Mayer, played: Chorale in B minor, Franck; Chorale Preludes, "Rejoice Now, Christian Souls," "When Thou Art in Deepest Need" and "In dulci Jubilo," Bach; Menuet, C. P. E. Bach; Gavotte, Martini; Prelude and Fugue in G minor, Dupré; "The Bells of Aberdovey," Stewart; "Toccata Prelude on St. Anne's," Edmundson; "Harmonies du Soir," Karg-Elert; "Vom Himmel hoch," Edmundson.

## NEW TOWER BELL AND MUSIC SYSTEM DESIGNED BY MAAS

"Monobell" is the name of the new tower bell and music system made by the Maas Organ Company of Los Angeles for churches, schools, cemeteries, funeral homes, institutions and municipalities. The "Monobell" is intended to do away with expensive bell tower construction and the tremendous cost of cast bells, out of reach for nearly all but the wealthiest institutions. It is described as compact, quickly and easily installed, rugged and dependable in operation. Besides its uses as a church bell it is valuable to any school or community as a warning and signaling device in emergencies.

The "Monobell" is operated by means of a special button or key installed in the amplifier. A touch of the finger rings the bell, which can be made to sound either as a swinging or a stationary bell. The model 511 "Monobell" will sound from a tower for one-half to one mile or more. Model 521 will cover a distance of three-fourths to one and one-half miles or more.

In addition to the tones of the "Monobell" itself, the new Maas tower system includes a built-in record player. This makes possible the playing from tower or roof of music recorded by famous organists, carillonneurs and choirs. Also included is a microphone channel by which, if a microphone and auxiliary speaker are added, church services can be broadcast to overflow crowds. A monitor speaker is included for adjusting the volume of bell tones and recorded music.

The model 511, complete, including amplifier, tone unit, record player, tower speaker, monitor speaker and ample speaker cable, costs only \$375.

## CARILLON RECITALS ARE A TRIBUTE TO BELL MAKER

Two carillon recitals in memory of Cyril Johnston, English bell founder whose firm cast the bells for Rockefeller Memorial Chapel and St. Chrysostom's Church, Chicago, were played Sunday, April 30. At Rockefeller Chapel, where the carillon ranks with that in the Riverside Church in New York as the largest in the world, Frederick Marriott, carillonner, played Schubert's "Ave Maria" and other favorite melodies of Mr. Johnston. Harold B. Simonds, carillonner at St. Chrysostom's Church, also played "Ave Maria" in the north side recital. The Schubert composition was played at Mr. Johnston's funeral in London last March.

The seventy-two-bell Rockefeller Chapel carillon weighs 220 tons, with individual bells ranging from ten and one-half pounds to the great bourdon, which weighs 36,926 pounds and has a diameter of 117 inches. Their total cost was over \$200,000.

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## DR. KARL MATTHAEI OF BASEL TO PLAY AT COLBY COLLEGE

Colby College will honor two outstanding eighteenth century composers—Bach and Haydn—in an organ dedication and violin recital July 28. Commemorating the two hundredth anniversary of the death of Johann Sebastian Bach, a program of Bach's music will be played on the new Walcker organ by Dr. Karl Matthaei of Basel, Switzerland, an official of the International Bach Society. The specification of the three-manual instrument in Waterville, Maine, was published in the April issue of THE DIAPASON.

Giovanni Bagarotti, internationally-known violinist, will give an evening violin recital in Lorimer Chapel, assisted by a group of players of stringed instruments from Pierre Montoux's Hancock School of Music.

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Oswald G. Ragatz, who conducts the musical ministry at the First Methodist Church of Bloomington, Ind., in addition to his work on the faculty of Indiana University, has made use of a large repertory of anthems in the last two years with his two choirs. Each group has a membership of about sixty and each choir sings every Sunday—the sanctuary choir at the 10 o'clock service and the chancel choir at the 11:15 service. At the 9 o'clock service a high school girls' choir and a junior choir alternate with a quartet. The three services are identical except for the choirs and the anthem. Both groups consist chiefly of university students, the chancel choir being composed largely of music majors from the I. U. School of Music, and it is considered as good as most professional choirs. The other choir is composed of people who are interested in singing, but are not trained musicians. It is an interesting set-up and one peculiar to a university town.

The offerings for the two seasons have included:

- Andrews—"Build Thee More Stately Mansions" (2).
- Arkhangel'sky—"O Light Divine" and "The Day of Judgment."
- Bach—"At Thy Feet"; "Jesu, Joy of Man's Desiring"; "Jesu, Priceless Treasure"; "O Saviour Sweet."
- Baker—"O Lord God, unto Whom Vengeance Belongeth" (2).
- Beach—"I Will Give Thanks" (2); "Let This Mind Be in You" (2).
- Bitgood—"Hosanna."
- Blair—"Lord, Thou Hast Been Our Refuge."
- Bortniansky—"Lo, a Voice to Heaven Sounding."
- Brahms—"Requiem."
- Brown—"Only Begotten Word of God Eternal."
- Chapman—"All Creatures of Our God and King"; "God Be in My Head."
- Clokey—"Christ Conquereth" (2); "Jubilate Deo"; "Psalm 23"; "Te Deum"; "Treasures in Heaven."
- Christiansen—"Built on a Rock."
- Davies—"God Be in My Head."
- Elmore—"All Ye Servants of the Lord"; "Lord Jesus, Think on Me."
- Farrant—"Lord, for Thy Tender Mercies' Sake" (2).
- Faure—"Requiem."
- Franck—"O Lord, Most Merciful"; "Psalm 150."
- Friedell—"Christ the Lord Is Risen Today"; "King of Glory, King of Peace."
- Gaul—"List, the Cherubic Hosts" (with harp ensemble).
- German—"Bread of Heaven."
- Gibbons—"O Lord, Increase My Faith."
- Gounod—"Praise Ye the Father"; "Sanctus"; "Send Out Thy Light."
- Gretchaninoff—"Credo"; "O Lord, I Have Loved"; "Sanctus."
- Holst—"Let All Mortal Flesh"; "Te Deum"; "Psalm 148."
- Ippoltoff-Ivanoff—"Bless the Lord, O My Soul."
- Ireland—"Greater Love Hath No Man."
- Jacob—"Brother James' Air."
- James—"By the Waters of Babylon" (2); "Psalm 150."
- Jennings—"Springs in the Desert."
- Kastalsky—"O Gladsome Light" (No. 1).
- Kopyloff—"God Is a Spirit."
- Macfarlane—"Open Our Eyes."
- Mallin—"Prayer."
- Marryott—"Immortal Love."
- Mendelssohn—"He Watching Over Israel"; "How Lovely Are the Messengers"; "I Waited for the Lord."
- Noble—"Thy Kingdom and Dominion Endureth Forever."
- Palestrina—"Bonum est"; "Praise to Thee."
- Purcell—"Glory and Worship Are Before Him."
- Rachmaninoff—"Glory to the Trinity."
- Rowley—"Praise."
- Sanders—"Recessional."
- Scott—"A Voice in the Wilderness."
- Shaw, G.—"Let All the World in Every Corner Sing" (2); "Worship"; "Praise God in His Holiness."
- Shaw, M.—"With a Voice of Singing."
- Somervell—"Praise to the Hollest in the Height."
- Sowbery—"I Will Lift Up Mine Eyes"; "Like the Beams That from the Sun"; "Jubilate Deo" in C; Magnificat; "Now There Lightens upon Us" (2); "O Light

- from Age to Age"; "Psalm 122"; Te Deum in D minor; Te Deum in B flat major.
- Stainer—"Crucifixion."
- Thompson, Randall—"Alleluia."
- Thompson, Van Denman—"Father, in Thy Mysterious Presence"; "O Love Divine."
- Tschalkowsky—"How Blessed Are They."
- Tscherepnin—"The Beatitudes."
- Thiman—"Earth Does Not Hold"; "Hark! A Thrilling Voice Is Calling" (2); "Let All the World in Every Corner Sing"; "Immortal, Invisible"; "Sing Alleluia Forth"; "There Is a Stream."
- Weelkes—"Let Thy Merciful Ears, O Lord."
- Wesley—"Lead Me, Lord"; "Wash Me Thoroughly."
- Willan—"I Looked and Behold a White Cloud" (2); "In the Name of Our God We Will Set Up Our Banners"; "O How Sweet"; "O King All Glorious."
- Williams, Ralph Vaughan—"O Be Joyful in the Lord (Psalm 100)"; "O Clap Your Hands" (2); Te Deum (antiphonal choirs).
- Williams, David McK.—"In the Year That King Uzziah Died"; "Gloria in Excelsis"; "Darest Thou Now, O Soul"; "Benedictus"; "The King's Highway."
- Work—"Into the Woods My Master Went."
- Wood—"God Omnipotent Reigneth"; "Psalm 100" (2); "This Sanctuary of My Soul (Expectans Expectavi)."

**Christmas Music**

- Besley (poem by Rossetti)—"The Shepherds Had an Angel."
- Clokey—"Out of the East."
- Davis, Katherine K.—"As It Fell upon a Night" (2).
- Fourteenth century German, arranged by Douglas—"Good Christian Men, Rejoice."
- Gevaert—"Joyous Christmas Song."
- Holst—"In the Bleak Midwinter" (2); "Lullay My Liking."
- Howells—"Here Is the Little Door"; "Spotless Rose."
- Slovak Carols, arranged by Kountz—"Alleluia! Christ Is Born"; "The First Night."
- Old Cornish, arranged by Lefebvre—"Holy Day Holly Carol."
- Traditional English, arranged by Lefebvre—"God Rest You Merry, Gentlemen."
- Mackinnon—"I Saw Three Ships."
- Appalachian Carols, arranged by Niles—"I Wonder as I Wander"; "Jesus the Christ Is Born" (2).
- Nolte—"Babe of Bethlehem."
- Polish Carol—"Infant Holy, Infant Lowly."
- Shaw—"How Far Is It to Bethlehem?" (2).
- Staley—"What Can This Mean?" (2).
- Waits' Carol—"In Bethlehem 'Neath Starlit Skies" (2).
- Yorkshire Carol, arranged by Warrell—"While Shepherds Watched."
- Whitehead—"The Bird Carol."
- Traditional Irish Carol, arranged by Whitehead—"Now Christmas Day Is Come."
- Ukrainian Carol, arranged by Wilhousky—"Carol of the Bells."
- Willan—"The Three Kings."
- Fourteenth Century Spring Carol—"Gentle Mary Laid Her Child."
- Old French Carol—"Hearken, All! What Holy Singing."
- Old English Melody—"What Child Is This?"

The figure "2" after an anthem indicates that it was sung twice.

**NEW CHICAGO CHORUS SINGS HONEGGER'S "KING DAVID"**

As an appropriate climax to national music week the Chicago Chorale presented Honnegger's "King David" and Two Psalms by Holst at the Shubert Theater in Chicago May 14. Members of the Chicago Symphony Orchestra accompanied the performance, which marked the debut of the new forty-voice chorus, organized to promote and perform contemporary choral music in the larger forms. Alden Clark is the conductor.

The Honnegger work is built around a spoken narration of great dramatic intensity, which was read by Everett Clarke, leading actor of the WGN-Mutual Chicago Theater of the Air, narrator at the 1949 railroad fair and known throughout the Midwest for his one-man pageant, "Rulers of Men." Soloists included Carl Honzak, tenor; Wilma Reynolds Abel, Elvira Cuervo, Carolyn DeCamp and Elizabeth Gregg, sopranos; Fav Cusac, Elsie Imhof and Hazel Fisher Turner, contraltos; George R. Stover and George Zacharias, tenors.



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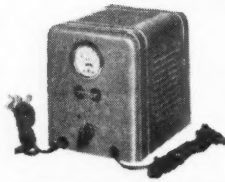
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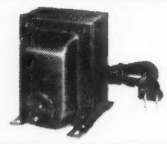
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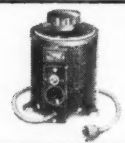
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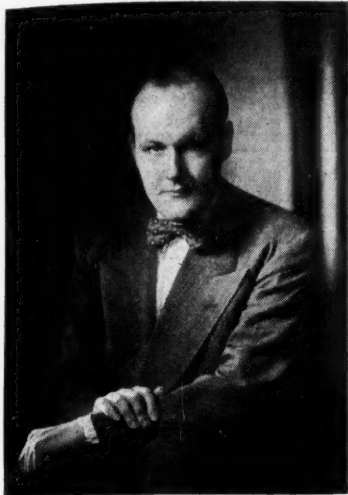
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ANNOUNCEMENT IS MADE of the election of Joseph S. Whiteford as a vice-president of the Aeolian-Skinner Organ Company of Boston. Since the fall of 1948 Mr. Whiteford has been assistant to the president of the company. He is general chairman of the convention of the A.G.O. to be held this month and in this position has done a great deal of work the fruits of which will be evident to all who attend the sessions in Boston. Mr. Whiteford is a confirmed organ fan who turned from all other avenues to business and professional success and a career as a lawyer to devote himself to a great love—organ design.

EDWARD H. JOHE APPOINTED TO CHURCH IN COLUMBUS

Edward H. Johe has been appointed director of music at the First Congregational Church of Columbus, Ohio. On May 15 he presented his resignation to the Second Presbyterian Church of Washington, Pa., where he has been conducting a highly successful musical ministry for seven years.

ERNEST A. SIMON, LOUISVILLE CHOIRMASTER, DIES AT 87

Ernest A. Simon, for forty-five years organist and choirmaster of Christ Church Cathedral in Louisville, Ky., and a nationally-known church musician and trainer of boys, died May 2 at his home.

Mr. Simon was born eighty-seven years ago in "the old London of fogs, gas lights and horse cabs." He was educated in a boarding school and studied singing under Nappi at Trinity College and organ under Fountain Meen. From his native England he went to Chicago, where he was assistant choirmaster in St. James' Church, 1889-91; organist of St. Bartholomew's, 1891-95, and organist of the Church of the Redeemer, 1895-1901. He moved to Louisville and played his first service at Christ Church Cathedral June 22, 1901.

Funeral services were held May 4 at the cathedral.

Mr. Simon is survived by his widow, Mrs. Elizabeth Gertrude Simon; three daughters, Miss Gertrude Simon, Mrs. H. O. Hincks and Mrs. Roy Keal; five grandchildren and eight great-grandchildren.

TENTH ANNUAL MEMORIAL STRING AND ORGAN RECITAL

The Easter service at the Covenant-First Presbyterian Church in Cincinnati was unusual in several respects. It was the last service for Dr. Frank R. Elder, who retired from the pastorate of this church because of ill health. For the tenth annual occasion a string duo consisting of Emil Heermann, violinist, and former concertmeister of the Cincinnati Symphony Orchestra, and his brother, Walter Heermann, cellist and former soloist and conductor of the Cincinnati Symphony Orchestra, played a half-hour recital with Sears Pruden, organist and music director of the church. This annual Easter recital is a gift of Mrs. T. Edgar Houston as a memorial to her husband. The church choir sang carols by Bach and Dickinson, "Light's Glittering Morn Bedecks the Sky," by Parker, and responses by Handel and Pruden. The instrumental program was composed of special arrangements made for this combination by Mr. Pruden.

WHAT MAKES A HAMMOND ORGAN "MAGNIFICENT" FOR PLAYING BACH?



As organ builders, we frequently receive letters from Hammond Organ owners describing their instruments or installations as sounding "magnificent." We find this complimentary phrase thought-provoking. Upon close analysis, there are two specific properties of Hammond Organs which, while of a technical nature, are nevertheless of prime importance in making them "magnificent" for playing music having contrapuntal interest.

The First of these two properties refers to the legitimate manner in which the Hammond Organ tones add up as the organist presses various combinations of keys. This property of a "straight" organ as distinguished from a "unified" organ is one which is widely misunderstood, but is of the utmost importance in the playing of contrapuntal music such as the works of Bach. If the organ builder were required to supply only one voice, it would be a simple matter to regulate the tone of each key to be of suitable loudness and quality. Under these conditions, the movements of the tenor and alto voices in contrapuntal music would be clear and easily distinguished. Now suppose a second voice in the form of an octave is wanted. One good plan, of course, would be to provide another group of tone sources one octave up in pitch. This being somewhat expensive, the organ builder is faced with the temptation to merely install a relatively inexpensive octave coupler. Now consider what happens. As the organist plays single note scales up and down the keyboard, all may sound well, but if he plays two keys at the same time separated by the interval of an octave, something is amiss. If he first plays the lower key, he finds that the key up one octave sounds weak because it has no unison component but merely plays its coupler component. Looking at it the other way, if he first plays the higher key he finds that the lower key sounds weak because it has no octave component. Thus it is seen that the coupler is causing the keys to mutually "rob" each other. Organ builders refer to this "robbing" variously as "unification," "duplexing," "borrowing," etc. If applied to many voices of the organ, the ensemble of the entire instrument is ruined because the inner voices of contrapuntal music cannot be clearly distinguished. If, on the other hand, all the voices add in proper proportions regardless of the interval played, the organ is said to be "straight." It then becomes a vastly superior instrument in which one key does not "rob" anything from the tones of any other key on the instrument.

The Second of these two factors refers to careful tone regulation. For an organ to be "magnificent," the loudness of the keys relative to each other over the range of

the manual must be equal. If they are not equally loud, contrapuntal music will suffer because the bass and tenor voices will be out of balance with respect to the alto and soprano voices. To test an organ for suitable tone regulation, try each registration control individually by playing arpeggios up and down the keyboard. If the tone regulation of the organ is good, the loudness will be constant over the manual range for each individual quality control. It can then be assumed that the regulation will also be good for various combinations of quality controls.

The Concert Model Hammond Organ is being acclaimed as truly "magnificent" by organists everywhere. This instrument is a "straight" organ in the strictest sense as attested by playing a Bach fugue with both hands on the same manual and listening for the clarity of part movement of the inner voices. This is possible through a patented feature of the Hammond Organ which makes the tones from all of its keys additive using any registration. There are no octave couplers or other unification devices. Furthermore, the tone regulation of this instrument is superb on all registrations. Tone quality changes are achieved by varying the strengths of the overtones of each key individually.

Other features of special interest to the church organist are the full 32 note pedalboard with its independent Solo Pedal Division controlled by eight stop tablets (itches of 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. are available). Also the new Selective Vibrato feature with its independent manual stops greatly increases the usefulness of the vibrato effect to the church and concert organist. These are but a few of the outstanding features of this model of the Hammond Organ which was designed especially for church, teaching, and recital use.

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THEODORE G. STELZER



AFTER FORTY YEARS of service to the church in education and music, Dr. and Mrs. Theodore G. Stelzer are enjoying an extended tour through the Southeast, motoring over 10,000 miles from Nebraska, Kansas and Oklahoma to North Carolina, Florida, Texas and north, during a semester sabbatical leave which has included appointments in educational demonstrations and guidance, open forums in hymnology and liturgics, choir clinics and organ recitals, besides professional interviews with the departments of education in the capitals and universities of most of the states visited.

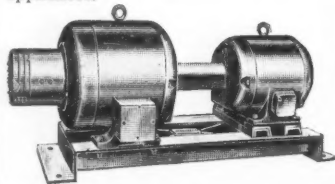
Professor Stelzer's organ recitals, which included many of his own compositions, were unique as they presented a program built around chorale compositions showing the "Christian Faith in Bible and Song."

Theodore G. Stelzer has been a Lutheran teacher, organist and choir-master since 1910, when he went to Trinity English Lutheran Church, Racine, Wis. He studied organ, composition and church music at the Wisconsin Conservatory of Music in Milwaukee under Dr. Wilhelm Middelschulte. While in Oshkosh, Wis., he studied school music under Dr. Earl L. Baker of Lawrence College. After his call to Concordia Teachers' College, Seward, Neb., in 1927, he continued his studies at the University of Nebraska, where in 1935 he earned his Ph.D. Prior to this he had earned the bachelor, master and doctor of music degrees and the bachelor of fine arts in education. Since then he has done additional work at Northwestern University and at the Westernman Vocal Camp, Waldenwoods, Mich. Among his published works are the "Stelzer Sacred Songs Series for Children and S.A.B. Choirs" and "A Child's Garden of Song" (Concordia Publishing House). As editor of the music department of *Lutheran Education* since 1938, Dr. Stelzer has contributed much toward the development of music in church and school. Under his direction the *a cappella* choir of Concordia Teachers' College, Seward, Neb., has become recognized as one of the outstanding college choirs of this country.

Dr. and Mrs. Stelzer have a family of five children.

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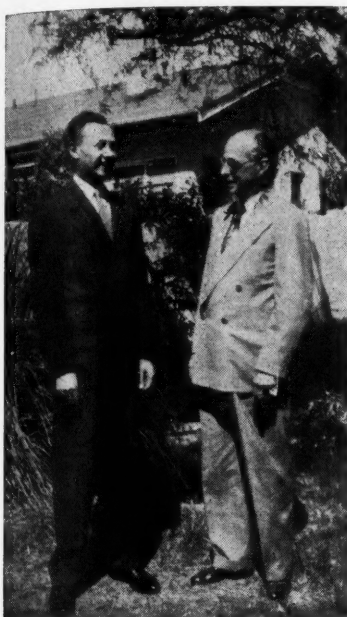
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TUCSON, ARIZ., which not only has had a remarkable growth as a resort city, but has won fame as a place where organ music is composed, recently enjoyed a visit from Edwin Arthur Kraft, F.A.G.O., nationally-eminent recitalist and for more than forty years organist and choirmaster of Trinity Cathedral in Cleveland. Mr. Kraft went to Arizona to play Camil Van Hulse's new "Jubilee Suite" as the feature number of a recital April 16 for the Southern Arizona Chapter of the American Guild of Organists, as reported in the May issue of THE DIAPASON. This work was composed by Mr. Van Hulse, the Tucson composer, to commemorate Mr. Kraft's anniversary at Trinity. In the picture the composer is shown at the left, with Mr. Kraft at the right, while the famous Arizona sun shines on both of them.

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**BACH RECITALS BY NOEHREN  
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Robert Noehren, head of the organ department of the University of Michigan, gave three Bach recitals, which included the "Greater Catechism" from the "Clavierübung," part 3, at the University of Michigan Sunday afternoons, March 19 and 26 and April 2. The same programs were given later at the Kenmore Presbyterian Church in Buffalo on the Saturday evenings of April 22 and 29 and May 6. The enthusiasm that these recitals aroused is reflected in the critical review of Theolinda Boris in the *Buffalo Evening News*:

The impression of exceptional artistry made by Robert Noehren when he played the dedicatory recital on the superior Schlicker organ in the Kenmore Presbyterian Church last October was enhanced by his playing Saturday evening. To hear the organ music of Bach couched in terms as nearly as possible to his original intentions is rare. It was, therefore, unusually rewarding to hear the simplicity and crystalline clarity of Mr. Noehren's playing. There were no massive thundering climaxes here, with contrapuntal lines blurred or thickened. Nor were Bach's tenderness and humor and powerful evocation of moods lost in a surfelt of elaborate coloration. Instead, our attention was directed toward the music for itself. Through Mr. Noehren's sensitive feeling for musical proportions and because of the fine voicing of the instrument we could understand why the most glorious day of the organ was the baroque age. By the same token, we could appreciate better Bach's writing, his building of climaxes through the interweaving and conflicting contrapuntal lines, the meaning and beauty of his forms.

The first recital was devoted to the Concerto in A minor, after Vivaldi, seven chorale preludes on "All Glory Be to God on High," Prelude and Fugue in A minor, Trio-Sonata No. 5 and the Toccata and Fugue in D minor. In the second recital the "Greater Catechism" was presented and the last program included the Fantasia in C minor, Trio-Sonata No. 2, Prelude and Fugue in G major, three chorale preludes and the Passacaglia and Fugue in C minor.

**ALFRED HAMER PITTSBURGH  
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The Rev. Alfred Hamer has completed twenty-five years as organist and choir-master at Trinity Cathedral in Pittsburgh and in recognition of his outstanding work he has been elevated to canon precentor by the Rt. Rev. Austin Pardue, D.D., Bishop of Pittsburgh. There are now three canon precentors in the Episcopal Church in the United States and Canon Hamer is the first in the diocese of Pittsburgh. As canon precentor he is the director of music for the diocese.

Born in England, near Manchester, Alfred Hamer received most of his early education in Boston, to which city his parents moved when he was young. As a boy he sang in several church choirs as a soprano, and even sang on the vaudeville stage with Keith's Circuit for a short time. He specialized in singing folksongs.

Canon Hamer is a graduate of the New England Conservatory of Music in Boston, where he studied organ under Wallace Goodrich. After graduation he went to Paris, where he studied with Charles M. Widor. He also studied at Harvard University during the summer months. Before going to Trinity Cathedral he was organist and choir-master at the Church of the Advent in Boston for three years. His cathedral choir always has been considered one of the best choirs in western Pennsylvania. It has about seventy voices, all men and boys.

**SALVADOR RECITAL MARKS  
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Before a congregation of approximately 3,000 people, Dr. Mario Salvador played the official opening recital on the Kilgen organ at the St. Louis Cathedral on the evening of May 7. The occasion was the tenth St. Louis Bach festival, extending from the previous Wednesday and ending Sunday.

After the recital the St. Louis Bach Chorus, under the direction of Dr. William B. Heyne, presented Bach's B minor mass at the Scottish Rite Cathedral with his chorus of 150 voices and orchestra of forty-six, four soloists and the organ, which was played by Martin Stelhorn.

A highly appreciative audience commented enthusiastically on Dr. Salvador's rendition of the Bach program and music critics commented upon the exceptional suitability of the new cathedral organ for Bach's works. Dr. Salvador's program was published in the May DIAPASON.

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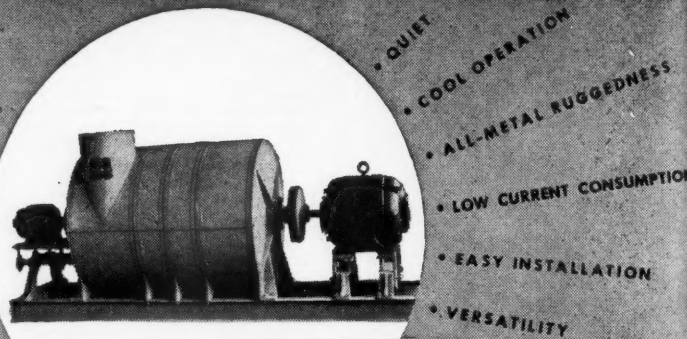
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Hillgreen, Lane & Co. of Alliance, Ohio, have completed the installation of a three-manual organ of twenty-one sets of pipes and chimes in the Rogers Park Baptist Church, Chicago, and a dedicatory recital was played by Dr. William H. Barnes Sunday afternoon, May 7. The instrument contains a total of 1,420 pipes. The chimes are from the organ destroyed in the fire which razed the church building in 1935. The resources of the new organ are as follows:

**GREAT ORGAN.**

1. Diapason, 8 ft., 61 pipes.
2. Gemshorn, 8 ft., 61 pipes.
3. Octave, 4 ft., 61 pipes.
4. Twelfth, 2 2/3 ft., 61 pipes.
5. Fifteenth, 2 ft., 61 pipes.
6. Chimes (old tubes, new action).

**SWELL ORGAN.**

7. Geigen Diapason, 8 ft., 73 pipes.
8. Rohrflöte, 8 ft., 73 pipes.
9. Sallicional, 8 ft., 73 pipes.
10. Voix Celeste, 8 ft., 61 pipes.
11. Koppel Flöte, 4 ft., 73 pipes.
12. Plein Jeu, 3 ranks, 183 pipes.
13. Trompette, 8 ft., 73 pipes.
14. Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

15. Concert Flute, 8 ft., 73 pipes.
16. Dulciana, 8 ft., 73 pipes.
17. Unda Maris, 8 ft., 61 pipes.
18. Flute d'Amour, 4 ft., 73 pipes.
19. Dulcet (ext.), 4 ft., 12 pipes.
20. Dulcet Nazard, 2 2/3 ft., 61 notes.
21. Dulcet Fifteenth, 2 ft., 61 notes.
22. Clarinet, 8 ft., 61 pipes.

**PEDAL ORGAN.**

23. Diapason, 16 ft., 32 pipes.
24. Gemshorn (ext.), 16 ft., 12 pipes.
25. Rohr Bourdon (ext.), 16 ft., 12 pipes.
26. Bass Flute (ext.), 8 ft., 12 pipes.
27. Rohrflöte, 8 ft., 32 notes.
28. Gemshorn, 8 ft., 32 notes.
29. Rohrflöte, 4 ft., 32 notes.

Dr. Barnes' program was made up as follows: Trumpet Tune, Purcell; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; Chorale and Four Variations on "O God, Thou Faithful God," Bach; March on the Occasional Oratorio, Handel; Chorale Prelude, "Heartfelt Love Have I for Thee, O God," Karg-Elert; "The Legend of the Mountain," Karg-Elert; Dialogue for Trumpets, Clerambault; Rigaudon, Campra; "Dreams," McAmis; "Poeme Mystique," Purvis; "He Shall Feed Them," Titcomb.

**PENNSYLVANIA YOUTH OF 12  
SHOWS TALENT IN RECITALS**

A youthful organist whose early achievements forecast a brilliant future as a musician has attracted attention through his playing in Hershey, Pa., and vicinity. He is Karl Eby Moyer, 12 years old, whose parents, Mr. and Mrs. Samuel Moyer, live on a farm near Hershey. In the last twelve months Karl has played five recitals, all on different organs. The latest recital took place April 23 at St. Mark's Evangelical United Brethren Church in Mount Joy, Pa. He was assisted by Frances Nissley, harpist, who is only 13 years old. The performance by the young organist was characterized by critics as showing mature taste and a flair for registration.

Karl studied with his mother for five years and now is a pupil of Mrs. Richard Hoerner. After he is graduated from high school he hopes to attend college and to continue study of the organ.

**MRS. W. W. HARRIS, MOTHER OF  
RALPH HARRIS, PASSES AWAY**

Clara Webster Harris, for over forty years organist of the First Cornwallis Baptist Church, Upper Canard, Nova Scotia, died March 26. At her request, her son, Dr. Ralph A. Harris of Miami, Fla., played for her funeral service on the organ over which she had presided until sickness and poor sight necessitated her retirement some ten years ago.

Clara Webster was born in 1867 and was married to Willitt W. Harris in 1893. They celebrated their fiftieth wedding anniversary in 1943, just two years before the passing of her husband. She is survived by her son and a daughter, Mrs. G. W. Kennedy.

MENDELSSOHN'S "ELIJAH" was sung at the Second Presbyterian Church, St. Louis, April 23 by a combined chorus of ninety, accompanied by an orchestra of twenty musicians from the St. Louis Symphony Orchestra. A new attendance record for musical programs at this church was set on this occasion. The choir of the church was assisted by the Shurtleff College chapel choir of Alton, Ill., conducted by Max Hodges, director.

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**JOHN HARMS CHORUS SINGS  
"ELIJAH"; SEASON'S CLIMAX**

Mendelssohn's "Elijah" was presented in Town Hall, New York, April 30 by the John Harms Chorus of New York. Assisting the seventy-five-voice ensemble were Marjorie Lawrence and Iona Harms, sopranos; Eunice Alberts, contralto; William Horne, tenor; Martial Singher, baritone; Andrew Tietjen, organist, and the Lenox School glee club.

"The large-scale offering was set on a high level of musicianship by Mr. Harms, who conducted the chorus with energy and achieved sounds of sweetness and dramatic effect as the occasion demanded," wrote the critic of the *New York Times*. "A sizable audience was at odds with itself about applauding the religious work, but could not restrain its enthusiasm after many of the individual sections. The soloists were effective and each had his own high points."

Besides the John Harms Chorus of New York Mr. Harms directs the Bergen (N. J.) Choral Society, St. Paul's Episcopal Church choir of Englewood, N. J., and the Trinity School Chorus of New York. This season performances of Handel's "Messiah," Bach's "St. Matthew Passion," the Verdi "Requiem" and varied programs have been given. At Trinity School Mr. Harms trained 100 boys to sing the Advent and Christmas parts of Handel's "Messiah" and the performance was given in the school chapel with Mr. Harms playing and directing from the organ.

Distinguished soloists appearing with Mr. Harms in the past season have included these organists: Virgil Fox, Dr. George William Volkel, J. Laurence Slater and Andrew Tietjen.

**FLOR PEETERS' CONCERTO  
HAS CANADIAN PREMIERE**

The first performance of Flor Peeters' Concerto for Organ to be given in Canada took place March 27 in Ottawa, when Myron McTavish played the Belgian composer's work at the evening concert in the Glebe Collegiate Institute Auditorium. Laure Fink played the orchestral part on the piano. These concerts are under the direction of Mr. McTavish and are sponsored by the Collegiate Institute Board and its advisory vocational committee. The concerto was received enthusiastically by both critics and audience, the former asking to have it done again next season. Mr. McTavish likes the work so well that he plans to do it again early next fall.


In his review in the *Ottawa Journal* E. Blythe Young wrote: "It is ingratiating music which should be heard more than once for full appreciation. The performance was forceful and well balanced. We should like to have Mr. McTavish and Miss Fink play this work again for us."

**FIVE CHOIR FESTIVAL HELD  
IN HONOR OF STANLEY AVERY**

Choirs of the Hennepin Avenue Methodist Church, the Central Lutheran Church, Plymouth Congregational, Westminster Presbyterian and St. Mark's Cathedral joined in a musical service held at the Cathedral Church of St. Mark in Minneapolis May 21. This service was held in recognition of Stanley R. Avery's forty years as choirmaster and organist of St. Mark's. The service was initiated by Rupert Sircom who, with Arthur B. Jennings, played organ accompaniments as well as solos.

A GREAT CHORAL WORK has just been printed for the first time in the United States for the choirs of the New York Avenue Presbyterian Church of Washington, D. C., by the Associated Music Publishers of New York. It is the "Messa da Requiem" by Giovanni Sgambati, Italian pianist and composer (1843-1914). It was presented May 28 under the direction of Charles Dana Beaschler in the Lisner Auditorium, Washington. Mr. Beaschler obtained permission for printing the score in this country through the Office of Alien Property, Department of Justice. The Washington performance of the "Requiem" was by a 160-voice choir, Robert Nicholson soloist, and a full orchestra accompaniment. An orchestra score was obtained from G. Schirmer, New York. The Requiem was composed to commemorate the death of Italy's King Humbert, and was first produced in 1896.

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SUBSTITUTE WORK—CHURCH ORGANIST, Chicago area, wishes to substitute during summer months. Young man, graduate organist, experienced all types Protestant services. Living in city. Can direct choir. Address F-9, THE DIAPASON.

POSITION WANTED—MALE ORGANIST-choirmaster. Protestant, married, experienced with boy and mixed choirs, desires position with teaching opportunities in town population 20,000 to 50,000. Address F-4, THE DIAPASON. [7]

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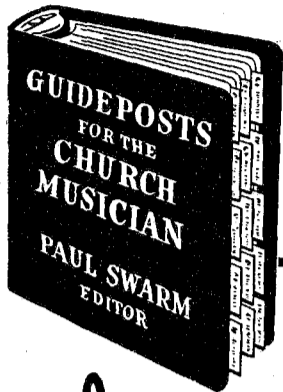
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I have nothing but the greatest admiration for the job you have done with "Guideposts for the Church Musician." It is a most comprehensive and intelligent service and it would seem to me to be by far the most important contribution yet made in the field of church music. This is a large statement but I mean exactly what it says.

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Misguided Guideposts. In short, it appears to be a complete answer to the needs of many choirmasters but a brief study soon destroys any such hope. Since our primary interest is the music of the Episcopal Church, we turned to the section devoted to "Service Detail." We learn that the decalogue is "seldom used," despite the Prayer Book rubric to the contrary, although the editor was perhaps more right than he knew.

ROBERT ELMORE (Holy Trinity Church, Philadelphia)

Such a monumental work as "Guideposts for the Church Musician" simply staggers me! Every church musician in the country—perhaps in the world—owes you a debt of gratitude.

FISCHER EDITION NEWS

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"Guideposts for the Church Musician" is a beautiful book and filled with much useful information. With this book, anybody—no matter how far from music centers—can achieve high ideals in church music and an outstanding program. A copy of this book reposes on my desk and I find myself leafing through it often in the course of a week. It is not a book one reads once and puts aside; it is truly a "companion volume."

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To say that we are amazed and delighted with "Guideposts for the Church Musician" would be putting it mildly! Already I am using it as the chief teaching aid in my new course on church music here at the University of Florida.

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"Guideposts for the Church Musician" is imaginatively conceived, remarkably comprehensive in its scope, and full of practical concisely-stated suggestions.

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Books for the organist: The most useful volume of the year (1949) is Paul Swarm's "Guideposts for the Church Musician" which I have reviewed at length.

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I believe I paid \$10.00 for the book; the value of the material in it is worth many hundreds of dollars to me (literally) in my work now and in the seasons to come.

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